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"THE MORNING OF
THE NATIVITY"

BY CADOGAN COWPER
— A.R.A. —

EVERY WOMAN'S ENCYCLOPÆDIA



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VOLUME I.

PAGES 1—816.



23-29, BOUVERIE STREET, LONDON, E.C.



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WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with :

The House

Choosing a House Heating, Plumbing, etc.
 Building a House The Rent-purchase System
 Improving a House How to Plan a House
 Wallpapers Tests for Dampness
 Lighting Tests for Sanitation, etc.

Housekeeping

Cleaning
 Household Recipes
 How to Clean Silver
 How to Clean Marble
 Labour-saving Suggestions, etc.

Servants

Wages
 Registry Offices
 Giving Characters
 Lady Helps, etc.
 Servants' Duties, etc.

Furniture

Glass Dining-room
 China Hall
 Silver Kitchen
 Home-made Furniture Bedroom
 Drawing-room Nursery, etc.

Laundry

Plain Laundrywork
 Fine Laundrywork
 Flannels
 Laces
 Ironing, etc.

HOW TO CHOOSE A HOUSE

By W. S. ROGERS, C.E., author of "Villa Gardens," etc.

IN a matter which so intimately concerns the comfort, convenience, and general well-being of the family as the selection of a house, the prospective householder is counselled to exercise more than ordinary caution, particularly when assuming the responsibility for the first time.

There are so many vital considerations to be taken into account, and so many pitfalls for the unwary, that a hasty and careless decision is more than likely to be the prelude to a time of heart-breaking discomfort, unreamed of expenditure, and possibly heavy doctors' bills.

"Home," that sacred and peculiarly British institution, can only be realised in its fullest sense when the house and its environment are fitted to the needs and temperaments of its occupants.

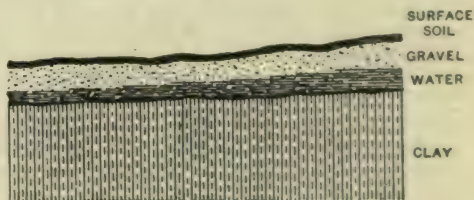
The discomforts and dangers of a badly built house, and the inconveniences of a badly planned one, are experiences it is worth some trouble to avoid.

The chronically damp house, apart from its danger to health, exacts penalties from one's furniture and belongings.

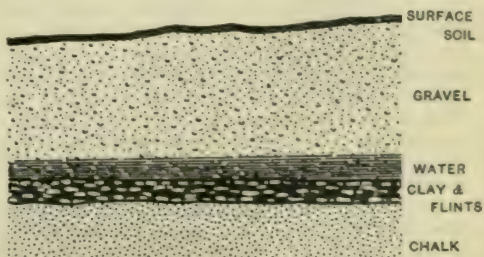
The cold, draughty house is a gold-mine to the doctor and coal merchant.

The dark house with a gloomy outlook depresses even the average healthy person, and is a nightmare to the invalid.

Smoky chimneys, defective sanitary appliances, ill-fitting doors and windows, locks and fastenings that refuse to perform their office, creaky floor-boards, and leaky taps are some of the internal defects that add to the burden of life.

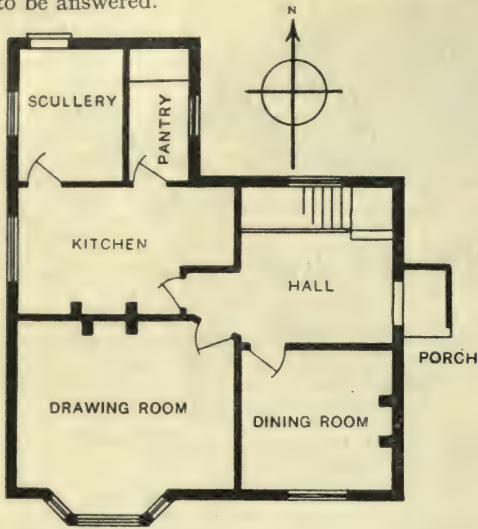


A bad site. Water near the surface. Cold and damp



A good site. Water deep below surface. Dry and warm

Before these details receive consideration, however, there are certain initial questions to be answered.



Plan of a house with the two most important rooms facing south

What can I afford to pay in rent, rates, and taxes?

What is the minimum accommodation that will satisfy my requirements?

Rules have been given for rent in terms of income, but experience shows that the question is largely dependent upon one's style of living. Possibly ten per cent. is a safe figure for a household conducted on commonsense principles.

As regards accommodation, it is well to have at least one spare bedroom, and a second if the family is likely to have visitors.

These two points settled, the search may be commenced.

With freedom of choice as regards district, high ground on a gravelly soil is an ideal situation, provided it is not upon a wind-swept hill-top. Clay soil is cold, wet, and altogether undesirable. A chalky subsoil implies a hard water, unwelcome on hygienic grounds and wasteful of soap.

When business or other considerations preclude the choice of district, the next point is to secure a good situation and pleasant surroundings.

An all-important matter is aspect. The principal living-rooms should be on the sunny side of the house, the kitchen, pantry, and sanitary offices on the shady side. In these days of narrow frontages in crowded suburbs it is not easy to realise such conditions, and one has to compromise. In that case by all means have one sitting-room—the room most constantly in use—with a south or approximately south aspect.

Equally important is the outlook from the principal rooms. The near proximity of small, insanitary property, a laundry or factory, a public playground, or other eyesore is to be avoided.

The presence of noise of any kind, regular or intermittent, in the immediate neighbourhood should disqualify an otherwise desirable neighbourhood. Such familiar noises as railway and street traffic appear to cause little inconvenience to the majority of healthy people, but they may become very distressing to the invalid and jaded housewife.

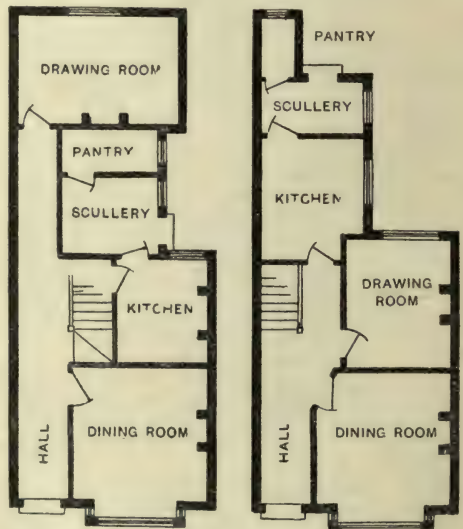
In nine cases out of ten, houses are taken through an agent, who is only too keen to rush the prospective tenant into signing an agreement for a term of years.

The services of the agent are valuable to the extent of furnishing a list of houses in his district, and his guidance in taking you to and through them saves much wearisome inquiry; but his advice and opinions on the merits of any particular house must be taken with reserve. It is his life-purpose to let houses.

If you distrust your own ability to discriminate, by all means seek the advice of an independent person, preferably an expert. A small fee to a qualified surveyor is well spent if it ensures that you get a house free from any serious defect.

At the same time it is well to exercise a little judgment on your own account. The sanitary condition of a house may be perfect; it may be dry and above reproach in constructive details; but yet it may have disqualifications from your individual standpoint which would render it undesirable.

Houses of the same approximate size and rental vary much in their internal arrangements. In looking over a number of such



An example of bad planning.
Space wasted in passage.

A better plan

houses this fact becomes only too obvious.

A well-planned house should have very little wasted space within its four walls.

Some houses seem to be little more than a maze of passages, stairs, and odd corners.

Again, the relative positions of the living-rooms and kitchen may involve inconvenience in the serving of meals, or the diffusion

of unwelcome if not unsavoury odours into places where they are least appreciated.

Size of rooms must receive careful attention, particularly if you already possess furniture. Empty rooms are deceptive. The tape measure is the best test. Speculative builders crowd as many rooms as possible into the space available, and by embellishing them with attractive(?) decoration blind the incautious observer to their scantiness of cubic space.

The smallest villa should have one large sitting-room, even if the second one is cramped in consequence. It rarely happens that the two living-rooms which form the usual complement in houses of moderate size are in daily use. The room in which the family most often gathers is the one deserving of most floor space, and should have the most cheerful aspect.

One has to consider the internal arrangements of the house, not only from the point of view of the convenience of the occupants, but also from that of the persons responsible for its order and cleanliness.

Practical housewives will tell you that a house of many stairs and passages exacts much more labour than one of similar size in which these parts are planned to occupy a minimum of space.

On the other hand, narrow passages and stairs involve a crop of inconveniences of another kind.

Do not allow your judgment to be influenced by external features. Builders indulge in flights of fancy in the form of gables, verandahs, and other embellishments designed to please the eye of the inexperienced.

Such features may or may not detract from the convenience of the house internally, but it is obvious that they represent value which in many cases would be better spent inside the house.

Without question a detached house is more desirable than a semi-detached or terrace house. The party walls of the modern builder are never so thick as to deaden all sounds from "next door," and neighbours differ widely in their habits and codes of ethics. Music is shorn of much of its proverbial charm when heard through nine inches of brickwork.

Basement houses would scarcely commend themselves to any modern candidate for householdership. They are a legacy from the chaos of early Victorian times, and are rarely sanitary. Their below-ground rooms have no better prospect to offer than a panorama of shuffling feet, and the oblique and deficient lighting is depressing to the healthy and unbearable to the invalid.

In the choice of a house in the country one has to beware of deficiencies which have mostly been eliminated from town and suburban houses.

Unless a quite modern building, the country house suffers from a primitive and incomplete sanitary system. The bathroom may be conspicuous by its absence, and the other conveniences situated in inaccessible quarters.

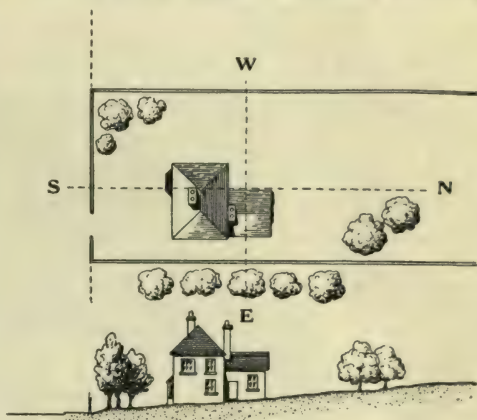
Rarely is there a good hot-water service, and kitchen appointments are modelled on the happy-go-lucky practice of a century ago.

Bound up with the house question is that of the garden. Apart from horticultural considerations, the garden is a very real convenience, if not a necessity, to the householder. See to it, therefore, that you are vouchsafed at least a few square yards of mother earth within your boundaries.

SITE

Apart from such considerations as convenience for shopping, proximity to a railway-station, pleasant surroundings, and questions determined by the choice or special needs of the prospective tenant, the site of the house should be examined as to those natural features which make for health and comfort.

Site involves certain conditions attaching



Ideal situation for a detached house. Aspect N., site sloping slightly to S. Shelter from S.W., E., and N.E. winds. Gravel subsoil

to situation—e.g., shelter from the boisterous winds and driving rain, which in our climate come mostly from the south-west, and from the cold and cutting winds of spring, which usually blow from the north, north-east, and east.

Shelter may consist of trees, adjacent buildings, or high ground.

An ideal site for a country house should be open to the south, with a slight slope in that direction; partly sheltered on the south-west, and more fully sheltered on the north, north-east, and east.

Excess of shelter implies stagnation of air. The cottage in the wood may be attractive by reason of its picturesque situation, but usually is unhealthy and gloomy indoors.

Individual tastes have to be considered, and affect the choice of situation. Seclusion is a valuable feature if attained without the sacrifice of fresh air and a pleasant outlook.

Another point is warmth and dryness, which is intimately connected with the nature of the soil and subsoil.

Houses on a hillside or on high ground are preferable to those at a lower level. Sir Douglas Galton condemns all sites situated

at the foot of a slope and in deep valleys, pointing out that they receive the surface drainage from the higher ground, and predispose their occupants to epidemic diseases. High positions exposed to strong winds may be unhealthy if situated to leeward of marshy ground or the contaminated air of a manufacturing town.

Two other points are worthy of consideration—*viz.*, rainfall and mortality. Rainfall within the British Isles varies from 25 inches per annum in the Eastern counties to 80 inches in the West of Scotland, and though this great variation does not appear to affect the health returns, it certainly has a very real effect upon the comfort of the individual.

The death-rate is an infallible indication of the healthiness of a district, even when we eliminate the high mortality due to local conditions of employment.

SOIL

The warmest and driest sites are on sandy and gravelly soil, the coldest and wettest on clay. Chalk is cold but not necessarily damp.

Soil has to be considered not only in reference to climatic conditions, but also in relation to water supply, the character of which in most cases it determines.

In new neighbourhoods the house may be found to stand on "made ground," the worst of all soils, and invariably unhealthy.

The surface soil is not always closely related to the subsoil, and as the latter is often the more important factor in determining the healthiness of the site, it is well to ascertain its nature before deciding to live upon it. Gravel overlying clay, if of no great depth, would imply a wet and cold site, as the surface soil would always be waterlogged.

WATER

The healthiness of the household is largely affected by the character of the water supply, which must be considered both as regards its degree of hardness and its purity.

Hardness results from the presence of lime and magnesia dissolved in the water.

"Temporary hardness," which is removed by boiling, is due to carbonates, "permanent hardness" to sulphates of lime and magnesia.

Hard water is readily detected by its behaviour with soap.

Every householder knows how with certain waters the soap precipitates in flaky particles before it is possible to produce a lather. This means that part of the soap is used up in softening the water, or, in other words, that there is a daily waste of soap.

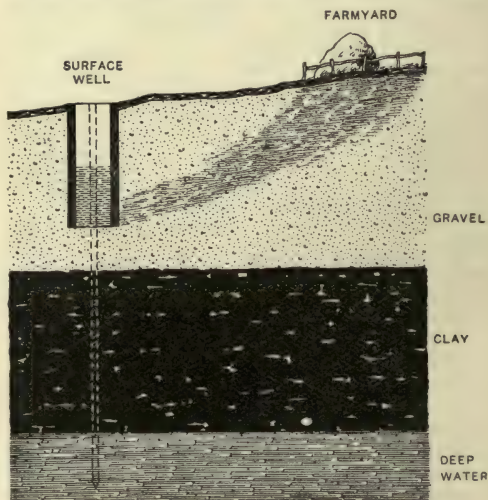
Hard water causes the limy deposit in kettles and boilers, and in time chokes up the hot-water pipes, involving danger of explosion if means are not taken for clearing them from time to time.

It is also unpleasant for domestic use, causing roughness of the skin and "chapping" in winter, and is a fruitful cause of many bodily derangements, including

dyspepsia, glandular swellings, gout, and rheumatism.

Every grain of lime per gallon of water constitutes one degree of hardness, and it has been laid down by authorities that no public water supply should exceed 10 degrees.

When this is exceeded it is worth while to instal a softening apparatus in connection with the domestic system. An efficient water softener may be purchased at from £10 to £25 and upwards, according to the size of the household. It consists of a separate cistern in which a certain definite amount of "anticalcaire," or other softening agent, is introduced automatically into the water



How surface wells are polluted. If a tube well, shown by dotted lines, is driven down below the clay, the water is safe from contamination

as it leaves the main, and a filter system for intercepting the limy deposit which results.

Well water may be similarly treated if forced into a cistern before use.

PURITY

Even more important than hardness is purity. This may be affected by the presence of an undue amount of mineral or other matter in suspension, generally visible to the eye, and the remedy is efficient filtration.

On the other hand, the water may be contaminated by the presence of organic matter and disease germs. If this is suspected, it is best to have the water examined by an expert, whose fee would not exceed three guineas.

Generally, it may be said that water from surface wells should always be viewed with suspicion. Deep well water is safe if not contaminated in the cistern. Public company supply water is mostly free from organic matter in dangerous excess, although some notable cases of pollution have occurred and not been detected until they have caused severe epidemics.

To be continued in Part 2 of EVERY WOMAN'S ENCYCLOPEDIA,

FURNISHING

No. 1.—ON THE COLOUR-SENSE IN FURNISHING

By HELEN MATHERS

I do not address those persons who regard every inch of carpet or wall wasted that is not covered by a piece of furniture, china, or picture, who buy haphazard whatever takes their fancy, and *make* a place for it somewhere, but those who have a genuine love for beauty and line, who possess the colour-sense, in a more or less developed state, and who, on entering certain rooms, experiencing a sudden vivid sense of pleasure, unconsciously ask themselves—"Why?"

Because, though some do, and some do not know it, they are vibrating to a particular note of colour in the room, usually struck twice—it may be two heavenly shades of blue, it may be copper-pink. Some sense is subtly satisfied, and if they analyse the contents of the room, they will find that carpet, walls, hangings, chair-covers, have all been chosen with reference to that one note of dominant colour, the furniture—it is taken for granted that there is not too much of it—being left to take care of itself. It does not really matter; the *details* of the colour-scheme are everything.

You go into another room, and a feeling of worry, of discomfort, keeps you fidgeting in your chair, and almost prevents you answering coherently your hostess's remarks. Irritably you look round for the cause of your misery, and find a carpet that "jumps to the eye," rich curtains which do not harmonise with the decorations, and much rubbish mixed up with good pictures and rare old china. Unless she is prepared to spend a good deal of money on the three essentials, this woman's drawing-room must remain hopeless, and all you can do, if you have any sense of harmony at all, is to get out of it before your manners match your surroundings. A "house-doctor," for a modest fee, would "diagnose" the complaint of the unsatisfactory house, eradicate here, prune there, and "shuffle" the con-

tents, so that the furniture and colours would get into the right places. There is a right place for everything, though it takes brains and time to find out exactly where, and the most rigorous surveillance must be exercised the moment overcrowding begins. Such work would be a labour of love to those who know what colour and line mean.

Line, perspective! How many people in furnishing give a moment's consideration to, far less understand, either?

"'Tis distance lends enchantment to the view"—if the poet had said "furniture" it would have been just as true. The

woman who chokes up her rooms with useless things, so that you cannot see the wood for the trees, sins against Nature as well as Art. If she cannot get perspective out of a room six feet square, it is because she does not, and probably never will, know that the true secret of perspective is elimination.

Space, perspective! You must get them somehow—if you have the space, so much the better, the perspective is easily managed; but if you have it not, you must get the illusion of it by a sparse arrangement of furniture—the eye must be led up to effects—a cabinet, a picture, a piece of sculpture must be isolated, or its beauty of line and colour will be lost; the moment the eye is



Yellow room. A cosy interior founded upon an old model

overfilled, the rarest things become cheap, and give no pleasure at all.

Try the effect of bunching a lot of pretty women in a crowd, or room, then give one of them a platform, where all can see her, and compare the result!

It is the same with a beautiful possession; and the Japs so well understand this that they only put out a few pieces at a time of their rare collections. These are appreciated, *lived with* for a time by the family, then put back, and others take their turn. Our Western habit of showing our treasures unassorted, arranged haphazard all at once, the Japs regard as vulgar and inartistic.

To study colour, for hints in the varying tones of any particular shade, we cannot do better than appeal to the Old Masters. Raffael's "Madonna" at Dresden is a striking example of the value of the repetition of colour—the blue of Mary's eyes deepening into the blue of her wonderful robes, and the rose-colour in the mantle of the kneeling man is accentuated by the deeper note in the cloak of the other figure.

Study the Old Masters, cultivate harmony, *messieurs, mesdames*. Choose the colours that blend one into the other (the rainbow is a pretty safe guide), and make the gazer happy; think out beforehand every room you furnish, every detail that goes to the one central idea, and everything that does not fit in with that scheme banish to a part of the house where they will not affect you—or, better still, present them one by one to your tasteless friends.

Above all things, wherever you go keep your eyes open to pick up new wrinkles; there is something to learn in every house where the mistress of it knows her business. It may represent a great deal of money, this house beautiful, or it may represent a very moderate sum. As pleasing results can be got with chintzes, cool white walls, as with rich *ameublements*, pictures, and *bibelots*. Choice of colour and arrangement is everything. It is necessary to know also what it is that constitutes real comfort.

Simplicity, simplicity, and always simplicity, should be the rule of every woman in her wants, her tastes, her furnishings, and, above all, her manners. By the gate of simplicity she will come imperceptibly to the pastures of elegance, and a new and more gracious meaning will be given to her life and to those around her.

For beauty is godliness, beauty is worship of God, and the man who thinks that, by eating an ill-cooked meal and surrounding himself by things that offend the eye, he is getting nearer to heaven, makes a terrible mistake. The more we satisfy that beauty-sense in our daily life, the more we are getting into touch with another world that is even more wonderful than this, and the less we shall have to learn when we get there. To vibrate to colour, to loveliness, in any form, is the same as to vibrate to a noble deed, a thrilling thought, an entrancing

melody, for they are all in harmony with Nature.

But we can discount even Nature, and one great danger to guard against—it is one incurred daily by those who pride themselves justly on their taste—may be termed, grotesquely enough, the vulgarity of flowers.

All flowers are beautiful—in due relation to other colours; but to put red in a blue room, and blue in a red, is to commit a crime, and a crime which the poor flowers must feel acutely, for they understand the



Furniture should never be crowded together. This Sheraton sideboard looks well because it is almost isolated

laws of harmony better, far better, than do we. For a white-walled room with chintzes in which a note of rose predominates, you may use any note of rose or red, but no pink; for a red room, any shade of pink, but no red; for a blue room, blue flowers, if obtainable (they are all too rare), but, failing them, all shades of mauve and purple; for a pink room, very pale yellow and pink; while for a brown-walled room, all shades of orange alone are effectual.

It is not a question of money, this taste. You may find it in the cottager's home when its inmates are simple, kind, and of pure life; and this sense of harmony (or comfort) and colour can be so cultivated that by degrees it comes under the head of moral order, and everything falls naturally into place. Without arguing about it, instinctively whatever you buy, whatever you touch, blends into the right colour-scheme, and at last it becomes as natural to a woman to sort out the contents of a tray of flowers into their proper sequence of colour, as it is to another to cram red, white, blue, and orange into one vase, and stand it on a cabinet or table that does not want it, being complete already by what is upon it. For it is not the colour only that matters,

but where you place the flowers. You may be just as vulgar in your distribution of them as if you crowded too much furniture on your floors, or had all the dinner dishes put at once upon your table. Flowers require isolation to show off their beauty as much as do *objets d'art*, and because your garden is full there is no reason why the house should suffer from a plethora of unsuitable ones. I have seen an exquisite interior ruined by hard, staring-eyed Marguerite daisies, a flower that should never be used save when sparingly mixed with poppies, and then only in a particular place.

I would rather sit down in a white-washed room, with a chair and a table that holds a bunch of flowers that delight me with their mauves shading into purples, or their pinks into scarlets, than in one where the balconies riot in colour, every jar, pot, and pipkin holds a flowering plant, or cut nosegay, till, in the confusion of scents, not one is able to emerge clearly out of the prevailing sickly sweetness. There should be growing plants in every room, but merely as a background, like the carpet or the walls. In the most exquisite room that I think I have ever entered, the final touch of distinction, of perfection, was given by one vase of blue sweet-peas. In thinking of it afterwards, it seemed to me that all the harmony, the loveliness of the details of that room, was summed up in the one note of colour struck by those tall, blue sweet-peas.

The sun plays an important part in all colour schemes, and I am a sworn foe to lace curtains, shutting out light and air that by

day should be free to enter. At night, the chintz or satin curtains should be wide enough to draw completely across the windows, and beautiful enough to make it a pleasure to see their pattern and their colour against the walls, which, for preference, should be white. White shows up good furniture (which is almost uniformly dark) as does no other background—it is cheery, healthful, attracts sunlight, and gives one a free hand in the dominating note of colour—blue, rose, or what not—that you may have decided on.

Of course, a blue paper is necessary for that thing of beauty, a *blue* room; but for houses and flats of moderate dimensions, a white-striped paper for dining and drawing rooms, white Lincrusta Walton (varnished) for the hall make the best background, especially where engravings are used. White gets dirty, you say; on the contrary, it lasts much longer, shows marks far less than the dark papers, that have a knack of wearing white in places. I confess I always long to see Piccadilly take itself in hand, and from Stratton Street to Hyde Park Corner literally whitewash itself. Venice itself would not be able to show a fairer, more picturesque sight. I would plead for more and more whitewash in our sunless country; to surround ourselves with white would be to supplement as far as possible the source of all light, heat, and happiness.

A room that is all golds and shades of orange appeals strongly to me. An old-fashioned gold-leather paper, *all* burnished gold, deep yellow or orange satin hangings, a very dark carpet, and quiet easy-chairs, an



This delightful blue room is regarded by Miss Helen Mathers as a perfect example of good taste in furnishing

old Dutch marqueterie cabinet or so, and a sparing use of yellow and orange flowers—with these you get the effect of sunlight, even on a day of fog. Melancholy is banished from such a room, and that, I take it, should be the object of all intelligent furnishing, which aims at comfort before everything else.

Yes; to make a house in the homelier sense home, I would make comfort, simplicity, and elegance the watchwords—the comfort that comes of restful, harmonious colouring, of deep easy-chairs and couches; the simplicity that does away with everything not making directly for bodily comfort, or mind refreshment; the elegance that corrects the redundant, creates the right atmosphere, gives the individual touch to a room that is equivalent to the inspired detail that makes the "chou" of a woman's successful toilette.

Then the *lighting* of the room forms an important part of the colour scheme. Many a quite harmonious room is ruined, either from the point of comfort or effect, by lights placed too high and shades of the wrong colour. To seat people in frocks (presumably of different shades) round a table dressed with a particular colour, and then suspend over them a lamp that not only flashes the electric lights full into their unhappy eyes, but whose inadequate petticoat is of an unbecoming tint, is to neglect the very first duty of a hostess, and to ensure her complete failure as a dinner-giver. It is impossible to have too diffused a light to feed by, just as for reading, writing, and working, it cannot be too concentrated. The wise woman does not stop at making her dwelling-rooms beautiful, and lighting them properly; she furnishes every bedroom as a sulking retreat, with an easy-chair, a sofa, a bookshelf, and a writing-table, and I think every boy and girl should be encouraged to save up and buy one *good* bit of furniture for his or her sanctum.

I never see such a piece without being thankful that its owner has something to show for his money, instead of its being frittered away in useless things that at the end of the year appear in "current expenses," usually doubling the legitimate outlay he had planned for himself.

And so I say, cut your taxis, save when you can, say "No" to a new frock or suit of clothes, and buy something really good, but don't buy anything *because* it is very old; I have my own opinion as to the ill-luck pursuing persons who annex curios, say a couple of thousand years old. They have a history, and usually a grim one, to have been so carefully preserved. Chippendale is far enough back for me, and, notwithstanding the enormously mounting prices, there are

still some wonderful bits to be found after diligent search here and there.

To me rather a bare room, like a tree in winter, appeals very strongly; but it must be beautifully bare. In one I have seen there was literally nothing but a few exquisitely carved chairs, an equally beautiful quaintly shaped buffet, and a table of the same golden-brown wood as the chairs. The walls were of some pale, cool colour, with sconces, and flat pink shades against the electric lights, and the curtains were of ivory silk.

But if I love beautiful bareness I detest those naked, "unco' clean" houses, whose cleanliness is beyond godliness, beyond taste, and far, far beyond the comfort that poor humans love. Do we not all know homes where the "house-proud" mistress resents a speck of dust on her furniture, where fires end early, and begin late, where a scrap of paper thrown into the grate is pounced upon and reproachfully conveyed to the paper-basket? Do we not balance in our minds this house against the easy-going one where comfort comes miles before cleanliness, and half-sneakingly (for we love to be clean) give the latter our preference? The more especially as often in the untidy one we get the kindly atmosphere that, after all, counts for more than anything else, and that somehow is seldom, or never, found with the ingrained, vulgar, colour-blind people, who would perish in any but their own vulgar surroundings.

You go to a house; your bedroom is airy, clean, chilly even, though it has flowers in it, and you shiver. Why? Because the atmosphere of a kind hostess is missing, which is the heart of hospitality. You feel her influence in every chair and table, or you do *not*—some of herself has been withheld or given into everything there; you sleep badly or the reverse, unconsciously repelled or refreshed by the pervading influence about you. And I must confess that, in my own experience, heart mostly spells intelligence, and intelligence, taste.



"The comfort that comes of restful, harmonious colouring, and of deep, easy chairs"

To be continued in Part 2 of EVERY WOMAN'S
ENCYCLOPÆDIA.

THE ROMANCE OF OLD CHINA

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain."

LOVERS of the antique are apt to use the expression, "old china" as a too comprehensive term, meaning, as it does with them, both pottery and porcelain. I have frequently been invited to "come and see some old china," and have found the collection to consist of Staffordshire figures, jugs, and mugs, pieces of Wedgwood, and other pottery; but the old Worcester, Chelsea, or Derby china which I had expected to see has been conspicuous by its absence.

Let me, therefore, advise women readers to begin by learning to distinguish between the two. This, like everything else, is quite easy when the way has been pointed out. Pottery is opaque, porcelain translucent.

If a piece of porcelain is held before a strong light and the hand passed between it and the light, a shadow will be seen more or less distinct, according to the porcelain, some makes being less transparent than others. The same test applied to a piece of pottery will demonstrate the fact that no ray of light, however strong, can be seen through it. Then, porcelain, being a better conductor of heat, is colder to the touch than pottery, and it has a more metallic ring when tapped with the finger-nails.

The potter, the potter's wheel, and the potter's thumb are as old as the hills—it would seem that they have always been.

Can we say the same of porcelain? Not in our own country, or, in Europe for the matter of that; but if we turn to the East, to that wonderful land of the inscrutable Chinese, we might almost say porcelain has always been. It is wonderful in these days, when china is in common use even in the homes of the very poor, to reflect that had it not been for the Chinese the world would

probably never have known porcelain at all. Of marvellous inventions and industries all the world over none has such an interesting, tragic, and romantic history as that of the beginnings of porcelain in our own country and in other parts of Europe. Pieces made by the Chinese had been brought from the East by travellers, by Crusaders, and by merchants trading in the Persian Gulf. These fired the ambition of the potter.

Then began those attempts to copy the wonderful "porcelain of the Indies," as it was called, attempts which brought disappointment, persecution, and ruin upon the potter, who cheerfully sacrificed youth, health, fortune, and even life itself, in vain attempts to discover the secret of its ingredients.

The Western world was still wrapped in barbaric gloom when porcelain was invented in China. The discovery is attributed to the prehistoric Emperor Yu-ti-Shun, 2255 B.C., who reigned it is said, for a hundred years. Of course, we must look upon such statements as legendary, but there is better evidence that during the Han Dynasty, 206 B.C. to A.D. 220, porcelain was really being made.

Mr. Stanislas Julian, the translator of old Chinese documents, believed that it was invented during that dynasty, between the years 185 B.C. and A.D. 87. More modern authorities, however, without giving any precise date, say that the industry came into existence during the T'ang Dynasty, A.D. 618 to 906.

Certain it is that seven manufactories were working at this time, each making a different ware, though whether of pottery or porcelain it is impossible to say. In the ninth century we have the



An example of Chinese porcelain of the Ming Dynasty

evidence of an Arab traveller (translated by M. Reinand), who said :

"There is in China a very fine clay, with which they make vases which are as transparent as bottles, water is seen through them. These vases are made of clay."

From its earliest days the history of Chinese porcelain tends to show an almost reverent devotion in the attitude of the potter towards his art. This was only equalled by the interest of the reigning sovereign—one of whom, the Emperor Chin-Tung, issued in 954 an edict that all porcelain made for the Imperial household should be "as the colour of the blue of heaven seen between the clouds after rain." A description of this wonderful porcelain has been handed down to us. It was "blue as the sky, thin as paper, shining as a looking-glass, and giving out a sound like a musical instrument when struck." It is quite possible that fragments of this beautiful ware may still exist. The Chinese have always been ardent collectors of their own antiques, and it is said that small pieces of this were so highly prized that in after years they were used as ornaments on caps set in gold, or as jewels strung upon silk.

The work of the old Chinese potter is remarkable for its poetic individuality, no two pieces are exactly alike. The workman had an absolute love for his art, and the great mandarins and others who managed the factories fostered this spirit, and laid down rules for his guidance, which are most interesting reading. Some of these rules have been translated by the late Dr. Stephen Bushell. What could be more elevating to the worker than to be taught that, "for painting of flowers and of birds, fishes, and water plants, and living objects generally, the study of nature is the first requisite"? Or, again, that "colour should be taken from a garden as seen in spring time from a pavilion"? Then, too, the Chinese signed

and dedicated their porcelain with inscriptions both poetic and beautiful, all of which tend to show veneration and love for their art.

It is strange when, after many years of fruitless struggle and research, the English potter did discover the ingredients of porcelain, that he almost at once degraded it by applying decoration which was

mechanical and in-artistic. It would seem that having attained his desire to discover the secret, his ambition carried him no further, for within a few years of their establishment we find the owners of manufactories in this country decorating their wares with transfer

printing and other crude designs. Of the romantic finding of china clay in England I hope to write another time; needless to say, the hint which eventually led to the elucidation of the mystery came from China.

We cannot fail to marvel in these days that an art which had flourished in the East for many centuries should have been a sealed

book in England till almost the middle of the eighteenth century. This leads me to say a few words on the subject of the age of old English china, and I commend them to all women lovers of china, be they collectors or not.

Owners are apt to state that their Worcester or other English porcelain has "been in our family over 200 years." Indeed, I was on one occasion asked to identify a piece which was "known" to have been in its owner's family 150 years, and which bore the mark of a Staffordshire manufactory established in 1850. Many people own china which is 200 years old, but it is of Chinese origin, the earliest known date on English porcelain being 1745.

The Dresden factory dates back to 1712, the secret having been discovered by Johann Friedrich Böttger, a chemist, who, in consequence of his experiments in Berlin, fled from that city, being persecuted as a votary of the black art.

This exhaustive series will be continued in EVERY WOMAN'S ENCYCLOPEDIA



Chinese porcelain bowl, Wan-li period, 1573-1619.
Mounted in fine silver gilt
From the Pierpont Morgan collection on loan at the
Victoria and Albert Museum, London

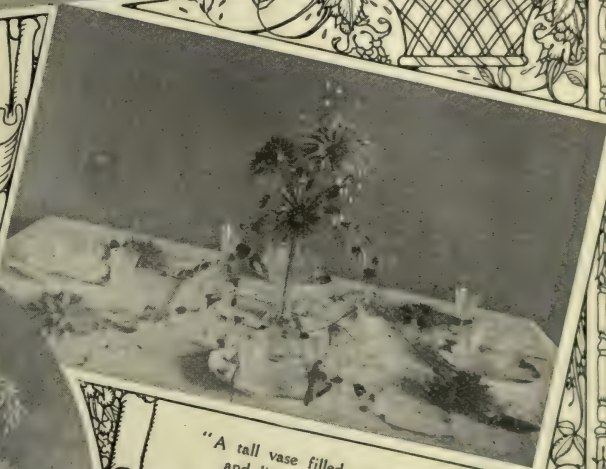


A magnificent example of Chinese porcelain
valued at £5,000

FLOWERS AND BERRIES FOR THE TABLE



A pretty arrangement of berries



"A tall vase filled with dahlia blooms
and little sprays of gypsophila"



"Each blossom must be
given room to stand
out individually"



"The free use of foliage prevents this arrangement from looking stiff"

TABLE DECORATIONS FOR NOVEMBER

By LYDIA CHATTERTON

Some Delightful Designs which Can be Achieved with Chrysanthemums—The Arrangement of Chrysanthemums in Vases—The Terra-cotta Table—Decorative Possibilities of Asters

FLOWERS AND FOLIAGE AVAILABLE :

<i>Aster.</i>	<i>Chrysanthemum.</i>
<i>Berberis.</i>	<i>Teasels.</i>
<i>Colchicum decaisnei.</i>	<i>Ivy.</i>
<i>Cyclamen.</i>	<i>Nasturtium.</i>
<i>Daphne cneorum.</i>	<i>Mignonette.</i>
<i>Galanthus.</i>	<i>Viola.</i>
<i>Gentian.</i>	<i>Ornamental grasses.</i>
<i>Sunflower</i>	<i>Lilies of the valley.</i>
<i>Lythrum alatum.</i>	<i>Carnation.</i>
<i>Salvia angustifolia.</i>	<i>Begonia.</i>
<i>Sedum.</i>	<i>Dahlia.</i>
<i>Stevia.</i>	<i>Gypsophila.</i>
<i>Tritoma rooperi.</i>	<i>Traveller's joy.</i>
<i>Viburnum tinus.</i>	<i>Various berries.</i>
	<i>Geranium.</i>

DURING November chrysanthemums are at their best, and the flowers lend themselves delightfully to table decoration.

Chrysanthemums are now grown in many colours and varieties; and although the incurved varieties are quaint and novel, the most artistic are the ragged Japanese.

The charming designs shown in the illustrations are in the low style, which to-day has acquired a well-deserved popularity.

The flowers are arranged flat on the cloth. This style, therefore, is suitable only for flowers which, like chrysanthemums, keep well out of water.

The blossoms in the illustration were of a pretty shade of pink, and arranged with them were only their own foliage and buds.

HOW TO ARRANGE THE TABLE

To arrange the table, first form a trail of the flowers across the centre from the middle of the sides of the table, working towards the centre, and ending each trail with buds and foliage. Then arrange four more trails from the corners of the table to the centre, using the smaller blossoms at the ends, and the larger towards the centre. The free use of foliage is strongly advised, since this prevents the arrangement from looking stiff.

Stand the candelabra or candlesticks between the end trails. The silk shades used should match the chrysanthemums in hue, and should be edged with glistening glass bead fringe. Pink menu cards should be used also, and chrysanthemum petal guest cards.

Also, the dessert doyleys should be Japanese rice paper with quaint designs of birds and chrysanthemums painted upon them.

An extremely artistic effect can be obtained with bronze chrysanthemums. The candle shades and menu cards, in this case, should be of the palest blue, and the dessert doyleys composed of rounds of pale blue silk, edged with filmy lace and with a few bronze chrysanthemums painted or embroidered upon each one.

Sulphur yellow chrysanthemums present a striking effect against the snowy damask. The shades and so forth should be either pale pink in colour, or of a shade to match the flowers.

AN IDEA FOR THE ARRANGEMENT OF SWEETS

Sweets should be arranged on this table in soufflé cases covered with rows of paper chrysanthemum petals. They will then look like large chrysanthemums. With stiff wire make three legs for each case, cover the wire with green tissue paper, and decorate with artificial chrysanthemum foliage. An additional touch is achieved if the soufflé cases are then filled with fondants of the same colour as the flowers, but in a much paler hue.

THE ARRANGEMENT OF CHRYSANTHEMUMS IN VASES

A quaint jug of Devonshire pottery ware in shades of blue and brown is shown also in the illustration. It is filled with pale yellow chrysanthemums. The blossoms must not be crowded; each must be given room to stand out individually. Such a vase as this is a decoration suitable for an old oak dresser.

It is a mistake to smother chrysanthemums with delicate maidenhair. In the first place, their own foliage suits them far better, and, in the second place, maidenhair soon shrivels.

On the second table a Teneriffe lace centre has been used. These centres are easily made, and lend themselves admirably to table decoration, either used as they are or mounted on a piece of silk to match the flowers.

The lace illustrated is mounted on a piece of red glacé silk, which matched exactly the cactus dahlias.

Upon the Teneriffe lace is stood a tall, slender, white glass vase, filled with just a few perfect dahlia blooms, and little sprays of gypsophila. In the vase also are placed long trails of tinted creeper. Small pointed ivy trails can be used when the creepers have shed their leaves.

Two of the trails are so arranged that they fall in a circle, and the ends entwine on the lace. Four other trails are then arranged from the vase to the corners of the table, and where these trails end a large cactus dahlia and bud are placed in a circle of gypsophila blossoms. Short sprays of creeper are also arranged between the guest places. Lace dessert doyleys should be used to match the centre.

THE TERRA-COTTA TABLE

A triangle design wrought with rowan berries is a new idea, and looks charming when carried out as shown in the illustration at the top of the page. The stalks of the

berries have been cut quite short and the triangle formed of them with their serrated leaves on either side.

Many people avoid terra-cotta flowers for table use, but when used in conjunction with pale blue and plenty of shining silver they are remarkably attractive.

To arrange the table, form a lattice work of ribbon in the form of a diamond. The palest blue satin ribbon, about one inch wide, is best for the purpose. In the centre of this stand the tall vase, and the smaller ones at the corners of the ribbon centre, connect the corner vases to the centre with garlands of ribbon, which should be tied in a pretty bow round the stem of each vase.

The candle-shades should be blue, with a silver fringe; the menu cards also blue, with a bow of silver cord tied in one corner of each. The dinner rolls, also, might be bound with pale-blue bébé ribbons, and the cheese straws with silver cord.

The aster is a formal flower, and does not look graceful in vases, but it is useful and effective for designs on the table.

The variety grown with large blossoms in a pretty shade of rose pink look well on the white cloth. Arrange them in circles with a vase of autumn leaves in the centre of each circle. Place circles of them also around the candelabra, around which also should be twined a spray of autumn leaves.

THE SERVANT QUESTION

Daily Work in Seven-roomed House—Family—Master, Mistress, and Child

THE servant question is always with us, and mistresses are never weary of discussing the delinquencies of their domestic staff.

Now, granting that lazy, ignorant, and, worse still, dishonest domestics are bound now and then to throw a gloom over the joys of home, still it is far from fair to condemn the whole for the sins of the few.

The mistress who is always changing her maids, and who is always badly served, must first examine and correct the ways of her household before she can hope for better luck. "A good mistress makes a good maid," and *vice versa*.

There are very many pitfalls into which the inexperienced mistress may stumble when first engaging servants, and a few hints on the matter will probably save much worry.

HOW TO OBTAIN SERVANTS

It is no easy matter to secure quickly the treasure for whom you are seeking. Do not be in a hurry and take *anyone*; it only entails expense, much vexation, constant changes, and a bad reputation in the neighbourhood, because it is soon said that "no one ever stops with Mrs. So-and-So."

Better by far put up with temporary help than with someone who is unsuitable. It is a moot question whether it is better to find servants (1) through the medium of a registry office or (2) advertisements, or (3) through friends or tradespeople.

No. 1 answers well if you deal with a thoroughly good office where the head has a good reputation to keep up, and who charges a small booking fee of a *1s.* or thereabouts, and then an engagement fee when the applicant is suited.

No. 3 is not always practicable, as it is a slow method, therefore No. 2 (an advertisement in a first-class paper) is generally the best.

State your requirements briefly, but plainly, and it is wise to conclude with the words "No registries," if you do not desire to deal with any, otherwise you are apt to be inundated with letters.

INTERVIEWS

A personal interview is necessary. No mistress is bound to pay the applicant's

fare, unless she has agreed to do so beforehand, though sometimes an attempt is made to demand it.

During the interview it is wise to ascertain:

1. Why she left the last situation.
2. What wages she desires.
3. If her health is good.
4. What experience she has had.
5. What hours off and holidays she expects.

If possible, show the girl the house, kitchen, and her own room. Explain clearly all details of the situation, such as number in family, hours for rising and coming in, dress, and so forth, so that she knows what is expected of her.

OBTAINING CHARACTERS

If the first interview is mutually satisfactory, the next move is to write to the lady who is to give the character. Written recommendations are to be avoided if in any way possible, as many false characters are thus obtained; the address of an *empty* house in a good neighbourhood being given, the caretaker of which is a friend or relative of the applicant. This friend opens the letter and replies in glowing terms about So-and-So's honesty, cleanliness, etc.

WAGES

Wages are usually paid monthly, dating from the day on which the servant enters the situation.

Keep a wage-book, enter each payment, and always require the payee's signature. Unless a special arrangement is made, remember no deduction may be made from wages for breakages, or for illness.

HOLIDAYS

No mistress can nowadays hope to keep servants unless she allows them reasonable and healthy relaxation. Usually one evening a week is given, between the hours of about 6 and 10, alternate Sunday afternoons and evenings, and, perhaps, an extra afternoon and evening once a month.

The yearly holiday ranges from a week to a fortnight. Fresh air and exercise are as essential for the maid as for the mistress,

and it is bad management and false economy to permit domestics to become unhealthy and discontented for lack of them.

A NEW SERVANT

Be sure and give her a good start. Before her arrival see that all the cupboards, apparatus, cloths, etc., belonging to her province are in good order. Hand her an inventory of everything over which she has charge, and a plainly detailed scheme of her daily and weekly work, hours, etc.

A considerate mistress will also make sure that the maid's room, bed, etc., are clean and comfortable, and will be prepared to show a little indulgence for the first week, or until the girl has been given time to settle down and learn the various fads of the family.

DUTIES OF THE GENERAL SERVANT

In no condition of service is the relation between mistress and maid of more importance than in those homes where it is only possible to employ a general servant.

GENERAL SERVANT'S TIME-TABLE

Daily work in seven-roomed house. Family—Master, mistress, and one child

- | | |
|---|--|
| <p>6 A.M.—<i>Rise, light kitchen fire, fill kettles, clean boots, sweep hall and steps. Sweep, and light dining-room fire, call family, and take hot water. Help mistress to lay table, and prepare breakfast.</i></p> <p>8 A.M.—<i>Have kitchen breakfast while family breakfast. Clear kitchen breakfast; tidy kitchen. Attend to bedrooms.</i></p> <p>9 A.M.—<i>Help clear dining-room. Wash breakfast things.</i></p> <p>9.20 A.M.—<i>Help make beds; receive daily orders. Dust bedrooms.</i></p> <p>10.15 A.M.—<i>Do special work for the day. Help in the kitchen, etc.</i></p> <p>12.30 A.M.—<i>Lay cloth for luncheon.</i></p> <p>1 P.M.—<i>Dining-room luncheon and kitchen dinner.</i></p> <p>1.45 P.M.—<i>Remove and wash lunch things. Tidy kitchen. Make up fire.</i></p> | <p>2.30 P.M.—<i>Change dress. Put large clean apron over afternoon black dress and muslin apron, and do some light work, such as cleaning silver, sewing, ironing. Be ready to answer front door.</i></p> <p>4 P.M.—<i>Prepare drawing-room and kitchen teas.</i></p> <p>4.30 P.M.—<i>Carry in drawing-room tea.</i></p> <p>5.15 P.M.—<i>Remove and wash tea things.</i></p> <p>6 P.M.—<i>Arrange bedrooms for the night. Help prepare dinner.</i></p> <p>7 P.M.—<i>Lay table.</i></p> <p>7.30 OR 8 P.M.—<i>Serve dinner and wait at table (the amount possible depends on the skill of the mistress in organising and arranging this meal).</i></p> <p>8.30 OR 9 P.M.—<i>Clear, and wash up dinner things. Tidy kitchen. Have supper.</i></p> <p>9.45 P.M.—<i>Take hot water to bedrooms and go to bed.</i></p> |
|---|--|

The mistress should see that the general servant has an hour off for writing letters,

reading, or going on some errand during the afternoon or early evening each day.

SPECIAL WEEKLY WORK

MONDAY MORNING

Wash kitchen cloths, dusters, and any small articles done at home.

TUESDAY MORNING

Clean large bedroom.

WEDNESDAY MORNING

Clean two small bedrooms.

THURSDAY MORNING

Clean dining-room, bathroom, and lavatory.

FRIDAY MORNING

Clean staircase, hall, and sweep drawing-room.

FRIDAY AFTERNOON

Clean kitchen brasses, etc.

SATURDAY MORNING

Clean kitchen range thoroughly, and do extra work in larder, etc.

Wages of a general servant vary in different localities from £12 to £24 per annum. Usually 1s. to 1s. 6d. is allowed for laundry expenses, according to the time allowed for getting up her own small things.

Dress.—Print dresses, with neat white aprons and caps, should be worn for mornings, and large coarse aprons should be used

when stoves have to be cleaned or scullery work done. A black dress, pretty muslin apron and cap, should be worn in the afternoon.

If low wages are paid, the mistress will often give the maid material for one black dress, or provide her caps, aprons, cuffs, etc.; but this is a voluntary matter.

AN OPEN-AIR BEDROOM

"Sleep Out of Doors" is Sound Advice—The Construction of a Suitable Shelter—The Revolving Bedroom—English Winters are not so violent as to Prohibit Sleeping in the Open

"SLEEP out of doors" is the advice now given by the specialist and by many leading general practitioners to the tired, overwrought woman, the woman suffering from the only too-prevalent modern complaint of "nerves." This advice undoubtedly is very sound.

One hour's dreamless, delicious sleep in the open is worth three in a stuffy bedroom. No matter how large and well-aired the bedroom may be, it can never be so healthy as the outdoor sleeping-room when it is used under the doctor's orders.

A £5 SHED

The simpler type of shed shown in the illustrations can be built in a few days, and at the small cost of £5. It is built of the cheapest form of "weather-boarding," and is erected on a foundation of loose bricks. One side, it will be noticed, is left entirely open. The floor is of wood, and the roof, which slopes steeply, is made of two layers of boarding of a better quality than the sides, and over this is a covering of thick felt, which has received several coatings of tar.

If the intending "sleeper-out" is the owner of the garden, the foundation of loose bricks is unnecessary. If, however, the garden is only rented, the shed, if built on the ground or on a permanent foundation, may be claimed by the landlord should the tenant leave the premises. By building on loose bricks, the tenant can consider it is his, and it may be taken to pieces and removed at any time.

The roughness of the wood used for the flooring and the three walls is immaterial. The more knot-holes there are, the more air-currents there will be to circulate about the head of the sleeper. But for the roof, strong close-grained boards, without knots, should be chosen. The first layer of boards is laid on horizontally, the second layer should be placed vertically.

In the first shed illustrated, the builder omitted the precaution of laying the boards in opposite directions. It was found to let in rain in several places, and it was necessary to add sheets of corrugated iron on top. In the second type of shed, however, the roof is

of double boarding and felt only, and it has been found absolutely rainproof.

The boarding of the walls overlaps slightly at each joint, to prevent rain drifting through sideways. The outside of the walls is tarred, but one coat is sufficient. In the back wall a board just under the roof has been omitted. This ensures that a draught of air shall be passing always through the hut.

The inside walls are left entirely bare, and the only furniture is a simple camp-bed. There are no dust-traps in the shape of curtains, carpet, wallpaper, or unnecessary pieces of furniture.

In damp weather the bed is swathed in waterproof sheeting during the day, as atmospheric damp sometimes penetrates to the bed-clothes after several wet days in succession. (This sheeting can be bought at any large draper's for 1s. 6d. a yard.) On bright days it is a good plan to air all the bedding in the sun.

The usual form of sleeping-shed is 10 feet square, and 16 feet high in the centre. The prolonged slope of the roof over the open front of the shed keeps out rain, but does not impede the free entrance of air. On the

stormiest nights the rain does not penetrate more than a few inches inside the shelter. The bed is, of course, placed a foot or two from the opening, and is then quite out of reach of rain. An iron gutter running along the front of the roof carries off all drips in wet weather.

MORE ELABORATE PATTERNS

Another shed is built on a more elaborate plan, and is used as a garden - sitting-



A garden-bedroom which can be built in a few days

room by day, and as a sleeping apartment at night. Two of its sides are fitted with movable panels which can be fixed up or taken down in a few seconds. The sleeper, therefore, is not at the mercy of a high wind, and in very hot weather it can be used with both sides open to the air. The cost of this shed is £12.

A revolving shelter, which can be turned in any direction at a moment's notice, is perhaps the most luxurious form of outdoor bedroom. A shed of this type can be bought ready made at any of the leading furniture stores, at prices varying from £10 to £30.

The possessor of a roofed-in verandah can have her open-air bedroom practically for nothing.

THE VERANDAH BED-ROOM

In fine weather the protection afforded by the house against which the verandah is built will probably be enough. In cases of storms, however, some sort of shelter should be provided. Perhaps the simplest form is a curtain of waterproof canvas, hung on strong rods top and bottom, which can be drawn across the open sides to the exact extent desired. This type of screen is shown in the illustration,



A verandah made into an open-air bedroom

it will give shade for the little ones on the hottest summer days.

It would be a mistake to allow a baby in his first year to sleep out of doors at night. He should be hardened gradually by letting him be continually in the open air during the day, and by keeping him in a room with open windows at night. Then, when he reaches his second summer, he can be allowed to imitate his elders, and sleep altogether in the open air if the doctor approves. By the time the cold weather comes he will have become thoroughly accustomed to it. He will also have learned to

Undressing should be done indoors, and one can then walk out to the garden-room without fear of cold-catching while getting

sleep all through the night with no intervals of sitting up in bed to take food.

The chief danger with children is, of course, that they may throw off their coverings during the night and run grave risks of chills. To prevent this, the blankets can be joined together at the bottom and at both sides, thus forming a sleeping-bag. Or tape can be sewn on and the blankets fastened by them to the cot at the necessary intervals.

The garden-room may also be the dining-room — in summer. When folding beds are used, they can be packed into a corner during the day, and a folding table brought out in their place. Though the carrying out of meals may cause a little extra work to servants, the enjoyment of the food is so much greater in the open air that the

younger members of the family are generally only too eager to assist in the preparations.



The garden-bedroom is adapted during the long summer days as an open-air sitting-room.

ready. Warm shoes and a thick dressing-gown are necessary, and an umbrella should be at hand in case of rain in the morning.

It is a mistake to imagine that the climate of this country is unsuitable for sleeping out in the winter. If armed with a hot-water bottle and warm clothing, one need never suffer from the cold. The nights, however, which perhaps may be avoided are those when the wind is very strong or the rain very violent. Light sleepers may find the noise of the elements too disturbing.

In a house where there is a child, or several children, the uses of a garden-room are more than doubled.

Baby will sleep there in his perambulator during the morning. Later on, when he has become weather-hardened (as all modern babies do), he will no doubt have his cot fixed there, and spend his nights in the shed also, if the doctor advises it. On wet or stormy afternoons it can be used as a play-room, and



Photos,

The garden-bedroom in winter

Will Cadby

HOME LAUNDRY WORK

FINE FLANNEL WASHING

Soap Jelly—The Wringer—Children's Flannels—Washing Blankets

THE writer of this article has devoted years of thought and study not only to laundry work, but especially to the washing of flannel.

Flannel garments which have been put away during the summer months will probably be of little use for winter wear, unless they have been washed at home, for flannels usually return from laundries thick, hard, and shrunken.

If properly washed, however, they should be of the same size and feel like new, even after three years' wear.

SOAP JELLY

The following is a method of washing flannel which will be found quite easy, even to people who are not used to hard work:

Cut into shreds a pound of yellow soap, and put them into a saucepan with two quarts of water, near the fire or over a low gas-jet; and the odds and ends left in the soap-bowls of the kitchen box can also be added.

Do not allow the soap to boil, only to simmer, and put it aside until the following day or until wanted. It should then have formed into a strong jelly.

To wash the flannel, two large pans, or a divided wooden tub, will be required. This latter is a most useful article for washing flannels, since an indiarubber wringer can be placed on the division of the tub. Fill both divisions with water, as hot as the hands can bear it, and into one put sufficient soap jelly to turn the water into a soapy lather.

If flannel be new, use more jelly, and keep the article immersed quite soapy. Should the second water used for rinsing not remove all the soap, use a third water, but do this very quickly.

The flannels should be arranged in order of colour and cleanliness, white and clean articles being washed first.

Shake each article well, and plunge singly into the soapy water; then rub lightly all over, and, with the aid of a piece of soap kept near at hand, give an extra rub to those portions likely to be soiled, such as the collar and wristbands of shirts.

EXPENSIVE FLANNELS

When expensive flannels are being washed, it is better to employ two persons. The flannel then can be passed from the soapy lather quickly by the one to the other, who can rinse it immediately in the clear water. By the time it is rinsed, wrung, and hung out, the next flannel should be ready to be treated in the same manner.

Every housewife should, if possible, possess a wringer; it spares the clothes, preserves their colour, enables them to dry quickly, and saves labour.

If you have no wringer, wring out each article separately with the hands, roll in a clean cloth, and leave until the next one is ready; then take it out of the cloth, shake well, and hang out to dry, or put before the fire.

While flannels are drying, even out of doors, it is advisable to shake them once or twice, and to pull each into shape.

When dry, turn, fold, and press them; but take care to see that the irons are not too hot or the ironing blanket too thick. The flannels may then be aired and put away.

Any buttons that have been carelessly pulled off should be sewn on before laying aside.

CHILDREN'S FLANNELS

In washing infants' flannels, great care must be taken, as they must not be soaked either in very hot or cold water, which will thicken the material and give the articles a felt-like appearance.

Take the soiled parts, and wash them in a little heated soapy water; then immerse the flannel or garment in fresh water, as hot and as soapy as before; lightly rub all over. Quickly wring from this water, and rinse in a clear one that has had a little borax powder stirred into it, the heat still being the same as the other waters—just as hot as the hands can bear with comfort. Wring out, shake well, pull into shape, and dry immediately.

Merino and woollen underwear, nuns'-veiling garments, woollen shawls and mufflers, may be treated in the same way as flannels.

WASHING BLANKET

When washing blankets, don't spare the soap jelly, but remember that it must be all rinsed out thoroughly before wringing.

New blankets require double the amount of soap jelly that is needed for those that have been washed before. On no account put more than one blanket into the water at a time. Each blanket must be well immersed and thoroughly rubbed all over, wrung out, and quickly placed in the clear water, which should be slightly blued. If this does not remove the soap, a third water may be used, but must be used quickly. Next pass the blanket through the wringer, and shake well.

When hanging out, do not pull the blankets too tightly, and, when drying, be sure to reverse the sides once or twice. It is advisable to shake each one carefully before it becomes quite dry.

To be continued in Part 2 of EVERY WOMAN'S ENCYCLOPEDIA.

The following are good firms for supplying materials mentioned in this section: Messrs. Bratt, Colbran & Co. ("Heaped" Fire); John Bond (Marking Ink); Cooper, Dennison & Walkden, Ltd. (Melvin's Marking Ink); L. J. Ehrenmayer (Planoforte Sight Reading System); Heal & Son (Bedsteads); Harris & Co. (Sewing Machine); Mable, Todd & Co. (Swan Fountain Pen); J. L. Morison's (Washer).



This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood
and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Pre-
serve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought
to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

AN INTRODUCTION

Philosophers, modern as well as ancient, have always been ready, with one exception, to formulate definitions of beauty and the beautiful, yet they appear to have fought shy of deciding what are the essential properties of a beautiful daughter of Eve, and what actually constitutes beauty in a woman.

One day a love-sick pupil, who had been badly treated by a Grecian Juliet, in the hope of lowering the dignity of the sex, asked Aristotle to define beauty, and the reply was far from satisfactory.

"Beauty?" said the Greek philosopher; "that is a question which we may leave to the blind;" and thus apparently shelved the subject as unworthy of his peripatetic school. Nevertheless, he dealt with it at some length in a treatise, which, unfortunately, was lost.

Since then numerous definitions of beauty and the beautiful have been evolved, but not one of them can be regarded as quite satisfactory.

The very general difference of opinion as to which is beauty and the beautiful and which is not beauty and the beautiful would incline one to side with Hutcheson when he asserts that "all beauty is relative to some mind perceiving it." On the other hand, judges of beauty—and who are not?—will repudiate the suggestion made by Reid that "beauty exists apart from our perception of it."

Hume says that "beauty is the pleasure connected with sight and hearing"; and Hegel decides that "the beautiful is the absolute ideal realising itself," which, if true, shatters the hope that the beautiful does exist in concrete form.

Hogarth elaborates the theory that beauty is "an ultimate sensitiveness of the mind to certain geometrical forms and colours," which most people regard as an outrage against the sex; and Hamilton is singularly vague in his definition that "the beautiful is that whose form occupies the imagination and the understanding in a free, full, and consequently an agreeable activity."

All, however, refer to beauty and the beautiful in the most general way, except Locke who says "beauty consists of a certain composition of colour and figure causing delight in the beholder." No woman can fairly be described as beautiful who fails to delight all beholders.

Yet there is something besides colour and figure which assists materially to produce beauty in a woman. The attribute is subtle and elusive; it lacks a name, yet exists as charmingly in a beautiful woman as her features, voice, colouring, form, and figure. No woman can be beautiful without it.

It may be something in her manner, mode, style, or fashion; it may be spiritual or merely mental; it may be there to-day and gone to-morrow. In rare cases it is noticeable in babyhood; in rarer cases it is retained even in old age. It is all-powerful and most essential; it confers upon the fortunately gifted mortal admission to that very exclusive sisterhood of whom Spenser sings:

"Nought under heaven so strongly doth allure
 The sense of man."

THE TWO BEAUTIFUL MISSES GUNNING

THERE may have been women as lovely, there may have been women more lovely; but never in the whole history of the British nation have two sisters been accorded so prominent a position in the ranks of the beautiful as have been the two famous daughters of Mrs. Gunning. The beauty of the younger united the houses of Douglas-Hamilton and Campbell, and the elder sister, who became Countess of Coventry, Walpole expected one day to see as Queen of Prussia.

In the reign of James I. Richard Gunning, a representative of the senior line of the Gunning, or Gonning, family, of Tregonning, in Cornwall, which had died out in 1587, migrated to Ireland. Here he settled on an estate called Castle Coote, in Roscommon. In 1731 John Gunning, a descendant of his, a student of law and the heir to a heavily-burdened property, after the manner of impecunious people, rendered a precarious position still more precarious by falling in love with a penniless young girl. This lady, the Hon. Bridget Bourke, a daughter of Viscount Bourke, consented to throw in her lot with him, with the result that they were duly married.

At first the young couple lived in England, and there were born the two eldest children, both lovely girls.

After a few years, when death removed his father, and John Gunning succeeded to all that remained of Castle Coote, he and his family crossed to Ireland. The wildness of Connaught, however, did not appeal to Mrs. Gunning, and soon she decided to escape with her children to Dublin or to London, if funds permitted.

Dublin Taken by Storm

Early in the summer of 1748, therefore, the Gunnings' exodus from Connaught took place. The scantiness of their resources may be estimated from the fact that, on October 30, when a birthnight ball had been arranged to take place at Dublin Castle, the two Misses Gunning feared they would be unable to avail themselves of this opportunity to join the Court circle, because they possessed no suitable dresses.

Fortunately, however, an application to

Mr. Sheridan, manager at the Dublin theatre, proved successful, and the difficulty as to costume was removed by his placing the establishment's wardrobe at the service of the young ladies. From that evening onwards the two girls made a triumphal progress through society. But their financial position grew steadily worse and worse.

Indeed, Miss Bellamy, who was acting then in Dublin, records that on her way back from rehearsal one day she heard a wail of distress, and on entering the house from which the cries came, she discovered "a lady of most elegant figure," with four beautiful girls and a boy about three years old around her.

The lady was Mrs. Gunning, who at once explained the cause of their woe. Expenses during their residence in Dublin had far exceeded their income and the bailiffs were "in," on behalf of some of the creditors.

Miss Bellamy took pity on the miserable family, and hurried them off to her own quarters, where she gave them food and lodging, while her servant hoodwinked the bailiffs, and contrived to rescue all the portable property of the Gunnings from the clutches of the law.

According to the same authority, while living with her in Dublin, the two girls consulted a seer of some repute, to discover what the future had in store for them. They were told that they would become

peeresses, and Maria was informed that she would die comparatively early.

During the two years of their residence in Dublin the two girls were the toast of all the beaux, the divinity of all the poets, and the admiration of all beholders, but it was a mystery at the time, and it remains a mystery to this day, how they managed to pay their way for the ordinary necessities of existence, and how they obtained the means to lead a life of continual gaiety among the rich in the capital of Ireland.

Lord Harrington was Viceroy at this time, and he followed closely the gorgeous example of entertainment set by his predecessor, the notable Earl of Chesterfield. Money, therefore, and money in considerable quantities, must have been paid into



Miss Elizabeth Gunning, afterwards Duchess of Hamilton and Argyll

Mrs. Gunning's exchequer ; whence it came it is impossible to discover.

Glowing reports of the success of the "beautiful Misses Gunning" soon reached London, Bath, Paris, and other resorts of the great and wealthy. Their success as "beauties" undoubtedly was unprecedented in the annals of the Viceregal court, but to the reports were added vague rumours about dowries, which had no substantial basis whatever.

Mrs. Dewes consulted her sister, Mrs. Delany, on the subject, and that prolific writer, whose letters have been selected and published, replied from Delville, close to Dublin, on June 8, 1750 :

"I have stole away to finish my letter, with a promise (this being a *jubilee day*) of playing to them [her guests] on the harpsichord as soon as I have done. All you have heard of the Misses Gunning is true except their having a fortune, but I am afraid they have a *greater* want than that, which is discretion !"

London at Their Feet

Indeed, the financial strain soon became so severe that Mrs. Gunning arrived at the reasonable conclusion that a crowd of admirers was all very well, but that it was now time to make sure of a husband. At any rate, she determined to change the scene of action and proceed to London, if she could but get hold of a little ready money.

This the Irish Government helped her to obtain (it had a pleasant way of doing that sort of thing in those days), for she was accommodated with the annual increase of £150 to her very meagre income by having her name added to the Irish Establishment list as a beneficiary to that amount. This providential assistance came at the right moment, and away Mrs. Gunning and her family went to England.

The Misses Gunning were "presented" in December, 1750, and immediately their beauty took England by storm.

Walpole writes to Sir Horace Mann in 1751 :

"You who knew England in other times will find it difficult to conceive what indifference reigns with regard to Ministers and their squabbles. The two Misses Gunning are twenty times more the subject of conversation than the two brothers and Lord Granville. These are two Irish girls, of no

fortune, who are declared the handsomest women alive."

The future Earl of Orford qualifies the value of the public declaration by adding :

"Their being two, so handsome and both such perfect figures, is their chief excellence, for, singly, I have seen much handsomer women than either."

In saying this Walpole, of course, only expresses his own opinion, with which the fashionable world and the people in the street evidently did not agree.

Wherever they went, the Misses Gunning were mobbed and followed ; in the Park, at Vauxhall, and at every other social function. Grand dames at Court mounted chairs and tables to catch a glimpse of them, and people at the Opera paid more attention to their box than to the stage. A special guard of soldiers was suggested to keep the crowds back and maintain a passage for the "beauties" whenever they took their promenade abroad.

Elizabeth Becomes Duchess of Hamilton

A little before Christmas, 1751, the young and dissipated Duke of Hamilton, whose reckless extravagance and ill mode of living had sadly crippled his property and health, fell violently in love with Elizabeth, the younger of the two.

In due course he proposed to her and was accepted, and in February, 1752, when Mrs. Gunning and Maria were away at Bedford, mindful of the way in which Miss Chudleigh had jilted him, he urged Elizabeth to marry him at once.

The lady was nothing loth, but the parson on being summoned to the house declined to tie the knot in the absence of a ring and a licence. This difficulty, however, was surmounted soon after midnight by means of a bed-curtain ring and the use of the Chapel in Mayfair.

The Duke of Hamilton was a Duke of three countries, England, Scotland, and France, and after the death of the Duke of Somerset, became the haughtiest peer in the realm. Indeed, he thought so much of himself and his position that he and the Duchess always walked in to dinner before their guests, and declined to drink to anybody beneath the rank of an Earl.

Her Second Marriage

Elizabeth's life with the Duke of Hamilton, however, was not a happy one, and when



Miss Gunning, afterwards Lady Coventry

his Grace died, in 1758, it was expected that his widow would look for compensation in another marriage.

Her beauty was still at its zenith, and her admirers were legion. The Duke of Bridgewater she refused, but eventually she accepted Colonel John Campbell, who, in 1770, became fifth Duke of Argyll.

Judges of female beauty have regarded Elizabeth Gunning as the handsomer of the two sisters. Cotes painted the portraits of both, but Reynolds painted Elizabeth only, for when Maria died he had not yet become a fashionable portrait-painter.

The Duchess of Hamilton and Argyll, and Baroness Hamilton in her own right, lived to the age of sixty, and retained much of her great beauty to the very end. She was of a good-natured disposition, and none of the hard things said against her sister have ever been said against her.

Maria and the Earl of Coventry

Shortly after Elizabeth's marriage to the Duke of Hamilton, Maria, the elder sister, married the Earl of Coventry. The Earl had postponed taking the irrevocable step for a long time, and was the cause of much anxiety to Mrs. Gunning.

Immediately on their arrival in town, the Earl had marked the beauty of Mrs. Gunning's daughters, and accorded his preference to Maria. Wherever she went he was sure to be found in close attendance upon her, and a report was soon circulated that, though his lordship was making love, his intentions were not serious.

Lord Chesterfield, speaking of the opening of Parliament in November, 1751, says:

"Lord Coventry moved the address in the House of Lords and did it well enough, though agitated at the same time by the two strong passions of love and fear; Miss Gunning being seated on one side of him, and the House on the other. That affair is within a few days of its crisis, but whether that will be a marriage or a settlement is undecided. Most people think the latter; for my part, I think the former."

However, in spite of ill-natured remarks, Lord Coventry continued to pay much attention to Maria Gunning, and she continued to favour his advances. He was a wealthy and solemn young man, and looked upon as one of the greatest catches about town.

At length, however, in 1752, he was persuaded to propose. Maria accepted him, and in March the eldest daughter of Mrs. Gunning became a Countess.

Lady Coventry in Paris

Elizabeth may have been the more beautiful of the two sisters, but Maria, especially after her marriage, met with greater success in society. In Paris, however, she was coldly received. She visited that city in June, 1752, and Walpole, writing in July about the visit, says:

"Our beauties are returned, and have

done no execution. The French would not conceive that Lady Caroline Petersham ever had been handsome, nor that my Lady Coventry has much pretence to be so now. Indeed, all the travelled English allow that there is a Madame Brionne, handsomer and a finer figure."

"Poor Lady Coventry," Walpole, however, continues, "was under piteous disadvantages . . . suffered to wear neither red nor powder . . . her lord . . . is jealous, prude, and scrupulous. At Sir John Bland's, before sixteen persons, he coursed his wife round the table on suspecting she had stolen on a little red, seized her, scrubbed it off by force with a napkin, and then told her that since she had deceived him and broke her promise he would carry her back direct to England."

Mrs. Delany, writing on November 10, 1754, to her sister, Mrs. Dewes, gives an interesting account of the appearance of Lady Coventry, as she saw her at Whitehall:

"Yesterday, after chapel, the Duchess (Portland) brought home Lady Coventry to feast me, and a *feast she was*! She is a fine figure and vastly handsome, notwithstanding a silly look sometimes about her mouth; she has a thousand airs, but with a sort of innocence that diverts one. Her dress was a black silk sack, made for a large hoop, which she wore without any, and it trailed a yard on the ground; she had on a cobweb laced handkerchief, a pink satin long cloke, lined with ermine, mixed with squirrel skins; on her head a French cap that just covered the top of her head, of blond, and stood in the form of a butterfly with its wings not quite extended, frilled sort of lappets crossed under her chin, and tied with pink and green ribbon—a head-dress that would have charmed a *shepherd*! She has a thousand dimples and prettiness in her cheeks, her eyes a little drooping at the corners, but fine for all that."

The Leader of Fashion

For a long time Lady Coventry continued to be the leader of fashion in London.

Gradually, however, the symptoms of the doom which consumption had pronounced on her became more and more observable, and in 1760, in accordance with the prophecy of the Dublin seer, she died.

Maria was quite a different type of woman to her sister. She was mean, and to Miss Bellamy, to whom she owed much, she behaved most cruelly. Once she insulted her in her own theatre, and excused the rudeness by saying Miss Bellamy's acting was so inferior to Mrs. Cibber's impersonation of Juliet that she could not restrain her derision.

On another occasion, when visiting George II., then an old and feeble man, Maria declared to him there was but one sight she cared to see, and that—a coronation.

This delightful historical series will be continued in
EVERY WOMAN'S ENCYCLOPÆDIA.



BEAUTY CULTURE FOR WOMEN

No. 1.—THE CARE OF THE COMPLEXION

How Good Complexions may be Preserved—The Improvement of Bad Complexions—Soft Water the First Essential—How Water may be Softened—The Ideal Soap—An Inexpensive Complexion Salve Made at Home for Sixpence—Massage

SYSTEMATIC care of a complexion will keep it, if it is in the first place good, in excellent condition till the lucky owner attains a ripe old age. There is no need, at this date, to point out that a woman with a good complexion is good-looking, no matter what her age or what the cast of her features, so there is no need to dilate on the importance of taking care of the skin.

But systematic care of a *bad* complexion will improve it till in time it becomes good. This is important.

Now, there are two ways of carrying out a systematic treatment for the skin, the first being attainable only by the woman of leisure and some means. This is a weekly visit to some reputable beauty doctor, who, with creams and washes and, most of all, massage with delicately trained fingers, coaxes youth back to a jaded skin.

Use Soft Water

The second is home treatment by oneself. I have lately come across two quite old ladies with beautiful complexions, the skin being firm, clear, and tinted rose on cream, and each declared that she had never used any art. But one always used rain-water, the other never would use water that had not been boiled.

Ninon de l'Enclos, who was said to own her own complexion at the age of eighty, and was considered even then to be a beauty, had nothing more magical as a complexion-wash than freshly gathered dew or fresh rain-water, brought to her every morning in sealed bottles. It thus appears that soft water is an essential to the toilet of every woman. Hard water is as much responsible for spoiled complexions as hard living—a notorious despoiler.

If the water be unpleasant to the touch, requiring a lot of soap in it before it will lather, and leaving a crusting of mineral matter on the side of the basin, beware of it. Boiling softens it. So does borax or lime-water—this latter being a quick, simple, and inexpensive plan, since a few pennyworth bought at a chemist's will soften several jugsful. A delightful way of softening and perfuming water is with fine oatmeal, to

which has been added one-fourth part of powdered orris-root. Mix, tie in a muslin bag, and drop into the jug at night. Change every few days.

The only real merit about a good toilet soap is negative. Do not expect a soap—unless it is specially medicated and prescribed by a doctor—to take active part in the making of a complexion. The ideal soap is bland, superfatted, and pure, and is a medium for removing the grease of the skin in as mild and unobtrusive a manner as possible.

It should therefore be used at the end of a day, rather than at the beginning, so that the pores of the skin may be left to work freely during the night. Simple as this may sound, the nightly wash is better than any remedial tonics or washes.

Once a week the face, neck, and arms require a special treatment and massage, which will be described later. Should the skin feel stiff, chafed, or burnt, gently rub in after washing some nice emollient cream. Wipe any superfluous cream away with a soft old linen handkerchief before retiring.

The Morning Toilet

At the morning toilet the face should not need soap. If you feel you must use something with the cold water, which is to brace the skin up for the day rather than to cleanse it, let it be a handful of fine oatmeal.

A final touch may be given with a solution made in the following way: Add, drop by drop, and shaking the bottle as you mix, half an ounce of simple tincture of benzoin to a pint of elder-flower water. Cork well, and shake before using. This solution costs less than sixpence to make, and may be used during the day, instead of soap and water.

A complexion properly cared for seldom requires powder, but a good powder is harmless enough if it be washed from the skin at night.

The general care of the complexion is summed up in a recognition of the fact that the skin is like the leaves on a delicate plant.

It is not so long ago since a woman with a poor complexion had to content herself

with trying various experiments in order to find a treatment which might, if she were lucky, prove of use. And as often as not she kept the secret of her success, when she once found it, in the same private cell of her memory as the name of her best dressmaker. We all prefer to be called natural rather than artful.

All this is altered now. If your complexion is not what you would like, be sure there is somewhere a treatment suitable to your case, and all you need to do is to submit yourself to a sharp, severe, and impartial self-observation.

This advice, however, is given only to be avoided. The self-conscious person is nervous, and requires open-air exercise, plain and nutritious diet, and health-treatment generally.

It is not yet fully realised how closely connected are ailments of the nerves and ailments of the skin. If you are pale, of weak and capricious appetite, if you sleep lightly and insufficiently, and are subject to headaches and irritability, suspect "nerves," and get your doctor to prescribe. He will probably give you iron.

A bad complexion is caused also by indigestion, but, again, indigestion is often the result of poor nerves. Bromide of potassium, iodide of potassium, sulphate of quinine, and preparations of iodine—these things are as charms in the hands of a sympathetic medical man, to whom resort should be had before beginning outward treatment of the skin.

A General Survey

A blonde skin wears better than a brunette, and does not appear to be so subject to blackheads. The brunette skin, however, is coarser and thicker. It endures heat better than does a blonde. The blonde is, when out of order, likely to become dry, so that it cracks and chaps in cold weather, and becomes red and irritated in hot. The brunette's great trouble is greasiness.

Both dryness of the skin and greasiness, opposite effects as they are, are due to the same cause—to disturbances in the action of the innumerable sebaceous glands which secrete the fatty matter meant for the nutrition of the skin and the hair.

To obtain a bright, clear complexion (and a good head of hair) great attention must be paid to the action of the pores. Black specks and red blotches are both outward and visible signs of inward derangement.

Sulphur is one of the first of complexion medicines. A well-known doctor recommended two teaspoonfuls of flowers of sulphur mixed in a teacupful of cold or slightly warmed milk. Mix smoothly and take fasting, an hour before breakfast. Another form is 10-20 grains of sulphur mixed with marmalade, or 1-10th grain of sulphide of calcium, to be taken three times a day.

Sulphur soap and sulphur ointment are still the best outward remedies, when they

are used in connection with massage. There is no doubt that a skin properly massaged two or three times a week must become clear, healthy, firm, and young-looking, since massage puts it, and then keeps it, in good working order.

The Right Way to Massage

The right way to massage is with your hands, two instruments infinitely superior to any to be bought. The right time is at night, just before retiring.

Fill a basin with boiling water, hold the face over it, and by enveloping head and basin within a towel thrown over the whole you form a little cabinet in which "steaming" is carried out perfectly.

Steaming opens the pores and releases the stagnant matter which is making your complexion muddy. (Unless blackheads are very conspicuous, they should not be pressed out either with the fingers or a watch-key, because such pressure tends to set up an equally disagreeable irritation.)

Dry the skin with a fairly rough towel and rub it gently till it glows. Then massage with any good cold-cream, such as the following:

Pure white wax	.. ..	1 ounce
Spermaceti	.. ..	2 ounces
Almond oil	.. ..	$\frac{1}{2}$ pint

Mix together by gentle heat in a glazed earthenware pot, then add:

Glycerine	.. ..	3 ounces
Otto of roses	.. ..	12 drops

Stir till nearly cold, then let the mixture settle.

To massage, use the tips of the fingers gently but firmly, and in a circular movement over the affected parts on chin and forehead, and with a straight sweep from nose to ears over the affected parts round the nose.

This movement helps at the same time to counteract the ugly line which forms in time from the corners of the nose to the mouth.

Generally speaking, massage for tonic effect is in circular movements, and for the removal of wrinkles across the line.

Where there are spots which are inflamed or full of matter the following lotion is useful, and is to be used finally before going to bed:

Sulphur praecip.	.. ..	2 drachms
Calamin praep.	.. ..	$\frac{1}{2}$ ounce
Aquae Rosae	.. ..	5 "
Aquae Calcis	.. ..	5 "

Most skins will, after this treatment, require the application of an astringent lotion to be applied in the morning. Rain-water and bran-water are simple and nice.

To be continued in Part 2 of EVERY WOMAN'S
ENCYCLOPEDIA.

THE ART OF GROWING OLD GRACEFULLY

Wear what is Becoming, not what is Fashionable—Fabrics with Dull Surfaces—The Large Black Picture Hat—Value of the Veil



FTER a woman reaches the solemn age of thirty, according to a cynical Frenchman who has made a serious study of the eternal feminine, each year strikes double. To attempt to put back the hands of the clock is a foolish device, and one that can deceive nobody.

It is wise to accept things as they are, and study how to make the best of them.

Shakespeare's philosophy is never out of date, and it was he who said:

"... Frame your mind to mirth and merriment,
Which bars a thousand harms, and lengthens life."

These are golden words, for nothing does more to age a face than a continual expression of discontent or ill-temper.

The Happy Medium

In connection with dress, however, some practical hints may be of value to the middle-aged woman who is anxious to look as young and as pretty as possible. In the first place, she must try to find the happy medium between the foolishness of wearing frocks suitable for a girl of seventeen and the stupid indifference that would allow her to descend to the depths of dowdiness, to wrap herself in dreary old mantles, and to crown her badly dressed hair with a prehistoric bonnet.

Between the Scylla of seventeen and the Charybdis of seventy there must be some course which can be steered safely by the woman who is frankly middle-aged and wishes to study the art of growing old gracefully.

The difficulties are greatest for those whose figures err upon the generous side. An inclination towards massive proportions may give a suggestion of middle age even to women under thirty. Such people should remember that dark colours take away from the apparent size, and that softly flowing draperies held in below the line of the waist are invariably becoming. Except in the street, long-trained skirts should be worn as a matter of course, and great attention should be paid to the choice of materials.

Fabrics with dull surfaces, such as *crêpe de Chine* and cashmere, should be chosen by stout people, and for them also fine stripes, small conventional designs, and tiny spots are most desirable. Any bright shades or violent contrasts of colour should be carefully avoided.

Wide scarves in lace or chiffon draped lightly round the shoulders, loosely knotted at the waist, and then arranged to fall in long, straight lines to the feet will also prove becoming. The large black picture hat, moreover, with its

sweeping curves and the kindly shade of its wide brim, will also assist the general scheme.

For the woman who has been fortunate enough to keep a slight and girlish figure it is easy to grow old gracefully. She can indulge in the mode of the moment to her heart's content, if she will only modify its temporary extravagances. She may wear Empire tea-gowns, close-fitting princess robes, trim tailor-mades, and even, white satin evening frocks without making herself look ridiculous.

All the dainty shades of mauve and silver-grey, pale rose-leaf pink, and myosotis blue, are hers by right, and when she finds it necessary to soften the angles she will need only to arrange with deft fingers a drapery of fine old lace, or perhaps a scarf of gauze or chiffon, and the bodices of her gowns will take upon themselves the gracious curves which are inseparable from beauty.

Millinery

In matters of millinery the woman who is no longer young should avoid anything very small or jaunty in the way of a hat or toque. No matter what the mode of the moment may be, she must have the courage of her opinions, and refuse to be guided by her milliner, who, in nine cases out of ten, will be anxious to push her own wares, regardless of the fact that they are unbecoming.

As the hair grows thinner the face naturally looks wider, and there is a need for something to shade the forehead. Anything which suggests the apex of a pyramid should be condemned at once.

Small, close-fitting hats may be worn by elderly women for travelling or in rough, wet weather in the country or by the sea. They should, however, always be draped with voluminous veils of chiffon or silk gauze, the soft folds of which will add to the apparent size of the hat and will help at the same time to soften an outline that might otherwise be too severe.

Furthermore, these light draperies will be of inestimable value when they are crossed at the back of the hat, brought round under the chin, and tied in a big bow in front. They will then hide altogether the unkind lines which Time's finger draws in the region of the throat and neck, lines which our wiser sisters across the Channel make a point of never leaving unveiled by some dainty drapery of lace or chiffon.

Let any woman no longer young try the effect of one of these veils in the glass, and she will be astonished at the years which it will take away from her. It need not cover the face, but should be folded round the front of the hat-brim.

In the same way a still older woman finds it

wise to wear in the evening a scarf of fine real lace, draped on her soft grey hair, and brought round under the chin like the lappets of days gone by.

Beautiful old laces, fine of texture and mellow of tone, are the greatest friends of the middle-aged woman, because there are a thousand and one ways in which they can be draped and arranged so that they make a fitting framework for the face. Soft lace ruffles for the wrists are not to be despised either, for even the hands which have once been lovely show wrinkles sometimes with advancing years.

Heavy and bulky cloaks and wraps should never be worn by those who wish to grow old gracefully. A cloak of substantial material which entirely obliterates the waist-line adds to the apparent age of the wearer.

On the other hand, it is quite possible for an elderly woman to attire herself in a very becoming day or evening coat of chiffon, or of transparent lace arranged with long flowing lines which, while they give height to the figure, help also to soften or conceal any defect in the general outline.

Lace fichus and shoulder scarves are useful in the same way. They can be worn on all occasions, and with any sort of gown. They

will be found equally becoming in black or in a soft tone of cream colour, and deserve a place of honour in every woman's wardrobe.

With an afternoon gown of grey cashmere there is no accessory more charming than a fichu of cream Alençon or Brussels lace, and there are infinite possibilities of graceful arrangement in the case of an evening gown in black crêpe de Chine or satin if the square-cut bodice is draped with a black Chantilly lace scarf.

Inspiration from the Old Masters

Inspirations of the most valuable kind may always be found also in pictures by old masters or in the engravings after their works. Among the famous portraits by Sir Joshua Reynolds, Gainsborough, and Romney there are canvases innumerable which offer suggestions for afternoon and evening toilettes for the woman who is no longer young.

The large hat, with its waving plumes, the folded fichu caught with a single rose, the wide flowing skirts in soft satins and rich brocades are all fashions which will help us to grow old gracefully. Their grace of design is beyond all question. Fashions such as these, immortalised by great painters, are not for an age but for all time.



THE HAIR



No. 1.—WHAT TO DO TO KEEP IT PERFECT

Hair Should be Cleansed, not by Frequent Washing, but by Frequent Brushing—Hair Oils—Hot Irons for Curling the Hair—The Physiology of the Hair

ALTHOUGH the health, vigour, and beauty of the hair depend largely upon careful and constant attention to its needs, its physiology has, until recently, been very imperfectly understood.

The growth and structure of the hair form a most interesting study. Each hair consists of a root and shaft. The former is situated in the skin, the latter projects from it. The hair-sac, or depression in the skin from which the hair grows, consists of two layers, the inner layer being cellular and epidermic, and the outer layer fibrous.

Within this sac the hair takes root, forming at its lower end a bulb. At the bottom of the hair-sac, or follicle, there is a little projection called the papilla, supplied with blood-vessels and nerves, which enters the hair-bulb and forms, really, the germ of the hair.

The hair therefore grows entirely from the root, from this minute papilla. The hair itself is of fibrous substance. Outside it has a thin, scaly surface (termed the hair-cuticle), and in the centre is the core, or medulla. The outside surface consists of minute flat scales, which overlap each

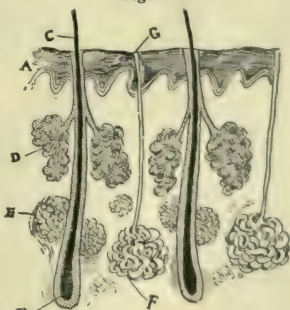
other somewhat after the manner of roof-tiles. This explains the well-known phenomenon of the hair feeling rough when drawn between the fingers in one direction, and smooth when drawn in the opposite direction. The medullary substance of the hair is a kind of pith composed of loosely formed cells and air-spaces. These air-spaces, however, though numerous in white hairs, are almost entirely absent in black hairs.

Nutrient, gloss, and pliancy are furnished to each hair by means of sebaceous oil-glands situated on each side of the hair-bulb, which secrete a greasy fluid. The oily matter which is formed in the sebaceous gland is discharged into the hair-follicle, and thus upon the surface of the hair. Some of the secretion extends over the skin, making it soft, and thus preventing it from becoming hard and dry.

Goose Skin

Another interesting fact may be noted in connection with the structure of the hair. Minute muscles, consisting of slender bands of contractile tissue, are fastened to the lower part of the hair-sac, and extend obliquely upwards. The muscle is arranged at an

Figure 1



- A. Epidermis
- B. Bulb of hair
- C. Shaft of hair
- D. Oil-glands
- E. Fat-cells
- F. Globular bulbs of perspiratory apparatus
- G. Openings of these tubes on the skin called pores

acute angle, so that when it contracts it pulls on the base of the hair-sac. These muscles are not controlled by the will, but are brought into play by various emotions, such as fear or horror, or by shock caused by sudden cold. This explains the condition known as "goose skin," and sudden erection of the hair. In animals these muscles are more active than in human beings.

The structure and method of growth of the hair having now been explained, it will be readily understood how easily the condition of the hair responds to attention or neglect.

How Often to Wash the Hair

Cleanliness is of first importance, since the secretions from the perspiratory apparatus, the sebaceous glands, and other waste products of the skin constantly collect upon the scalp.

It is not, however, suggested that, in order to maintain cleanliness, the head should be constantly washed. Too frequent washing of the head is not advisable, as too much of the natural oil is thus removed, and, under the constant action of water, the bulb which is at the extremity of the hair-root swells, and the hair becomes lifeless, dry, easily broken, and falls out.

Once a month, therefore, is often enough to wash the head. In the meantime, both scalp and hair can be kept clean and healthy by the daily action of the brush. This should not be too hard, and should have moderately long bristles. The brush will have a stimulating tonic action upon the skin, and a cleansing effect not only upon the scalp, but upon the hair itself, because it will help to free it from the dust and dirt of the atmosphere. The hair, therefore, should be well brushed night and morning, and, if possible, once during the day.

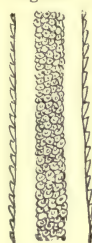
Strong soaps, soda, or cheap shampoo powders, containing injurious substances, should not be used for washing the head. All these things have an irritating effect upon the scalp. They certainly cleanse the hair for the time being, leaving it very dry and generally fluffy in appearance for three or four days. A strong reaction of the skin then sets in, and the hair frequently becomes exceedingly greasy, moist, and lax. Gradually the hair loses its vitality, and begins to fall.

The best shampoo that can be used for cleansing the scalp and keeping the hair in good condition is the yolk of an egg. When the hair is thick, more than one yolk of egg will be required. The yolks of two eggs should be beaten up with a little hot water, and a few drops of liquid ammonia may then be added.

After wetting the head thoroughly with hot, soft water, the yolk-of-egg mixture may be rubbed well into the scalp.

Finally rinse the hair again and again with clear, tepid, soft water until all trace of the egg shampoo has disappeared; dry thoroughly, and brush for ten minutes with a perfectly clean brush.

Figure II.



Pith of human hair, showing its composition of cells

How to Clean Hair Brushes

One of the secrets of keeping the hair in a healthy condition is to make a point of perfect cleanliness with regard to the hair brush.

This should be washed at least once a week, and never with hot water or soap, or the bristles will become very soft and yellow.

The proper method of cleaning hair brushes is as follows: Have ready two shallow pans of tepid water—pie-dishes will answer the purpose. To one of these add about a tablespoonful of liquid ammonia.

After freeing the brush from hair, dip the bristles up and down in the ammonia solution, taking care not to immerse the back of the brush in the process, and continue until the bristles look perfectly clean and white. Then proceed in the same way with the brush in the pan of clear water, so that the ammonia is rinsed away. Shake the brush well, and set it on a rack to dry.

Hair Oils

Hair oils and pomatums have gone out of fashion, and it is certainly a good thing that they have been discouraged, as the continual application of them has the effect of choking up the pores, and leaving an unpleasant resinous substance on the scalp, which may become rancid, and which is uncleanly and irritating. When the scalp, however, is of an unusually dry nature, and the hair exceedingly brittle, the occasional use of an emollient preparation is sometimes advisable.

Curling and crimping the hair by means of hot irons should be discouraged. The intense heat is exceedingly harmful to the hair, and the irons also pull and break it. The heat abstracts the natural moisture, and causes the hair to become brittle, dry, and to break off.

There are so many methods of curling the hair other than by the use of hot irons, that the employment of curling-tongs is by no means a necessity, even when the fashion demands waves, curls, puffs, or ringlets.

Figure III.



Highly magnified hair, showing the cells overlapping each other

The following are good firms for supplying materials mentioned in this section: The Misses Allen Brown, F.R.H.S. (Scented Baskets); Messrs. Thomas Belpoir & Co. (Toilet Preparations); Edwards Harlene Co. (Hair Tonic); Iclima Co., Ltd. (Toilet Preparations); Oatline Co. (Toilet Preparations); A. & F. Pears, Ltd. (Soap); Potter & Clarke (Asthma Cure); Mrs. Pomeroy, Ltd. (Beauty Specialist); Messrs. The Royal Worcester Corset Co. (Kidfitting Corsets); Whelpton & Son (Pills); Wright, Layman & Umney, Ltd. (Coal Tar Soap).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.

Education

How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families or learning languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without Apparatus
Breathing Exercises
Skipping, etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

THE IDEAL DAY-NURSERY

By LILIAN WHITLING, Official Examiner Training School of Domestic Subjects.

Crawling-mats—A "Sheep-fold" for the Baby—Baby's Furniture—Ventilation—Decorative Friezes that Amuse Children—Wallpapers Illustrating Nursery Rhymes—The Toy Cupboard—The Ideal Light for the Nursery

BABY is at last counted worthy to share with its elders the advantages of all the health-giving devices of the twentieth century, and the deplorable remark, "What a pity to turn this fine room into a nursery!" is now but rarely heard.

This is as it should be, for it is as impossible to rear fine, healthy children in dark, airless rooms as it is to rear healthy plants in out-of-the-way corners, inaccessible to sun and air.

No matter whether engaged in the momentous task of preparing the nursery for its first tiny occupant, or whether it is already overflowing with little olive-branches, see, at all events, that the *aspect and position* of this all-important room is as good as it can be.

The Aspect

Never mind which way the spare room faces, or how many steps lead up to it, but choose a south or south-west aspect for the children; for, no matter how costly and hygienic the fittings, a sunless room facing north will never make a healthy nursery.

The excuse is made sometimes that a sunny room is too hot in summer, and makes its youthful inmates pale and listless. This is certainly the case. But our English summers are, alas! too short; and even if the nursery cannot be changed during the heat, at all events some other room can often be temporarily given up, or, best of all, the children kept in shade and shelter out in the open air.

If it can be managed, the nursery ought not to overlook the street—a quiet room is very

necessary—and never be persuaded to "sky" the little ones. Have you ever noticed that in hundreds of homes the window-bars that denote the position of the nurseries are often on the highest story, in order to banish childish voices and restless feet as much as possible?

Now, rooms at the top of a house are often less lofty, have smaller windows, gain additional heat and cold from proximity to the roof, and last, but not least, receive all the used-up air from the lower rooms, because heated, impure air rises. Cramped nursery quarters are very undesirable.

The Necessity of Ventilation

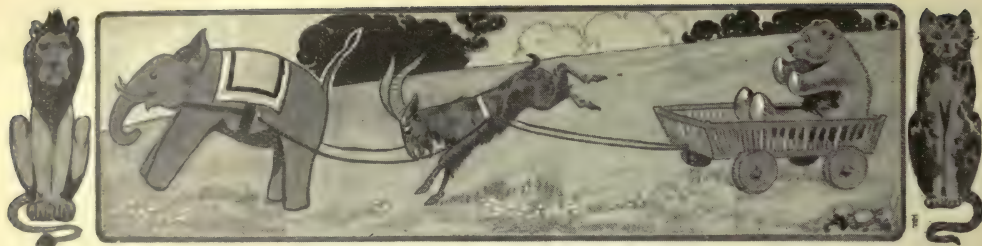
The size of a room for a nurse and one child should not be less than fourteen or fifteen feet square, and eleven or twelve feet high. Where this is quite unattainable, take extra precautions to ensure good ventilation.

Pure air, fresh air, is as important for children as food. True, they may live in vitiated air that has been breathed in and out and contaminated by other human beings, but only at the expense of mental and physical health. Well-ventilated rooms are easily secured in quite simple ways.

Firstly, there must be an open chimney in the room, for this acts as a most efficient ventilating shaft. Therefore, the register must never be closed, or the chimney blocked in any way.

Secondly, direct that the upper sashes of the windows are left open night and day—and see the order is carried out.

If the weather is too inclement, or there is



A nursery frieze that would delight children

any special reason against doing this, have ready for such an emergency a piece of wood the width of the window and about four inches deep.

Open the lower sash, fit in the piece of wood, shut the window down on to it, and a space will be left between the upper and lower sashes in the vicinity of the fasteners through which the outer air will rise without draught.

Never imagine that fresh air means draughts through badly-fitting windows and ill-laid floors. If these exist, tack the indiarubber tubing made for the purpose, and costing but a few pence per yard, under the doors, etc., and fill cracks in the floor with putty or cement.

Nursery windows should be protected by outside iron bars, for children simply love to look out, and in no other way can their safety be ensured. Supposing bars are not possible for some reason, hammer a strong nail into the window frame above the lower sash, so that it cannot be raised more than about six inches.

The most hygienic plan is to have the nursery windows free from *blinds*, as, with the exception of the venetian variety, they all exclude air, and the latter, alas! are veritable dust-traps unless constantly washed.

Still, it is convenient to be able to screen the windows at times, in order to soften the light or make the room cosy in winter; so soft

casement-cloth curtains, in tints to harmonise with the room, are often used, for they wash perfectly, and only need to be plainly ironed.

The Ceilings and Walls

A few years ago whitewashed ceilings were thought good enough for anybody, but baby nowadays has his painted in white or pale cream enamel, washable distemper, or covered with white washable paper.

If, however, the old method is preferred, the whitewashing should be done every spring.

Ceilings and walls give wide scope for artistic and original ideas, as long as the rule that ideal nurseries must be washable throughout is always remembered.

Perhaps the greatest favourite for nursery-wall coverings is some form of washable distemper, or enamelled paint in pale tints, with decorative bands or friezes of paper made in designs of quaint figures, animals, birds, etc., affording the youngsters something bright and entertaining to look at during meals or rainy days.



A crawling-mat of soft material with applied animals and birds cut out of bright-hued scraps

If liked, washable papers illustrating nursery rhymes, etc., can be used instead of the self-coloured paint or distemper; but they do not make a restful background, and need to be purchased from good firms, or the designs and colourings injure, instead of educate, the children's perception of colour and form.

In some nurseries the dado is made of pretty oilcloth, fastened to the wall with a dado rail above of a darker contrasting colour. This scheme is simple, costs little, is very strong, and easily kept clean.

The Important Question of Floors

What shall our babies walk and crawl on is another absorbing question. Try a good cork carpet with a pattern (not self-coloured, as these show the dust too much). It is warm, washable, strong, and pretty, and affords no resting-place for the dust fiend.

A few washable cotton rugs in blue and white or other colourings can be laid down here and there, but care must be taken that children do not trip over them.

Baby's Furniture

There is still a tendency to relegate large, old, cumbersome pieces of furniture to the nursery, either because it is roomy and comfortable, or because it has become a sort of nursery heirloom; but it is doubtful if either reason is sufficiently good to justify their presence in valuable space that ought to be occupied by air.

So far as comfort goes, nothing can beat the modern nursery furniture now procurable from many good firms. Simplicity is the rule, and furniture of best quality is made in plain oak or stained wood, for painted and highly polished surfaces too soon show the wear and tear of nursery customs.

Rounded corners to everything are necessary for sharp-pointed edges have resulted in many a serious cut and scar. Supposing the furniture now in use is of the latter description, a cabinet-maker will very soon remedy the danger.

Miniature nursery tables, chairs, etc., are very popular. They are made in wood or cane, and are more comfortable and safer than high tables and chairs.

A cosy, broad sofa is an invaluable possession in the nursery. An aching head or bruised limb can be petted on it so well without keeping the child in bed, and it provides a too quickly-growing boy or girl with means of obtaining the

necessary rest, not to mention its splendid capacity for acting as a "ship," "train," "desert island," etc.

A toy cupboard of some description is essential, or the nursery can never be called ideal. The shelves ought to be low enough to be within easy reach of the children.

Not only does it help to keep the nursery tidy, but it is also a never-ending source of delight to the chicks; for is it not their very own, in which they can hoard unchecked the hundred and one treasures that unfeeling nurses are apt to catalogue as rubbish?

A toy table is considered a very great treasure. It may easily be fashioned at home. There must be an edge round to prevent marbles, etc.,

A very high fireguard is an absolute necessity, and one that covers the grate right over is excellent, for children seem to find anything to do with fire irresistibly attractive.

If liked, an outside rail may be affixed to the guard, on which a few little garments may be warmed; but on no account allow the nursery to be used as a laundry or drying-room, for this practice, beloved by inexperienced nurses, renders the air steamy and unwholesome. Besides this there is the danger from fire.

Food should never be stored in the nursery, but the nurse will want a simple dresser-like cupboard in which to keep a tin of biscuits and a few other items, as well as the children's own special cups, plates, table-linen, and so forth.



A miniature railed play-ground where baby may crawl without injury

rolling off; it must be low enough for the children to be able to sit at it on the floor with their feet under it. It should have castors, so that it can be easily pushed about, and it must be sufficiently strong to bear the child, who will inevitably use it as a seat.

One of the latest and most successful additions to the nursery is a sort of sheep-fold, in which baby can crawl about without injury to himself or worry to a busy nurse or mother.

A crawling-mat made of thick, soft material, on to which are appliquéd animals and birds cut out of some bright-hued scraps, is also very useful. Babies simply love to roll and crawl on these mats, and hold contented converse with the zoological specimens adorning their surface.

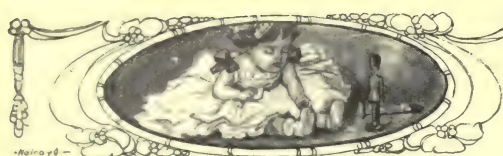
Nurse, on her part, will demand a big cosy chair, in which she can cuddle and pet her small charges, a lock-up medicine cupboard to fix on the wall, far from the reach of any inquisitive fingers, and a reliable clock, but not one that strikes or has one of those aggravatingly aggressive ticks.

Unless a place is expected for these, it is unreasonable to expect an orderly nursery. A few good pictures on the walls have a real educational value. Crudely-coloured and badly-drawn prints, etc., should never be permitted, for they do untold harm by wrongly forming the child's idea of art and beauty.

In conclusion, the ideal artificial light for the ideal nursery is electric light; but if this is unattainable, provide wall-lamps with metal reservoirs—not glass or china—and a safety apparatus for extinguishing the flame if the lamp overturns. Use the best oil, and have the lamp fixed in a strong holder on the wall out of the children's reach.

Gas, though clean and most convenient, vitiates the atmosphere, and is therefore most harmful for the children's room.

Do not allow many plants or flowers in the nursery. Above all, they should not be placed in the window where they obstruct the light and air. A few geranium cuttings or a pot of musk provide interest and amusement, and the unfolding of a new leaf or a blossom gives instruction in simple plant life, but a nursery should never be crowded with growing things. The children's health is the most important consideration of all, and anything which prevents free circulation of the air is deleterious. Never allow anything in the way of rubbish to accumulate.



PREPARING FOR BABY

By MRS. F. LASSELS MATHER, Central Midwives' Board, A.R.San.I.

Author of "Health and Home Nursing," "Hygiene and Temperance," "Home and Nursing," etc.

As soon as a woman knows that she is likely to become a mother, it should be her sweet duty to order her life that her child may be born strong, healthy, and beautiful.

It is the beginning of life which matters. The period of nine months before birth, and the first year after, are the most important times, as far as health is concerned, in the life of every human being.

The essentials which should receive attention are—food, clothing, exercise, and fresh air, rest and sleep, and good surroundings.

The wise woman will put aside her fancies and eat only such foods as will be most beneficial to herself and her unborn child.

Wholesome, plain, nourishing food should be taken, little meat being required. Indeed, some authorities recommend a diet chiefly of fruit and vegetables, with plenty of whole-meal bread.

Spiced and highly seasoned foods, pastry, and pickles should be avoided.

Tea and coffee should be drunk sparingly. Well boiled oat and wheat-meal porridge with good milk, brown bread-and-butter, green salads with oil, fruits, bananas, oranges, grapes, fresh or stewed apples, prunes, or figs are all good, and all tend to prevent distressing constipation. Avoid all stimulants. Up-to-date doctors are agreed that alcohol in any form is generally *highly injurious* and unnecessary.

Professor Sims Woodhead says, "No woman can take alcohol, even in a moderate quantity, without it affecting her baby." Clothing should, of course, be warm but light, and should not be suspended from the waist, and there should be no pressure on any part of the body.

Corsets must be dispensed with, as they cause harmful pressure on the heart and stomach.

A combination under-garment should be worn, and the petticoat and skirt made to button on to a bodice, so as to hang from the shoulders.

For house wear a pretty maternity dress or princess robe, made in tea-gown style, is becoming and easily made at home.

Great comfort and relief can be obtained by wearing a shaped belt made either of flannel or strong drill. This keeps the back warm and has other advantages.

Garters, which are never advisable, must not be worn, as they increase the tendency to varicose veins.

Exercise and Fresh Air.—It is a great mistake to suppose that the expectant mother cannot take exercise or do her ordinary household

work. She should, however, avoid such work as entails lifting the arms high above the head, lifting heavy weights, climbing up stairs, or standing too long.

"Lead a gently active life."

An abundance of *fresh air* is of highest importance, as during this time breathing is quickened, and therefore a larger quantity of oxygen is needed.

As far as duties and weather permit, as much time as possible should be spent in the open air and sunshine. These promote better digestion and cheerfulness. A brisk walk, just before retiring often ensures refreshing sleep.

If the weather be unsuitable (for great care must be taken not to contract internal chill), the house must be flushed with fresh air, especially the bed-room and living-room, which should be as bright and sunny as possible.

Deep-breathing exercises are good, and may be done by an open window.

Much rest is needed. A woman should have plenty of sleep in a cool, well-ventilated room, on a wide bed, fitted with a good firm mattress.

Good Surroundings.—The ancient Greeks used to surround their women during this time with all that is beautiful in art, that their sons might be strong and their daughters graceful. Try to cultivate pure, placid thoughts, remembering that "of all created things, the loveliest and most divine are children."

Avoid undue excitement, such as crowds or theatre-going.

Constipation.—It is a great mistake for the expectant mother to take strong purgatives, unless by medical advice.

The action of the bowels should be carefully regulated by a certain amount of exercise and by attention to a regular habit.

Much can be done by judicious dieting, or by drinking a glass of natural aperient or clear water on rising and on retiring.

The simplest means should always be tried first. Should these fail, small doses of the compound liquorice powder in water may safely be taken, or a little castor-oil. When, in spite of these methods, constipation persists, the doctor should be consulted, or painful piles may result. If these appear, the patient must keep to bed for a few days, bathing with very warm water from time to time.

The doctor chosen should be seen and consulted early. He will inform his patient if any special arrangements are necessary. If circumstances permit, a trained maternity

nurse is very helpful, especially to a young, inexperienced mother.

While it is always wise, even at great sacrifice, to secure a good doctor, sometimes means do not permit, and a *midwife* must be engaged. Care should be taken to secure a trained, qualified woman licensed by law under the Central Midwives Board, and not one of the "Sairey Gamp" type.

Definite arrangements should be made *in writing* with her, or the nurse, as to date when wanted, fees, washing allowance, etc.

The nurse or midwife should be invited to the house some little time before, and shown where all necessary things are kept. She will also give a list, if asked, of things required at the time.

Choice and Preparation of the Room.—Choose, if possible, a large, airy, bright room, with an open fireplace and a window that will open easily. If the room chosen has a smaller one opening out of it, so much the better.

All carpets should be lifted and beaten, the floor scrubbed, and woodwork wiped with disinfectant. Remove all stuff curtains and draperies, using only washable kinds; also take away excess of furniture.

Things Required.—For baby: All the little garments and baby's basket should be ready at least by the end of the seventh month.

For baby's toilette: Baby's bath and a bath thermometer, two soft warm towels, cake of well refined "baby" soap or piece of pure curd soap. Cheap, highly-scented soap must not be used.

Soft, good sponge, or washing glove of softest white flannel, or Turkish towelling.

Good dusting powder, or refined fuller's earth. For this, *closed* puff-box with puff or powder dredger. Small pot of white vaseline for head. For the eyes: a weak solution of boracic acid and small pieces of lint or old linen.

For cleansing the mouth: weak solution of borax and water, and small squares of soft old linen, or white rag, safety-pinned together ready for use.

Baby's tiny, soft hair brush and soft flannel or Turkish towelling apron, for lap of nurse or mother.

Baby's First Clothes or Layette.—The materials for the little garments, and the number of each, will, of course, depend on the circumstances of the mother.

They should always be made of woollen material, and never of flannelette, which is doubly dangerous, on account of being highly inflammable and not affording sufficient warmth.

The clothes should be light in weight and colour, warm and loose-fitting. Warmth and weight should be equally distributed over the body, no part being left unprotected.

The first clothes consist of (1) the binder or swathe of soft flannel; (2) the vest or shirt, generally hand-knitted of soft wool, or made of soft flannel, with *all seams outside*; (3) the long flannel, or barracoat, also made of flannel, made long to protect the legs and

feet, and drawn up at the neck with soft tape or silk, with no buttons to hurt the tiny neck; (4) the day-gown, for summer wear made of nainsook or lawn, for winter wear of nun's-veiling or white wincey; (5) napkins and pilches. Napkins should be made of either old, soft sheets or Turkish towelling. The pilch is usually a square of flannel doubled over to form a triangle. This is put on over the napkin for protection during the night, or when baby is taken out.

Some kind of naphtha soap should be provided to wash these articles; common soap or soda must not be used, or baby will suffer from soreness and rash.

Bibs are better made from Turkish towelling, and tied with soft tapes behind.

Night-gowns can be made of natural flannel and should be either in the form of a sleeping-bag or to button over, so that baby's feet and legs are never unprotected.

Needless to say, baby should have distinct sets of clothing for both day and night wear. A small shawl or head flannel is usually provided for use when carrying baby from room to room.

Out-door Clothing, in addition to the foregoing, usually consists of: (1) a large white warm woollen shawl; (2) a soft warm hood or bonnet with fine Shetland veil; and (3) a pair of knitted combination boots and stockings, which must come well up the legs.

Articles Needed for the Mother.—(1) Change of underclothing and night-dresses; (2) woollen bed-jacket or "Nightgale."

A comfortable dressing-gown and pair of bed-room slippers are needed for convenience. Other additions will probably be suggested by nurse.

A separate cot or bed for baby is an absolute necessity, in order to obviate the risk of overlaying. The cot or cradle should have no rockers, and be of the simplest possible make.

The fewer draperies the better; if they are used, they should be of washable material.

To warm the cot, a tiny hot-water bottle is needed, and an ordinary stone ginger-beer bottle with screw-top, covered with a woollen bag, serves the purpose quite well.

Pincushion, with pins, safety-pins, and threaded needle, clinical thermometer, and a roller towel are all necessary.

There should be plenty of both hot and cold water handy, as well as several towels. The infant's clothes, clean bed-clothes, and mother's garments should be hung up to air in readiness. It is well to have in the house some stimulant, such as sal volatile, also easily-warmed food, such as milk, beef-essence, soup, or cocoa, and a feeding-cup. Wherever possible, consult the special tastes and fancies of the patient. After the first few days following the arrival of baby the young mother should be encouraged to think of this time as one of great happiness, rest, and contentment—cheerfulness is a great restorer.

Further articles of advice to mothers will appear in
EVERY WOMAN'S ENCYCLOPÆDIA.

GIRLS' CHRISTIAN NAMES

Broadly speaking, the majority of names can be traced back to Greek, Latin, and Teutonic sources, many of these, of course, having their common root in the old Sanscrit, Persian, and Hebrew languages; and they have been imported, so to speak, by successive invaders and conquerors, and, in more peaceful times, by friendly visitors, and left as legacies to our islands. The more modern European forms are usually merely national variants of the original

A

- Abigail** (*Hebrew*)—"A father's joy," or "exultation." Derived from "abi" (father), and "giyl" (to dance). It became perverted from its original meaning when Abigail, David's wife, styled herself "handmaid of the Lord." It is interesting to note that the latter part of the term still retained its true meaning, "abi" being a divine title; but the invented first part is the portion that has survived, and become degenerated into a term for a "help," or "maid-of-all-work."
- Ada** (*Anglo-Saxon*)—"Rich-gift," or "happiness." This is a contraction of Eaditha. The Anglo-Saxon prefix "ead" signifying happiness or riches. Other forms are Ida, Edgytha, and Githa. From this source also come the masculine names Edwin, contraction of Eadwine, happy friend; Edgar (Eadgar), happy spear; and Edward (Eadward), happy guardian.
- Adah** (*Hebrew*)—"Ornament."
- Adelaide** (*Anglo-Saxon*)—"Noble maiden." An expansion of the root name Ethel (noble). Ethel, Adel, and Edel all signify "noble"; and many suffixes were added in qualification, such as Ethel-burga (noble protectress); or
- Adelgonde**—"Noble warriorress," or "noble lady."
- Adelheid**—A variant of Adelaide, Adeline, Adèle, Adela, Adeliza, Alicia, Alice and Elsa. All signify "noble maiden."
- Adelhilda**—"Noble heroine."
- Adolfine** (*Teutonic*)—"Noble wolf." Originally Aethelwulf in the masculine English form, it became contracted into Athaulf, and finally into Adolf, which lengthened into the familiar Adolphus.
- Ædon** (*Greek*)—"Lamenting." The story runs that Ædon, the wife of the King of Thebes, was envious of the family of her sister-in-law, Niobe, and killed her own son, Itylus, in mistake for her eldest nephew. To assuage her frantic grief, Zeus transformed her into the nightingale, whose pathetic warblings are supposed to represent Ædon's sorrow for her lost child.
- Affrica** (*Celtic*)—"Pleasant."
- Afra** (*Greek*)—"Peaceful ruler."
- Agape** (*Greek*)—"Love."
- Agata**—Spanish and Italian variants of—
- Agatha** (*Greek*)—"Good." From Greek "Agathos"—(good).
- Agave** (*Greek*)—"High-born," or "illustrious one."
- Aglaia** (*Greek*)—"Brightness and splendour."
- Agnes** (*Greek*)—"Pure, chaste." Some authorities refer this name to the Latin (agnus, lamb), and think this latter was taken from the Greek first, as "agnos" signifies "chaste" and "pure," hence the Greek adjective was transformed into the Latin noun, purity and innocence being symbolical of a lamb.
- Agneta**—English and Swiss variants of Agnes.
- Agrippina** (*Latin*)—"Illustrious." A Roman name used as a family surname. Agrippa is the masculine form.
- Agueda**—Spanish, and Agata, the Swedish and German forms. Inez is also another Spanish variant.
- Aileen**—Celtic form of the Greek name Helen ("Light"). Sometimes spelt Eileen.
- Ailna** (*Celtic*)—"Beauty, joy."
- Aimée**—French form of Amy.
- Ala** (*Teutonic*)—"Holy."
- Alberta** (*Teutonic*)—"Nobly bright." A Teutonic contraction of the old Anglo-Saxon Adelbert or Ethelbert ("noble, bright"). When the name travelled to Germany, it was shortened from Aethelbright through Albrecht to Albert.
- Albertine** and **Albertina**—French diminutives.
- Albinia** (*Celtic*)—"White maiden."
- Alycye** (*Greek*)—"Peaceful, serene." Alcione or Halcyon, as the name is sometimes written, was the daughter of Æolus, and out of love for her shipwrecked husband, Cetyx, flung herself into the sea. Both were transformed into kingfishers, and henceforth, during the fourteen days while these birds are breeding (December 14-28), the sea is always calm; hence the expression "halcyon days," or "weather."
- Aldgitha** (*Teutonic*)—"Noble gift."
- Alethea** (*Greek*)—"Truth, frankness." Aletheia was the Greek name for the emblem of truth, a sapphire ornament worn by the Egyptian high-priests; when mentioned by Greek writers, they naturally referred to it in their own language.
- Alexandra** (*Greek*)—"Defender of men." From two Greek words, alexis (help, or defence), and andreios (brave), from aner (a man), bravery being the essential characteristic of manhood. Alexandrina and Alexandrine are the English and French feminine diminutives.
- Alexandrovna**—Russian form of Alexandra.
- Alexia**—A German contraction, signifying "help." The masculine forms are Alexander, Aleck, Alick, Alexis, and Sandy.
- Alice** and **Alicia** (*Teutonic*)—"Noble." A derivative of the Anglo-Saxon Ethel, through the German form Adelicia (noble cheer). Alix is the French form of Alice.
- Aline** (*Teutonic*)—"Noble."
- Alisa** (*Teutonic*)—"Nobly born."
- Alison** (*Teutonic*)—"Famous war." Descended through the French Heloïse or Aloys.
- Alma** (*Hebrew*)—"Maiden"; and (*Celtic*)—"all good." The present use of the name, however, dates from the Crimean War, and is thus a Russian place-name.
- Aloisia**—A variant of Alison.

(This alphabetical list will be continued)

The following are good firms for supplying materials mentioned in this Section: Messrs. Allen & Hanbury, Ltd. (Patent Food); Kleimert Depot (Baby Pants); Daniel Neal (Children's Footwear); Ridge's Food Co. (Patent Food); Shynall Chemical Co. (Dolls); Wulff & Co. (Patent Food).



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with:

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits, etc
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping.
Toy Making
Ticket Writing,
etc., etc.*

MIDDLE-CLASS GIRLS FOR THE COLONIES

By LADY FRANCES BALFOUR



GREAT deal is done to encourage English maidservants to emigrate, but girls of the educated and cultured classes are constantly assured that there are no openings for them in the New World. If they call at

one of the colonial emigration offices, they will get but little satisfaction, on the ground that the Colonial Governments are not allowed to encourage emigrants who will compete with their own people, but only farmers, farm labourers, and servants.

Yet in the present crowded state of the English market for educated women's work, it is just the middle and upper class girls who have most difficulty in finding openings at home.

In my opinion this cry that "Ladies are not wanted" is a mistake. A really clever, energetic, adaptable girl, even though a "lady," has more chance of earning a good living in a colony than she has of earning a meagre living in England.

But she must be trained for colonial life, which means she must have an expert knowledge of every kind of domestic work. Governesses are not wanted in any colony, nor are lady bookbinders, jewellery-makers, artists, indexers, or other professions which arise only in a country full of the leisured rich. Secretaries, bookkeepers, kindergarten and music-teachers, and so on, cannot be certain of success over-sea any more than they can at home.

But the girl who can cook and sew, who understands laundry work, the care of poultry, something of the management of children, and the care of a house, may emigrate to any colony she chooses, secure of finding a dozen people ready to compete for her services when she lands. She will get at least as good a salary as any lady-servant, companion, or housekeeper in England, and is certain to meet with opportunities that she can never hope for here. What we should call a lady-help is called there a "home-help," and will receive a salary commencing at £25 to £40 a year.

Our emigrant will have to work hard, no doubt, but she will work with the family, as one of the family, on a perfect social equality with them, and be treated with far more consideration and friendliness than most highly certificated governesses receive in England. She will share in all the amusements that are arranged, and need never fear to be out of a situation for a day, for every colonial agrees that the Colonies are crying out for women who can do old-fashioned women's work really well.

Even if the emigrant does plain domestic work (and it should be remembered that in all colonial cities the houses and flats are fitted with labour-saving appliances, gas-cookers, perpetual hot-water supply, central-heating furnaces, which save much of the drudgery servants still have to put up with in England), her lot will be a happier one than that of half the gently-bred working women in England—nursery governesses,

companions, shorthand typists, etc. I don't mean the few girls who have exceptional talent and achieve outstanding success, but that large majority who earn from £20 a year with board, and from £1 a week without it; who lead cramped, monotonous lives, have little chance of marrying happily, and no chance at all of saving sufficient to keep them when they grow too old to work.

In a colony, such a girl may or may not have more chance of marrying—I fancy that in the cities there is a fairly adequate supply of charming colonial girls, and that the young men whom we hear of as having such a difficulty in finding wives are usually those who live on remote farms to which colonial girls absolutely decline to follow them, because the loneliness and the hardships are so great. But though she may not marry, she certainly will meet many opportunities for improving her position which she would never have found at home.

For instance, one girl in a Canadian city supports herself and her invalid mother by going out as a daily cook. In a country where maids are scarce and often untrained, where a single good woman servant is as much a luxury as a butler is in England, and where a college professor's wife will think nothing of doing all the work of her flat, and giving weekly dinner parties, at which she officiates as cook and parlourmaid as well as hostess, it is obvious that a girl who will come and cook this dinner admirably well—for colonials, as a rule, cook far better than ordinary English people—is in great request, and able to command very different remuneration from what she could expect over here.

Another girl is a first-rate dressmaker; she also goes out to work at the house, and charges £1 a day. The usual rate is about 6s., but this girl commands more because she devotes herself to cutting out, fitting, draping, and to showing her employer how to make up the garments she prepares. The employer does a good deal of sewing herself, and has in a couple of women to help, and between the four of them they will start several elaborate garments. Later in the

week the lady dressmaker comes for another day to see the final fitting and put the finishing touches.

I do not suggest that there are large numbers of women doing precisely this particular kind of work in the Colonies, but quote them as instances of what can be done by a girl with initiative and adaptability, and one who is really expert in some branch of domestic work. Another girl—but she was Canadian-born—took a secretaryship at £100 a year, with no prospect of a rise. However, the concern expanded with the expansion of the country; she worked it up, gave complete satisfaction, and now receives £220 a year. This is the sort of thing which can happen in a new country far more easily than it can, even to the ablest worker, in crowded England.

Many girls, too, possess a few hundred pounds capital, which they would have far

more opportunity of investing well in a colony than here. One, with less than three hundred pounds, started a boarding-house, which developed into a really big concern, paying cent. per cent. on the original capital; another, in Australia, runs a big fruit farm. Three hundred pounds capital is what the Australian authorities



The healthy, open-air loving girls of Canada are generally good riders. Many of them have abandoned the side saddle and ride astride

Copyright, Canadian Pacific Railway

quote as necessary for a working farmer, but £100 would start a poultry farm, and these and all other businesses may be carried on without any loss of social standing, such as is the bugbear of "gentlewomen" in trade over here.

But before touching her capital, a woman should spend a year or two in the colony in some paid situation, learning the ropes, the local requirements. To go out from England and start a business, no matter of what kind, on the advice of some interested agent or over-sanguine friend, before one knows one's way about, is fatal, yet it is a mistake constantly made. English people would not dream of setting up for themselves in Paris before serving an apprenticeship there, but they will buy land in Canada or Australia in full confidence of immediate success. Their capital, too, frequently melts away in paying for mistakes



A model farm-house in Western Canada

Copyright Canadian Emigration Office

which could have been avoided had they known a little more of the country.

Unfortunately, domestic work is so ill paid in England, and still considered so beneath one by many people, that the average mother who knows her daughter must earn her living has her trained for a profession. In many parts of England it is not even easy to get good domestic instruction. The classes held are merely demonstrations at which the theory is learned, but not the dexterity born of practice. It is one thing to know the best way to peel a potato, bone a chicken, or iron a blouse, and quite another to be able to do it as easily and well as a colonial woman, who has been at such work since she could walk.

One sensible English mother got over this difficulty by sending her girls to good classes, and then dismissing her maids and letting them do the whole work of the house for three months before they emigrated.

Much the same plan is pursued at Arlesey House, near Hitchin,* where students are trained for colonial life, and to take up small holdings. There, only one maid is kept, and the students divide the work amongst them just as the daughters of the house used to do in nearly every home in England, taking it week about to be cook, housemaid, laundress, pig and poultry woman, etc. The training at Arlesey costs £50 for a six months' course, which of course includes residence, or £80 for the year. The full two years' course, for which a certificate is given, equips a girl to farm her own land if she wishes, and Miss Turner, the head, is in touch with all the colonies, and has always openings waiting for her students. But when one considers the number of girls who might and should emigrate, Arlesey, with its comparatively few students, and the two or three other colonial training colleges, seem but drops in the ocean of our educational requirements.

I hope that in a short time the many women's clubs in the Colonies, at any rate in Canada, may be induced to take up this question of the educated girl-emigrant. At present it requires a good deal of courage

and a considerable amount of money for an English girl who has no introductions to go out alone.

The various Governments will not help her; in fact, they do their very utmost to discourage the emigrant above the labouring class, and an interview with the officials at the various emigration offices leaves the impression that there is far less room in the Colonies for middle-class girls than there is at home. On the other hand, the railway and steamship companies incline to rather too rosy a view, though a little booklet, called "Canada for Women," issued by the Canadian Pacific Railway, to be obtained at the company's offices, 67, King William Street, or 62-65, Charing Cross, contains much useful information. Individual colonials, however, are often extraordinarily kind, and an introduction from an English or Scottish clergyman to one in a colony is of far more assistance than it would be over here.

At the London offices of the various colonies the best local newspapers can be seen (most of these also have London offices), and if copies of the papers are obtained and carefully studied, they will give one a much better idea of the colony than most travel books. Advertising in these papers is not expensive, and a girl can often get a situation in this way.

The following are representative papers which have London offices:

AUSTRALIA: "Melbourne Age," 160, Fleet Street, E.C.; "Sydney Daily Telegraph," 160, Fleet Street, E.C.; "Australasian," 80, Fleet Street, E.C.; "Brisbane Daily Mail," 265, Strand, W.C.

NEW ZEALAND: "New Zealand Times," 134, Fleet Street, E.C.; "Canterbury Times," 134, Fleet Street, E.C.

CANADA: "Manitoba Free Press," Bridge Row, Cannon Street, E.C.; "Montreal Star," 17 and 19, Cockspur Street, S.W.; "Toronto Globe," 222, Strand, W.C.; "Winnipeg Tribune," 30, Fleet Street, E.C.

SOUTH AFRICA: "Cape Times," 14, St. Mary Axe, E.C.; "Transvaal Weekly News," 14, St. Mary Axe, E.C.; "Times of Natal," 16, Devonshire Square, E.C.

* An exhaustive article on this institution will appear in another issue of EVERY WOMAN'S ENCYCLOPÆDIA.

OCCUPATIONS FOR WOMEN

No. 1.—HOW TO BECOME A TELEPHONE OPERATOR

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

An Attractive Way of Earning a Living—Open to Women between Sixteen and Twenty-five Years of Age—Conditions of Service—How Employees are Paid and Fed—Prospects—Sickness and Holidays

"NUMBER, please?"

The question from the Exchange over the wire is a familiar one, yet few people are acquainted with the conditions which govern the employment of the telephone operator. There are many young girls who would like to enter this sphere of labour if they knew how to go about it, and for this reason we have chosen the telephone service for our first article in this section.

Since 1882, when in London there were only about thirty-five operators, exchanges have sprung up everywhere, and thus a fresh field of labour has been created which is to be commended to the attention of

These two services will be merged into one at the end of 1911. The Post Office then either may issue a new set of regulations to govern both staffs, or may decree that the existing regulations shall apply to the combined services.

As there is, however, still plenty of time in which to enter the service of the National Telephone Company, it is worth considering how a girl between sixteen and twenty-five may do so.

The National Telephone Company

The National Telephone Company, which now employs about two thousand operators,



Gerrard Exchange. Switch-room

By permission of the National Telephone Company

girls who are required to earn their own living.

There are at present, and will be until the end of 1911, when the Postmaster-General takes over the control of all telephone systems, two distinct services, each with its own regulations, age limits, and rates of pay.

stipulates that candidates must be between sixteen and twenty-five, of a minimum height, without shoes, of 5 feet 3 inches, and of good education and address. Young women possessing these qualifications should write for an application form (which must be filled up in the candidate's own handwriting) to the Traffic Manager, National

Telephone Company, Salisbury House, London Wall, E.C.

Providing that she possesses the above qualifications, the candidate will next have to pass "an educational test in reading, writing (copying MS.), spelling, and the first four rules of arithmetic (simple and money).

Upon successfully passing this test, the candidate must be examined by the company's medical officer, with a view to deciding whether she is physically fit to perform the work of telephone operator.

The subjects of the educational test do not cover a wide scope, and no girl who has had an average schooling should fail.

The candidate, after satisfying the doctor, becomes a "learner," and enters the company's operating school for training, receiving from the start 10s. per week. This rate of pay continues throughout the period of training and probation, and for the first six months as a staff operator.

Terms of Service

The probationer is transferred to the staff "as soon as she is efficient in her duties." This period averages, according to individual ability, from two to three months. At the end of the first six months of service as a staff operator the pay is increased to 11s., and rises by 1s. every six months until the end of two and a half years' service, so that at the end of two and a half years' service the pay is 15s. a week. After this increase is annual, the first one of 2s. bringing the salary at the end of three and a half years' service to 17s. a week. Special recommendations are required before the remuneration goes above 18s. to the operator's maximum, which is £1 a week.

Above the grades of operators, and recruited from their ranks, are supervisors, with a maximum salary of £1 10s. a week.

Still better, an ambitious young woman with the necessary ability may look upwards to positions of clerk-in-charge at salaries varying from £85 to £170 per annum.

The hours of duty for operators are 42½ per week, a day's service (between 8 a.m. and 8 p.m.) consisting of 7½ hours, exclusive of meal-times. Duty performed after 8 p.m. brings with it the advantage of a special allowance of 3s. over and above the rate earned by the operator in the week in which the late duty occurs.

"Divided duty" brings also extra pay, and in the event of an operator doing both "late" and "divided duty" in the same week the special allowance is 4s. 6d. Overtime is paid for at from 5d. to 8d. per hour,

according to status. The hours of duty are changed from week to week, so that one week an operator will not need to reach her Exchange before midday, whilst the next week her work may be over in the early afternoon.

There is a special scale of pay for Sunday, Christmas Day, Good Friday, and Bank Holidays, when such service is required, and no operator is required to be on duty for more than fifty-four hours in the week, excluding meal-times, even should she take both overtime or Sunday duty in any week.

In addition to the staff already dealt



Operating School, London Wall

by permission of the National Telephone Company

with, there are a few operators engaged under special conditions for four hours per day only, taken between 8 a.m. and 8 p.m. The general conditions of service are the same here as for the ordinary staff, but the pay is, of course, proportionately less.

The comfort of the staff is not neglected by the National Telephone Company. Forty-five minutes are allowed for dinner and fifteen minutes for tea. At many Exchanges conveniences for cooking meals are supplied at the company's cost. The result of this arrangement is that a good dinner can be bought on the premises at the rate of 5d. per day, and afternoon tea for 1d.

The following is a typical menu for a week :

A WEEK'S MENU

MONDAY

Roast Beef, Horseradish Sauce
Sultana Pudding, Sweet Sauce.

TUESDAY

Cold Roast Lamb and Salad
Rice Pudding

WEDNESDAY

Veal and Ham
Custard and Stewed Prunes.

THURSDAY

Roast Lamb and Mint Sauce
Gooseberry Tart.

FRIDAY

Cold Boiled Beef and Salad
Fig Pudding, White Sauce.

SATURDAY

Chops and Steak
Rhubarb Tart.

Comfortable dining-rooms and sitting-rooms are also provided.

Annual leave is granted—ten days to those who have served over six months but under two years, and 14 days to those who have served over two years. In case of illness, half-pay is allowed up to one month.

The G.P.O. Staff

Candidates for the National Telephone Company must be between the ages of six-



Gerrard Exchange. Sitting-room
By permission of the National Telephone Company

teen and twenty-five. Under the Post Office regulations, however, the higher age limit is nineteen.

Candidates must be unmarried or widows, and must fill up an application form which can be obtained from the General Manager, P.O. London Telephone Service, G.P.O. (South), Carter Lane, London, E.C.

An examination similar to that for the National service must be passed, and copies of papers set at past examinations may be obtained from Messrs. Wyman & Sons, Ltd., Fetter Lane, London, E.C., price 8d., post free.

The hours are longer than in the National Telephone service, being 48 weekly (not necessarily distributed evenly over the six days), but the pay is slightly higher, for probationers receive 11s. a week under the General Post Office, as against 10s. under the National Telephone Company.

The scale varies at different Exchanges, and is slightly higher in the London postal area than outside.

In London, as already stated, probationers receive 11s. a week for the first year on the "unestablished service," and 14s. a week the second. If the telephonist's work is satisfactory at the end of her second year she passes to the "established service," and the following is then the scale of pay: At eighteen years of age, 16s.; at nineteen, 18s.; at twenty, 19s. 6d.; at twenty-one, 21s.; beyond twenty-one, by increases of 1s. 6d. per week per annum to 28s.

The Croydon, Epsom, Kingston, Richmond, and Sutton Exchanges pay 10s. a week during the first year in the unestablished service, and after that the pay is 2s. a week less than the London rate until twenty-one years of age is reached, whilst the maximum reached by further small increases is only 24s. a week, as against 28s. in London.

The Barnet, Esher, Harrow, Burgh Heath, and Purley Exchanges, again, pay slightly lower rates than the last after the established service class is reached, and the maximum is only 22s.

The Provincial Service

The conditions of the telephone service in the Provinces and in Scotland, Ireland, and Wales are very similar to those for London, but the pay is less. In great towns such as Glasgow, Leeds, Manchester, Birmingham, and Liverpool, for example, the pay is from 10 per cent. to 20 per cent. less than in London.

A Healthy Occupation

The work of the telephone operator is healthy, and the action of stretching her arms up above her head, and to the right and left of her, develops the chest and arms,

and turns thin and weedy girls, after a few months' work in the operating room, into strong ones. There are no anæmic, unhealthy-looking girls in the operating rooms.

From these particulars it will be seen that the telephone systems offer employment to a class of people who might find difficulty in obtaining equally pleasant work in other walks of life, whilst the scale of pay, the hours of attendance, and the other conditions make the telephonist's calling a favourable one in these days of stress when usually a great deal of work has to be done for a very little money.

There are few callings for the class of women to which telephony appeals that offer permanent positions so easily secured. There are many better paid—the Civil Service, for instance—but much more difficult and keenly competitive examinations have to be passed before a post can be obtained.

All professions and occupations for women will be dealt with in EVERY WOMAN'S ENCYCLOPÆDIA.

The Author of the above article will be pleased to write a personal letter to any reader of EVERY WOMAN'S ENCYCLOPÆDIA who requires information or advice as to how she may earn her living. Write, stating full qualifications, to the Editors, EVERY WOMAN'S ENCYCLOPÆDIA, enclosing stamped addressed envelope, marked "Employment," for reply.



THE LONELY WOMAN

Not Wanted!—The Little Grey Lady—How she Occupied her Time—Good Work to be Done

In all the world there is no figure so poignantly pathetic as that of the lonely woman—the woman who isn't wanted. And in all the world there is no tragedy—for it is a tragedy—that excites so little sympathy; for the comprehension of the majority of men and women who have work to do, and believe themselves to be part of the universal scheme, does not extend to the agony of mind of the lonely woman, whose lack of imagination is her only real burden.

"NOT WANTED!"

The lonely woman is a confirmed pessimist, a martyr to her own foolish doubts. Her outlook on life is so cramped and narrow, and her self-effacement so complete, that she cannot conceive a reason for her existence. Often she lives the life of a recluse, hiding from the light of a workaday world as though every glance of her fellow-creatures implied scorn and contumely. "I am not wanted!" The brand on her forehead is of her own searing. "I am not wanted" is in her downcast and mirthless eyes, for the sense of humour is the first of her faculties that the lonely woman allows to die. "I am nothing to the world; the world can go on very well without me." These are her thoughts; they constitute her martyrdom, and yet she wonders why the world cannot understand and sympathise accordingly. The reason is simple enough: In the creating of things, no allowance was made for the lonely woman; somewhere in the scheme there is a niche for the labours of every woman, for it is given to every woman—as it is given to every man—to make her fellows happier and wiser for her existence.

"But what can I do?" asks the lonely woman plaintively. "Nobody wants me, nobody seeks me. I have no natural favours to commend me either to man or woman. I live and suffer in solitude; my world ends at the garden gate. I don't know the meaning of friendship."

THE LITTLE GREY WOMAN

The sketch that follows concerns the life of one little lonely woman who lived in a north-country village; it may suggest many things to many lonely women all over the world. She was just an ordinary woman, so ordinary that in the crudeness of their speech the women of the village described her as "faal," or ugly; the men, when they spoke of her, shrugged their shoulders and smiled contemptuously. She lived in an ivy-covered cottage on the outskirts of the village, and only in the flowers of her garden

did she confide. Sometimes a villager, in passing the garden gate, would glance inquiringly at the pathetic little figure bending over the plants, but always she misconstrued the meaning of the glance. Solitude breeds suspicion. She was known to have an income; the villagers supposed that her parents were far-seeing people. They must have realised that this daughter with the prematurely grey hair and watery-blue eyes framed in spectacles could never even hope to marry, and so they provided for her. Perhaps, in thus analysing the situation, they forgot to be generous. The Little Grey Woman, as they called her, had remained with an invalid mother long after the other members of the family left to find mates for themselves. She remained behind long after the bloom of youth had left her cheeks, and it may be she became infected with the spirit of fretfulness and irritability which is invariably associated with a sick-room.

HOW SHE OCCUPIED HER TIME

When she came to the village, the Little Grey Woman came quietly and without the slightest ostentation. Her needs were few, and from her orders the village tradesmen gathered no knowledge of her life. On the Sabbath she attended service at the church, but gave no encouragement to those who were inclined to break down the barrier of reserve. She distrusted them. She could not conceive that she and they had anything in common. Pecuniarily, they might not be so well placed as herself; but they had friends and husbands, and wives and children. And they were happy, while she was lonely. They knew she was lonely, and she feared their pity more than her loneliness. For two years she lived in that village without allowing a single person to cross the threshold of her cottage, and she aged so quickly that the mirror must have mocked her.

One day a child threw its ball over the hedge surrounding her garden, and then knocked at the door timidly, and with fear in its eyes. She took the child by the hand, recovered the lost ball, and sent the child home happy and contented. The next morning the child came again to the door of the cottage, and gravely offered the Little Grey Woman a bunch of honeysuckle. The Little Grey Woman thanked the child, closed the door, and sat down to weep. She felt lonelier than ever. A few days later she found that a boy of four or five had wormed his way through the hedge, and was enjoying

himself in her strawberry-bed. He cried bitterly when she surprised him, but within a few minutes she had learned that he was one of a family of seven, that his father was a farm labourer, and had three children who were too young to be sent to school out of the way of the hard-working mother.

An idea occurred to the Little Grey Woman. Through the boy she invited the mother to send her three children to the cottage every morning, and she would prepare them for school. The offer was eagerly accepted, and at the end of a fortnight no fewer than nine children were attending regularly at the cottage. Two of the mothers called to thank the Little Grey Woman for relieving them of a burden, and each left a bunch of field flowers on the table. When the Little Woman looked in the mirror that night, she came to the conclusion that the drab, grey hair had a silvery sheen and a beauty that she had never before suspected.

One morning a child attending her "school" brought the information that a farm labourer, while mowing a field of grass fifty yards from the cottage, had fallen from the machine, and the knife had severed an artery in his leg. She sent the child for a doctor, and then made her way into the field. She found the man lying in a condition of semi-consciousness through loss of blood. Instinct guided her in the tying of two knotted handkerchiefs round the limb and just above the injured artery. When the doctor arrived he looked up at the Little Grey Woman, and said: "You have saved this man's life; he was bleeding to death." She went back to her "school" with new emotions flooding her throat.

Late one night a labourer knocked at the door, and asked if she could come to his cottage and sit with his wife until the doctor returned from the town. She hesitated, then expressed a fear that she would be of no use. "You're a woman," he answered simply; and within a quarter of an hour she was

sitting at the bedside of the labourer's wife, helping her in a hundred ways to brave the ordeal of motherhood. When the winter came the Little Grey Woman founded all kinds of clubs for the youth of the village, and among the women she formed sewing-classes. Gradually the word "woman" was dropped when in conversation the villagers referred to her and her work. They called her the Little Grey Lady.

She lived in the village for six years, and died in the spring of the seventh. The doctor said that she must have caught a chill during one of her many errands of mercy. The

women of the village knew better. The Little Grey Lady, who at one time had suffered the agonies of having nothing to do, had just worked herself to death. But she died with a smile of supreme happiness on her lips. Those who sat with her as she fell asleep said afterwards that towards the end her face was as sweet to look upon as that of a girl of eighteen. Almost every villager—men, women, and children—followed her up the winding hill to the churchyard, six rough-hewn labourers bearing the coffin on their broad shoulders. As they returned down the hill many of the children were sobbing, and one man, looking back at the mound of newly-turned soil, voiced the sentiment of all the mourners as he said: "The old

village 'll seem terrible lonesome to-night."

Surely the career of the Little Grey Lady suggests many fields of labour to those lonely women whose lives would be all the brighter if they could be brought to realise that nothing was ever created without a purpose. It is well to bear in mind that there are lonely women in every station in life, and that wealth does not necessarily mean happiness of mind. The laugh of a little child is often sweeter to the ears of a woman than the rustling of the finest silk that was ever spun, and its eyes far brighter than the purest gem that was ever cut.



The Little Grey Lady

Many a lonely woman, to whom money is a secondary consideration, will find a new life and a new joy in the adoption of a child. But the greatest care should be exercised, lest in finding a new joy a new sorrow should follow in its wake.

It is unwise to take one of a large family—no matter how poor the parents may be—and bring it up as one's own, lavishing upon it that luxury which may be commonplace to you, but of which the child would never have dreamed had it been left under the roof of its parents. In the first place, you rob that child of the best of all feelings—filial devotedness; you leave in the minds of the other children a feeling of envy and disappointment which can never be eradicated, not even after they have grown out of adolescence. And there is always the danger of unscrupulousness—to use a very mild term—on the part of the parents.

THE CHILD THE WOMAN'S COMFORTER

The safest method to pursue is that of writing to the clerk of the local Board of Guardians. There are few Boards in the country which have not in their care, either in the workhouse or in what are called foster-homes, a number of foundlings or orphans. The Board would have to satisfy itself that you were a fit and proper person to have control of the child, and it is not unlikely that you would have to appear in person at a meeting of the Boarding-Out Committee, or even the Board itself.

Mention of a Board of Guardians recalls the fact that all over the country women appear to be taking a more active part in the administration of poor relief. Indeed, women as members of a Board of Guardians, are proving every day that too long has this field of labour been monopolised by the men. Admittedly, women are more practical than men in this work, and the nervous fear of an applicant for outdoor relief is minimised when in the board-room he or she encounters the sympathetic smiles of women where the cold, callous questioning of business men had been anticipated. A lonely woman, granted that her qualifications as a rate-payer are satisfactory, might find a great deal of interest in the work. She should write to the clerk to the Board, who would be only too glad to advise her of all the preliminaries and the chances of success if an election were to be fought.

GOOD WORK FOR THE LONELY

If children creep into the majority of these suggestions to lonely women, it is because the writer believes that in children one may find real happiness. Perhaps, in some parish or another, there is a lonely woman with an income of anything between £100 and £250 a year. She is well-educated, has travelled, and has a faculty for lucidly describing that which she has seen in foreign parts. Why not inaugurate a series of lantern lectures for the edification of the children and even the adults of a lonely parish. The cost of a

lantern is comparatively small, and in the neighbourhood of Charing Cross Road one can obtain any number of limelight-lanterns on hire, while the same firm that supplies the lantern will be able to supply slides. At the London Emigration Offices of some of the Overseas Dominion Governments, slides, depicting life in their particular colony, may be borrowed.

Here is another, and perhaps simpler, suggestion. The lonely woman may have a large garden, and be interested in botany. Let her encourage the children of the village to cultivate a tiny plot of that garden. Let them plant their own choice of seed, but explain the stages of development. It is out of such beginnings that garden cities are made. "But," you say, "how can I, a lonely woman without a friend in the parish, encourage those children to come? I cannot knock at every door and invite the parents to send the child." Certainly not! The mind of the child is one of the most difficult of problems, and there is only one way of solving it. Always endeavour to give a child the impression that its mind is more comprehensive than your own. Let the child lead; you follow. Pretend inordinate interest in anything that it does, no matter how simple; correct it by suggestion, and you will understand the real meaning of the word appreciation.

MANY DELIGHTFUL OCCUPATIONS

If there is one child familiar to you in this lonely parish, give it that tiny plot of garden, and mention, only casually, that you wish other children would help in the work. There is no need to say more; that child will bring as many other children as you need.

Hundreds of suggestions might be made as the result of which lonely women and weary children should derive incalculable pleasure; but in those cases—and they are few—where the lonely woman fears that children could not bring her the peace of mind she seeks, the ideas following may be acceptable.

The writing of verses for Christmas and other cards.—Communicate in the first place with any of the large firms who supply cards. There is pleasure and profit in the work.

The suggesting of ideas for posters advertising proprietary articles.—Read the advertisements in the various magazines and newspapers, and think of some symbol which would catch the eye of the public. You need not be an artist with your pen or brush; the idea is the thing.

If you are fond of reading, and have a faculty for criticising what you have read, write to the editor of a newspaper enclosing a hundred lines of criticism of any new book, and offer to share the work of reviewing. The majority of newspapers make a feature of a book column, and there are so many new books published nowadays that it is extremely difficult to keep pace with the output. The editor might be glad of your assistance if it were understood that the book alone was to be your remuneration.

HOW TO MAKE MONEY OUT OF DAY-OLD CHICKS

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry," etc.

Modern tastes require chickens at all times of the year—Money can be made therefrom by hatching out in incubators—But begin in a small way, and increase your plant as your market increases—When hatched, dry the chicks, and pack them off to the buyers immediately.

No other industry connected with poultry-keeping has made more rapid strides than the hatching and selling of day-old chicks. At one period chicks were mostly

INCUBATOR VERSUS HEN

The incubator can claim for itself many advantages over the natural sitter. On the whole, it is more reliable, and it is always ready when wanted—an important consideration during the earlier and



The incubators at work

later periods of the year, when broody hens are scarce.

By adopting the incubator, moreover, the dealer in day-old chicks is enabled to hatch out at any time chickens either for ultimate relegation to the laying-houses or for the Christmas or spring chicken markets. A reliable incubator under the control of an intelligent operator is extremely good-tempered; it never tramples on valuable eggs or deserts them, a failing that is too



The incubator opened when the chickens are hatched

hatched out in the earlier months of the year, but to-day there are so many branches associated with the poultry business that chickens are required all the year round. Hence the majority of such chickens have to be produced by artificial methods, and the place of the sitting hen has, to a large extent, been superseded by the incubator.

The old prejudice that once existed against artificially hatched chickens has almost vanished, thanks to the mechanical improvements that have been made in the construction of incubators, and to-day thousands upon thousands of fluffy mites are produced annually and sent to all parts of the British Isles, and even abroad.

Many ladies supplement their incomes considerably by devoting their spare or whole time to the business, and it is an occupation eminently suited to the gentler sex. The operation of an incubator calls for nothing beyond what feminine hands can easily accomplish, and the work is pleasant from the day the eggs are placed in the incubator until the day the little prisoners emerge from their shells.



Just out

common with the natural sitter. The inability to keep laying hens to supply the necessary eggs for hatching need not stand in the way, as eggs can be secured from those specialising in eggs for hatching purposes, put into the machines, and transformed into chickens, which will, when disposed of as "day-olds," produce a good profit. Those who keep fowls solely for the production of eggs for table use might make more out of their poultry-keeping were they to take up artificial hatching and turn such eggs into live chickens.

The day-old chicken trade is at its height in the spring, at a time when eggs for eating are at their lowest market value. One hundred eggs sold at such a time for edible use would realise somewhere about 8s. Placed in an incubator, should such a number of eggs produce but sixty chicks, they would be worth anything from 25s. to 35s., according to their breed and quality. Deduct from this the amount, 2s., for oil used in operating the incubator, and there is still left a splendid profit if the produce can be disposed of locally without the aid of advertising. Suppose, however, that it be necessary to advertise and pack the produce, it is still possible to see a profit of 100 per cent. or more, and a reliable 100-egg incubator, costing about £4, will soon repay its cost:

HOW TO START A BUSINESS

Again, it does not need much accommodation or a large amount of capital to commence in the day-old chicken business. All that is essential to success is a spare room or cellar, well ventilated, but free from draughts, and a firm table on which to stand the incubator.

The maximum outlay lies in the securing of a good, reliable machine. This should cost about £4. A more elaborate machine is quite unnecessary; it may cost double that amount, but it is no more efficient in operation than the cheaper article. Low-priced machines, however, advertised by people who have no reputation in the incubator trade should be avoided carefully. On the average, half an hour a day is all the attention which a machine requires.

From ten to twenty minutes should be spent in airing and turning the eggs each morning, and from five to ten minutes in attending to eggs and trimming the lamp each evening. Egg-testing on the seventh day will occupy the operator an extra ten minutes only, as egg-testing can proceed while the eggs are airing.

When the chickens hatch out, they will simply need transferring from the incubator drawer to the drying chamber; and when thoroughly dry it will be necessary, if they have to travel to customers at a distance, to pack them in a travelling-box. This consists of a box sufficiently large and deep to accommodate comfortably one dozen chickens. A bedding of soft hay is laid in the bottom of the box, and on this the chickens are placed.

Then a piece of flannel, or other fabric of a soft nature, is tacked to the upper edges of the box in such a manner as to allow the material to rest loosely upon the backs of the inmates. The lid is then fixed in position, and secured by means of a couple of fine screws, a label plainly indicating the nature of the contents being affixed. The best way to send is by a fast passenger train, and the buyer should be notified beforehand of the time of departure, so that the train may be met on its arrival. It is also as well to advise the buyer to be prepared for the reception of the chicks by having a reliable broody hen or a foster mother in readiness and to feed the little mites, when thoroughly warmed, with a little biscuit meal soaked in warm milk.

The chickens cost nothing in the way of food from the time they emerge from the shells until they reach their destination, as nature provides the newly-hatched chicken with sufficient nourishment to sustain it for forty-eight hours; and during that time it will, if properly packed, travel a considerable distance in safety. The whole secret of dealing successfully with chickens intended for transit lies in getting them thoroughly dry, and packing and putting them on rail as quickly as possible.

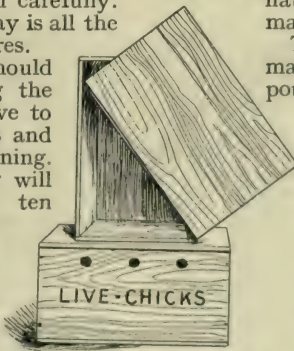
AN OCCUPATION SUITABLE FOR WOMEN

The newly-hatched chicken trade, therefore, entails no work of a laborious nature, and is associated with no duties that the willing hands and minds of women cannot perform. In recommending this industry to women, however, a word of caution is necessary. If the operation of one incubator can be made to pay, it does not follow that half-a-dozen machines in the initial stages of the business will result in six times the amount of income. A business connection has first to be made, and it would be extremely unwise to have several hundreds of newly-hatched chickens on hand and no market in readiness for them.

The best way to secure that market is to advertise in the poultry papers, and to what extent this is done depends, of course, upon the resources at one's command, but these papers usually have a special tariff for this class of business, a small prepaid advertisement costing from sixpence upwards.

One or two machines should be secured to start with, and as the sales increase the hatching plant may be increased accordingly. Incubators, like the natural sitter, need under-

standing, and one or two machines are quite sufficient to operate until the working of an incubator is thoroughly understood.



Travelling-box for the chicks



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

MARRIAGE

By "MADGE" (MRS. HUMPHRY)

MARRIAGE is a topic so tremendous that even the pen seems to hesitate in the fingers before venturing upon it.

One often reads that marriage is the most momentous event in a woman's life. Indeed, looked at in advance, through girlhood and young womanhood, it certainly looms large, and is the goal to which the majority of girls look forward.

Moreover, to wish for a home of their own, and to make some "dear-loved lad" happy in it, is to them as natural as is nest-making to birds in springtime.

THE DESIRE TO PLEASE

This, however, is a very different thing from husband-hunting. Mr. Bernard Shaw and some other men appear to imagine that the object of every girl's existence is to pursue and capture a mate.

This, however, is not the case. Nature has bestowed upon womankind a desire to please, a vanity which is not a fault when kept within the bounds of moderation; and, in some cases, an innate coquetry that displays itself at a remarkably early age.

Noting this armour for the subjugation of man, the male observer has naturally inferred a deliberate attack upon his liberty, a resolute determination to conquer. But, as a matter of fact, the average girl is innocent of anything other than a desire to please, a love of admiration, and a happy enjoyment of complimentary remarks. Her attitude towards men is not that of the huntress, but that of the spectator interested in an amusing game which at any minute she may be called upon to join.

Men seldom do justice to the innocence of a girl's thoughts about love and marriage. They attribute to her not only the man-hunting propensity, but ideas and feelings which very few young women entertain. There is a virginal delicacy in the heart and mind of the ordinary girl, and this can be appreciated only by those of the other sex who are pure-minded and fine of nature.

THE MORAL STANDARD OF MAN

There are many such men; we have it on excellent authority, that of Dr. Winnington Ingram, Bishop of London, and it is one of the happiest characteristics of the present age that there is a large number of young men with a high moral standard, whose ideal of life is star-high compared with that of their predecessors of but one generation ago.

We had ancestors who seldom went sober to bed, and who thought every village girl, every dressmaker's assistant, a lawful prey. It is to such men as these—the two-bottle men, the dissipated ones—that women owe the poor place they occupy even now in the estimation of many.

WHEN LOVE COMES

Mothers ought to prepare their girls in some way against the onslaught of love. It is so insidious in its approach, so overwhelming when it seizes a victim, so utterly different from any previous experience, that a girl is often hard put to it to conceal her preference.

When a man falls in love, however, he is at liberty to take the whole world into his confidence. Indeed, he often does, and the poets of old have represented him as "sighing like a furnace."

The poor girl, however, must not sigh. She has been taught that to show a preference for any man before he has shown a decided one for her is to be unmaidenly. Moreover, even without such teaching she is aware that to display any such inclination would result in much humiliation for herself if the man were not to reciprocate the sentiment.

Sometimes, out of pure anxiety to hide her feeling, she snubs the unfortunate man so effectually that he, much wounded in his pride, turns his thoughts to another girl, whom he woos and wins.

Life is full of such heart-wearing episodes, and novelists and playwrights could not live without them.

A ROSY DAWN

There is a delightful time that comes before a definite word is spoken between the two whom mutual inclination draws together. It is like the rosy flush of dawn before the sunrise. Each knows that the other is attracted, and has a confident anticipation of happiness to come. It is a time of expectant waiting when the two are reverent to each other and to the beautiful sense of love.

There is about it a soft vagueness which, like a light morning mist, enhances the exquisite charm of the atmosphere.

THE SUNRISE

Then comes the word that crystallises and concentrates the tumultuous sensations.

The sun has risen, and brought with it sharp effects of light and shadow. The beautifying mists are gone, and even the

happiest girl, her promise given, feels some vague sense of faint regret for a moment which never can recur. It is the same kind of feeling that makes her, if truly in love, wish to delay speaking of her engagement, even to her nearest.

To talk of a thing so sacred, she feels, takes some of the bloom off it. Like Mary of the Bible story, she would like to ponder these things in her heart. The actual, the real, however, steps in, and the ideal has to retreat before it.

Worldly wisdom sometimes sets itself against young love, and often it is justified in doing so.

The two so irresistibly attracted to each other cannot stay to consider such trifling things as inequality of rank, insufficiency of means, some hereditary taint of constitution, difference of religion, or other rocks in the stream that prevent the course of true love from running smoothly.

To be precipitate, therefore, in announcing an engagement to one's circle of acquaintance is a mistake, unless fair weather is likely to attend the journey to the wedding.

Who has not seen in the columns of the "Morning Post" or the "Court Journal" an announcement to the effect that "the marriage arranged between Miss Such-an-one and Mr. So-and-so will not take place"?

Many a girl has regretted that her engagement should have been made public before the wishes of both families had been fully ascertained, or ample inquiry made into the circumstances of her fiancé and his previous life.

THE ETIQUETTE OF MARRIAGE

Announcing the Engagement—Preparations for the Wedding—Presents—In the Church—Bridesmaids—The Reception—The Best Man—Going Away

THERE are two things to be done when an engagement has been made, and ratified by the families of the two persons who have promised themselves each to the other.

One of these two things concerns the bridegroom. He has to take the measure of his lady's finger and buy the engagement ring. The other is to write to his relatives and tell them the news.

These letters should all be sent by the same post. Nothing annoys aunts, uncles, and cousins more than to think that some other member of the family has been told of the engagement before them. No one should be forgotten. All very intimate friends should be informed of the event at the same time.

The bride writes to her own friends and her mother to the elder ones. There is no formality about such letters. They simply convey the news and are usually answered very soon, the replies being more or less congratulatory.

When the family is of good social position, the announcement is sent to the "Morning Post" and the "Court Journal," in the well-known formula:

"A marriage has been arranged between Captain Whyte, 2nd Fusiliers, son of Sir Robert Whyte, of Greylands, and Miss Dorothy Browne, elder daughter of Mr. Arthur Greene-Browne, of The Towers, Fifeshire, and 200, Belgrave Square."

The bride's family send out this announcement, and friends and acquaintances, seeing it in the paper, write their congratulations.

Sometimes the date of the marriage is included in this published announcement. "A marriage is arranged and will take place on November 12th," etc., etc.

It is hardly necessary to remark that undue haste in announcing the engagement would be a great mistake; and, above all things, the approval of the bridegroom's parents should be gained before even announcing the betrothal to one's friends.

It is usual to give a dinner or evening party at which the engagement is announced. This is done before any newspaper paragraph appears on the subject. The relatives on both sides are invited, as well as the friends of the host and hostess, and perhaps some of the bridegroom's as well.

This party may be given at a restaurant if it should be more convenient. Should the bride's parents live in the country, or in a house too small to entertain a large party, they may hire a hall in the nearest town.

The invitations are of the usual kind, bearing no reference whatever to the *raison d'être* of the gathering. The announcement is made quite informally, the hosts introducing their future son-in-law to their friends and relatives.

Should it be a dinner party these introductions are made in the drawing-room before going down, and sometimes the health of the engaged couple is drunk towards the close of the meal.

A party of this kind is fairly usual in well-to-do classes of society, but families possessed of but small means are not expected to entertain on these occasions in this way.

PREPARATIONS FOR THE WEDDING

Preparations for the wedding have to begin betimes. The church is chosen, and the hour settled with the vestry clerk. Shall the service be fully choral? If so what hymns shall be sung, and has the bride any choice about the "Wedding March"? Does she prefer Mendelssohn or Wagner? All these details have to be settled.

Then comes the question of the printed cards or booklets to be placed in the pews for the use of the invited guests. These are sometimes very dainty and attractive, though very much ornament is out of place. Anything approaching the florid is now considered bad form; pretty type, however, may be chosen. The initials of bride and bridegroom, and the date, appear on the first leaf, and the name of the church is also given some prominence.

Before settling upon the music it is only civil to consult the organist of the church. It is also politic, for he may have some good suggestions to offer.

The fees for the choir are ascertained, and should an anthem be included in the service it is but fair that some extra payment should be made to the owners of the beautiful voices to be heard in it.

Some very special fees are occasionally paid in this way. At a wedding in the Brompton Oratory several years ago, a boy with an exquisite voice received £200 for singing a solo. Those who heard him can never forget how the music seemed to fall from above and fill with sweetness this immense building; the effect was thrilling.

DECORATIONS

The floral decoration of the church is generally entrusted to the florist with whom the bride's family is accustomed to deal.

Usually the chancel is decorated with tall palms and bamboos, exotic plants clustering round and upon the great pots in which the palms are growing.

At one wedding a beautiful effect was obtained by placing tall white lilies along the chancel rails.

Very elaborate floral decorations are seen at some weddings. Flowers are ranged down either side of the central aisle, and even round the font. The window-sills have been covered with moss and cut flowers, and, at one wedding, the pulpit was included in the scheme of decoration.

In this instance the pillars were wreathed with smilax, and from the galleries hung festoons of this invaluable ornamental "greenery" with roses tied to it at intervals.

Appropriate as flowers are at a wedding, there is a need for proportion. Marriage is a solemn sacrament. Flowers are appropriate to the joyful occasion, but when immoderately used they render the surroundings insignificant in comparison.

THE INVITATIONS

Invitations to a wedding are sent out in the joint names of the father and mother of the bride, should both be alive. If not, the surviving parent invites the guests. Should he or she have married again, the name of the second partner appears upon the invitations, though there is a slight difference in the wording. The following is the form of invitation on ordinary occasions, when both parents are alive:

Mr. and Mrs. Fitz-Jones
request the pleasure of

.....
company on the occasion of
the marriage of their daughter

Helen Mary,
with

Captain George Richard Smith,
at St. George's, Hanover Square,
on Saturday, November 27th,
at 2.30 o'clock

and afterwards at

The London Hotel,
Norfolk Avenue.

R.S.V.P. to
900, Berkeley Grove, W.

The invitations should be sent out about three weeks before the date fixed for the wedding. Should anything occur to prevent the marriage being solemnised or the day arranged, a notice of the alteration must be sent to everyone who had received an invitation, or an intimation of the change should appear in the "Morning Post."

Should, however, the delay be owing to serious illness, the family can scarcely be expected to send out notices. They may safely conclude that the news of this should have spread among their friends and acquaintances.

The bride's mother gives a number of her invitation cards to the bridegroom's family in order that they may invite their friends to the wedding. Sometimes this is done by giving a list of the names and addresses to the bride's mother. She then sends out the invitations with the rest.

THE PRESENTS

Though some presents may be received previous to the sending out of the invitations

they are sure to come in almost immediately after in fuller numbers.

The bride is then kept busy writing notes of thanks. This is a duty she may not delegate to anyone and the letters should be written by return of post, if possible.

It has become very usual for several friends or relatives to join in giving a present. This is much to be encouraged, for it results in a handsome, useful, or highly ornamental gift instead of a number of small and possibly insignificant ones.

The presents have usually the card of the donor attached bearing the appropriate good wishes. This must be preserved with care and be placed in a prominent position when the wedding gifts are shown, either on the day of the marriage or immediately before it.

When the wedding reception is held at an hotel or in a hired gallery, there are difficulties in the way of displaying the presents.

In this case it has been found a good plan to have a full list of them and the donors printed on a very large card which stands on an easel in the reception room. More than one of these cards is necessary when the party is a large one.

Presents for the bridegroom are sent to his own address, but are afterwards removed to the bride's address and shown with hers on the day arranged. Great taste is shown sometimes in the disposal of the gifts—smilax and flowers in pretty vases are placed among them.

Occasionally one sees a very tasteless arrangement, but it is not at all an easy matter to make such a number of objects of different sizes and shapes look really well.

It is now customary for the bride to give a marriage present to the bridegroom. Among gifts of the kind have been a saddle, a dressing-bag or dressing-case, her own portrait, a set of waistcoat buttons, a dog-cart, harness, a ring with his crest engraved upon it, a gold or silver cigar or cigarette case, match-box, or despatch box, pocket-book, writing set, inkstand, etc.

THE BRIDESMAIDS

Bridesmaids may range in number from one to sixteen. The bride asks a chosen number of her girl friends to act in this capacity. It is a usual, but not invariable, custom to have one's own sisters. Those of the bridegroom, if of suitable age, must certainly be asked.

Sometimes it is a little awkward, when these ladies are between the ages, to know whether they expect to be asked to be bridesmaids or not.

The bride generally chooses the dresses of the bridesmaids, though not always. Each girl pays for her own. The bridegroom gives a present to each and the bride gives one to her page or pages.

THE WEDDING DAY

The bride's father pays for the wedding carriages, the bridegroom paying for the one in which he goes to the church and also for the one in which he and his bride go away together after the reception.

The bridesmaids assemble within the church door and await the bride. She drives there with her father or the relative who gives her away in his place. Her mother should arrive a few moments before them.

It is usual for the bride's family and friends to sit on the left of the aisle, the bridegroom's on the right. Young men of both families show the guests to their places.

The bridegroom with the best man await the bride at the altar. She stands at his left during the ceremony. This is indicative of her subjection to her husband. As a matter of fact, very few brides know this or they might feel unwilling to fall in with the time-honoured custom.

The best man stands on the bridegroom's right, rather behind him, and the bride's father occupies a similar position with regard to her, but on her left. Should she be carrying a bouquet, she hands it to her chief bridesmaid after the opening sentences of the service and removes the glove from her left hand. The best man has the ring ready at the proper moment and hands it to the bridegroom.

IN THE VESTRY

It is usual for the host and hostess to invite a few of the principal guests to go into the vestry and perhaps to sign the register. The newly-married pair receive many congratulations during this necessary business. When it is over they are the first to leave the church even when Royalty is among those present.

Should any Royal person be in the church they leave it after the bride and bridegroom.

The immediate relatives walk down the aisle in the following order: the bride's mother with the bridegroom's father; the bridegroom's mother with the bride's father. The bride's mother is always the first to leave because she is hostess and wishes to get home quickly to receive her guests.

The house is decorated with white flowers on such occasions, and sometimes the happy couple stand under a bell of flowers or under a floral archway to receive the congratulations of their friends. These go immediately to the bride and bridegroom, express their good wishes, and then pass on to leave room for others.

Meanwhile, the hostess attends to her guests and the host escorts to the refreshment buffet the principal ladies who are present. The bride comes downstairs to cut the cake and soon after disappears to change her wedding gown for her travelling dress. The bridegroom also changes and they make the descent of the stairs, running the gauntlet of confetti or rose-leaves.

These have taken the place of the rice that used to be thrown.

The throwing of an old shoe for luck is an ancient usage. It is now a white satin slipper, which acts as a tell-tale when it lodges in some portion of the brougham or motor-car.

To be continued in Part 2 of EVERY WOMAN'S ENCYCLOPÆDIA.

THE TROUSSEAU

TRYING to make an entire trousseau at home is a mistake. Ready-made garments often can be bought cheaper than they can be made at home. Time, however, may be spent profitably altering and trimming them. The trousseau should consist mainly of lingerie; frocks and gowns soon become unfashionable.

Trousseaux are more sensibly planned in these days than they were a generation back. Then it was considered indispensable that the bride should be furnished with so many gowns that she could not possibly wear them all before some became unfashionable. But now it is considered sufficient if the supply is adequate to the requirements of a few months.

This applies, however, to the visibilities only of the marriage trousseau. The lingerie must still be abundant. The fashion of underwear changes less rapidly than that of gowns, coats, and hats. Enough lingerie for a couple of years, therefore, must be included in the list for the trousseau.

The cost must, of course, be relative to the position of the bride, and her family resources. It has also to bear some relation to the number of daughters in the family. Suppose there are six sisters. The father cannot be expected to spend as much on the trousseau of one of them as if she were his only girl. On the other hand, if there are several daughters, and if they are clever with fingers and sewing machines, they may lessen, to some extent, the cost of the trousseau by making some of it at home.

The cost of the trousseau, then, may be anything from £5 to £10,000. The latter amount represents the outlay for more than one American bride who has entered our British Peerage by the matrimonial gate. The former sum might suffice for the girl who becomes the wife of an artisan or of a junior clerk.

That a trousseau has occasionally been provided for less is proved by the case of the lady who married the late J. McNeill Whistler, the famous American artist. Mr. Labouchere relates that meeting her one day shortly before the date fixed for the wedding, he remarked, "You must be very busy about your trousseau." "No," she replied; "my trousseau is a very simple one. All I shall buy is a new toothbrush and a new sponge."

Here are given estimates for two trousseaux at different prices. That at one hundred guineas is suitable for the daughter of a professional man or a private gentleman, who is going to marry into a position equal to her own in life.

Should a girl, however, be engaged to a man of much superior rank something more would be expected in the matter of gowns, as she would probably be going more into society and associating with women who dress richly and well. The father of such a bride would find himself called upon to

make a special effort, and to supplement the following list in some particulars.

HUNDRED-GUINEA TROUSSEAU

	£	s.	d.
Wedding-gown	11	11	0
Wedding veil, tulle	2	2	0
Wedding handkerchief	0	15	0
Going-away gown	7	7	0
Two evening gowns at £5 5s. each	10	10	0
Two afternoon gowns, one a tailor-made, at £4 4s., the other a reception dress at £5 5s. ..	9	9	0
Travelling coat	5	5	0
Cloth or satin coat	3	3	0
Four hats, various prices	5	0	0
Rest gown	3	3	0
Dressing gown	1	10	0
Shoes, six pairs, various prices ..	3	15	0
Gloves, veils, neckwear, etc. ..	3	10	0
Umbrella, 2 rs.; sunshade, 14s. 6d.	1	15	6
Blouses and slips	5	0	0
Six nightgowns, trimmed with lace and embroidery, at 10s. 6d.	3	3	0
Six nightgowns, less elaborate, at 5s. 6d.	1	13	0
Six summer combinations, at 7s. 6d.	2	5	0
Six winter combinations, at 10s. 6d.	3	3	0
Six pair knickers, summer, at 7s. 6d.	2	5	0
Six pair knickers, winter, at 9s. 6d.	2	17	0
Six camisoles, at 4s. 6d.	1	7	0
Three camisoles, at 6s.	0	18	0
Three evening camisoles, at 7s. 6d.	1	2	6
One corset	1	5	0
One evening corset	1	5	0
Three white petticoats, with lace or embroidery, at 12s. 6d. ..	1	17	6
One white petticoat, more elaborate	0	18	6
One moirette petticoat	0	15	6
One silk afternoon petticoat ..	1	5	0
One silk evening petticoat	1	10	0
Six pair of stockings, winter, at 2s. 6d.	0	15	0
Six pair of stockings, summer, at 2s. 6d.	0	15	0
Six pair of evening stockings, at 2s. 6d.	0	15	0
One dozen handkerchiefs	0	15	0
One dozen handkerchiefs	0	10	6

£104 16 0

No mention has been made of motor costume, of riding habit, of furs, of sporting dress, such as an outfit for fishing in Norway, shooting in Scotland, or for travelling in far lands. Any or all of these must be supplied according to circumstances. Furs are often given as wedding presents. The cost of the other things must be added to that of the trousseau.

The motor has practically revolutionised dress. It has almost banished what used to be known as the house-gown, and it has encouraged the short skirt at the expense of the long. Only in the evenings is there any permanence of fashion for the trained skirt. Even the rest-gown is abbreviated, as compared with the proportions of its predecessor, the tea-gown.

These changes affect the trousseau by diminishing its cost in one direction, and adding to it in another, since motor costume, including bonnets and veils, which quickly soil, owing to the dust of the roads, adds considerably to the expenditure.

THE HOME-MADE TROUSSEAU

So inexpensively can ready-made garments be bought that it is scarcely worth while to spend weeks before the wedding at the sewing machine, as did the brides-to-be of forty years ago.

At the same time, however, there are many little things, such as blouses, slips, camisoles, and neckwear that can be made at home, and some girls are even clever enough to make a gown or two, with the aid of well-cut paper patterns.

Provided with a good design for blouses, and one that is not only up to date, but likely to last in fashion for some time, a few mornings may be spent profitably in sewing.

There is on record the case of a bride who made every article in her trousseau, including boots and corsets. One wonders, however, if the marriage turned out to be a success, because one of the most valuable things in the guidance of life is a sense of proportion. Had the young lady in question possessed this she would probably have perceived that the amount of time spent in making boots and corsets, was out of proportion to the sums she saved in doing so.

There is such a thing as a partly home-made trousseau, which may be recommended to the attention of engaged girls. The large drapery shops sell quantities of "robes," and other gowns, of which the skirts are finished, but the bodices unmade. The girl, therefore, who is clever enough to make the bodice at home secures a pretty gown at very low cost.

In the same way, blouses bought ready-made can be fitted to the purchaser's figure by her own skilful fingers, and the half-guinea charged at the shop or by dress-makers for the alteration is thereby saved.

Not everyone enjoys the advantage of being "stock-size," that is, of the dimensions to which ready-made gowns are cut. The most usual stock size has a bust of 34 inches, waist, 24; and front of skirt, 44. Some of the best houses keep a larger size as well. But even when the measurements approximate to those of the figure there may be some divergence of line, and when this can be corrected at home, there is considerable saving.

The marking with daintily embroidered initials, moreover, may be done at home.

It is pretty work, and does not call for expert skill. The initials or monogram, however, should be distinct enough to serve for a laundry mark.

There are many firms which, if entrusted with the whole of the lingerie, will make a proportionate reduction, and will supply an estimate. One can know, therefore, exactly how much one is going to spend. This, however, need not prevent the engaged girl running up a few things at home.

TWENTY-POUND TROUSSEAU

There are thousands of girls whose fathers cannot afford more than £20 for their trousseau. The following, therefore, will give some idea of what may be bought for that sum in these days of ready-made clothing.

The wedding-gown may be of even simpler material than voile, but it should always be planned with an eye to future usefulness. As a summer outing frock it may fulfil its duty, and also for wearing at entertainments to which the young couple are invited.

It might appear impossible to some that a tailor-made costume could be had for so small a sum as 25s., but those who buy in large towns will have no difficulty in finding these. Some of them are really well cut, and with care keep their lines for a very reasonable time.

There are firms in the manufacturing districts which supply tailor-cut gowns, coats, and costumes at astoundingly low prices, and those who have tried them find them satisfactory in point of wearing. As an example, may be mentioned a blue serge skirt that cost 14s. 6d., and is still in wear, and looking passably well after four years of liberal use.

Such firms as these make trousseau-buying easy to girls with a small allowance for the purpose.

	£	s.	d.
Wedding-gown, white voile ..	2	10	0
White hat or tulle veil ..	0	10	6
Going-away gown ..	2	10	0
Tailor-made costume ..	1	5	0
Home gown ..	0	19	6
Waterproof ..	1	19	6
Cloth or serge coat ..	0	15	11
Two hats, at 12s. 9d. ..	1	5	6
Two pair of shoes, at 8s. 11d. ..	0	17	10
House shoes, 3s. 11d.; bedroom slippers, 1s. 11d. ..	0	5	10
Gloves, veils, neckwear ..	0	15	0
En-tout-cas ..	0	6	11
Two blouses, at 4s. 11d. ..	0	9	10
Six nightgowns, at 3s. 6d. ..	1	1	0
Six combinations, at 2s. 11d. ..	0	17	6
Six knickers, at 1s. 11d. ..	0	11	6
Four camisoles, at 1s. 6d. ..	0	6	0
Two corsets ..	1	10	0
Two petticoats, at 4s. 11d. ..	0	9	10
Six pair of stockings, at 1s. 2d. ..	0	7	0
One dozen handkerchiefs ..	5	10	0

£20 0 0

The waterproof in this list is a comparatively heavy item, but it is indispensable; and, besides, it is likely to last for two or three years. The home gown is for morning wear, when the young wife is busy with domestic duties. She has the going-away gown for afternoons or for visiting among her friends.

The hats are inexpensive, 12s. 9d. seeming to be the universal price of those composed of fancy straw with a little ribbon for trimming.

The underwear may seem impossibly cheap to those living in the country, and unaware of the surprising bargains to be secured at the White Sales periodically held by large drapery firms. Even apart from these, prices are remarkably moderate.

With a twenty-pound trousseau it would be a saving to make as much as possible at home; but the objection to this is that the bride-to-be is often a business girl: a clerk, a shop assistant, a telegraph or telephone girl, with very little time at her command. She may possibly be able to run up a blouse or two, however, and even this will help to eke out the money.

Shoes are among the cheapest articles of dress to be had. A word of warning may not be amiss with respect to the cheapness that means brown paper instead of kid and leather. Especially for winter wear these

paper shoes (not sold as such, nor distinguishable from leather in the shop) are dangerous to health. They become saturated with damp, and retain it in a way that leads to various forms of cold, all more or less disagreeable, and sometimes resulting in permanent disease of the chest or lungs.

Girls find it a great temptation to sacrifice the solid parts of the trousseau to pretty hats and gowns. They are naturally anxious to look as nice as possible in the early days of their married life, and to make as good an appearance as they can in the eyes of their husband's friends.

But it is well to remember that it would be humiliating and disagreeable to have to approach the husband for money to buy indispensable clothes, and in doing so to be obliged to admit that the trousseau was inadequate. The bridegroom has probably fitted himself out with what will serve for a couple of years, so far as the essential but invisible portion of the trousseau goes. He naturally expects his bride to do the same.

The fact that he admired her very much in the new dresses and hats will not serve in the least to decrease his dissatisfaction when he finds himself called upon, a few months later, to supplement a scanty trousseau supply.

This subject will be further dealt with in EVERY WOMAN'S ENCYCLOPÆDIA.



WINTER HONEYMOONS



Where to Spend a Honeymoon—The Country House—The Mediterranean—Less Expensive Honeymoons—The Cornish Riviera—Hydros—Matlock, etc.

THE newly-married pair, if really in love with each other, will be anxious so to plan their honeymoon as to secure as many opportunities as possible for the enjoyment of privacy.

The inhabitants of our islands do not wear their hearts on their sleeves, and are averse from displaying to the world in general the happiness they feel in belonging to each other.

Yet the novelty of the relation is so deeply interesting, and the nature of their feeling for each other so engrossing, that it is extremely difficult to avoid betraying these sentiments to chance spectators.

For these reasons the ideal place for a honeymoon, at any time of year, is the country house or country cottage lent by a friend or relative. There they can enjoy the solitude *à deux* that, according to Lamartine, is the only perfect solitude.

But it is not given to everyone to possess good-natured friends who own country houses, or even week-end cottages. Where else, then, can a honeymoon be spent without an inconvenient degree of publicity? And where is the sunshine to be found that our insular winters make so precious to us from force of contrast?

For the wealthy there is no difficulty but that of choice. "They have the world before them," and travel is now made not only easy,

but luxurious for the possessors of well-lined purses.

THE WEST INDIES

The West Indies are a lure to those who love the sun, and Bermuda is equally tempting from this point of view. Facilities for visiting both are offered by various steamship companies, which have their own hotels for the comfortable accommodation of their passengers.

Jamaica has been called the Riviera of the West, so mild, dry and uniform is the climate. From the point of view of amusements, yachting, polo, shooting, fishing, golf, tennis, riding, and driving are all available.

The sea passage occupies from ten to twelve days, and the fares are from £18 to £25 single; from £32 to £40 return. Second cabin fares are £14 and £25.

The most suitable clothing for the West Indies is, for men, light flannel, white duck cotton drill, or light serge suits; the lightest of woollen underwear, wide-brimmed straw hats (obtainable locally), pith, or very light felt hats. For hill use riding suits and waterproofs are necessary. Dust-coats are useful over evening dress at night. Boots should be light leather, kid or canvas.

For the bride's wear there is wider choice. Her gowns and costumes may be light flannel or serge, cotton, linen, muslin, silk,

and brown holland riding skirts. Wide-brimmed hats are necessary.

A MEDITERRANEAN TOUR

A pleasant winter tour in the Mediterranean would be by the Ellerman Line. The trip lasts five weeks, and includes Gibraltar, Genoa, Leghorn, Naples, Bari, Ancona, and beautiful Venice.

Here the passengers leave the steamer, and have the option of three different routes to London. The fare is £25, first class throughout.

On all these steamships there is separate accommodation for married couples, and in winter, when there is less travelling for pleasure than at other seasons, it is not difficult to secure a deck cabin containing three berths. This is a very convenient arrangement, giving more space than the ordinary two-berth cabin.

One of the R.M.S.P. trips would commend itself to many for the honeymoon.

Take that leaving London on November 4th, and fortnightly up to the close of the year. It includes visits to Gibraltar, Tangier, Mogador, Las Palmas, Teneriffe, Madeira, and other places of interest, lasts just three weeks, and costs from twenty to twenty-five guineas per passenger, according to the position of the berth.

Instead of taking the whole trip travellers may go as far as Gibraltar, £7 10s.; Tangier, a very pleasant winter resort, £9; Teneriffe or Madeira, £15 15s. These fares include board, of course.

THE TYROL

The snows of Tyrol might deter those who have never visited it in winter, nor experienced the exhilaration and sense of well-being that are inseparable from the splendid mountain air. One feels the cold in England far more than in the dry, sparkling air of Innsbruck.

The fare from London is about £7 first class, and £5 second class; and there is a considerable reduction on return fares. Innsbruck is a favourite resort of English people, and if the bride and bridegroom wish for amusement they will find here dances, concerts, skating parties, sleighing parties, and ski-ing excursions continually going on. A merry party of this kind gives a zest to solitude.

LESS EXPENSIVE HONEYMOONS

Continental visits are always rather costly, and there are many places in our own England where a winter honeymoon may be passed less extravagantly. There is, for instance,

THE CORNISH RIVIERA,

with its mild climate and its sunny winters. The journey from London could hardly be made on the wedding-day unless the ceremony were arranged for an inconveniently early hour. Not so distant is sunny Torquay, and there is an afternoon train from Paddington, which would get the happy couple from London to their destination in

good time for the dinner which the fatigue and excitement of the wedding render so necessary and so welcome.

HONEYMOON AT A HYDRO

There are hydros and spas scattered all over the land at which a honeymoon may be spent very pleasantly.

Malvern, Matlock, Bournemouth, Buxton, Harrogate, Ilfracombe, Ben Rhydding, Llandrindod, Llandudno, Strathpeffer, Tunbridge Wells, Westgate, Windermere, Woodhall—in all these comfortable accommodation and a good cuisine are to be found on moderate terms, averaging from 9s. to 12s. a day.

For a week-end stay there are special terms; and in these bustling times there are many young couples who cannot indulge in more than two or three days' honeymoon. At most of these places visitors for a more extended period can arrange for terms *en pension*. As a rule, £3 3s. a week is the lowest charge.

Brighton is a favourite place for honeymoons, as there is such a constant service of fast trains, and there is always something going on to amuse and interest the visitor. In fact, this Queen of the South Coast is like a bit of London, plus splendid air and healthful breezes.

Hastings enjoys a character for cheapness and sunshine. Even in January it is possible to sit at the end of the pier and fancy it is Maytime, so protected is the situation of the town, with its due southerly aspect. There are fine hotels, and there are inexpensive pensions, so it is not surprising that Hastings is a favourite place for honeymoons.

A vast number of newly-married couples have but two or three pounds to spend upon their honeymoon. What is the best way to secure the full value of the hard-earned sovereigns? A couple of days at some quiet country hotel is the choice of many, or at some old-fashioned country inn where romance seems to linger in the low-ceilinged rooms and the wide window seats. The landlady keeps good fires, and her cooking is usually beyond reproach. True, she can always detect the newly married in a moment. Her experienced eye notes the new clothes, the devoted air of the husband betokening him a novice in the rôle; the shyness of the wife and her glances at the ring on her left hand.

The landlady of a picturesque little hostel near Virginia Water goes still further. She has some means of discovering if either of the two has been married before. On one occasion she observed to someone as she watched a pair walk off together:

"'E's been married afore. She ain't. I knows by the looks on 'em."

But she was quite unable to put into words the data from which she drew her conclusion. It turned out to be perfectly correct.

To be continued in Part 2 of EVERY WOMAN'S
ENCYCLOPÆDIA

WEDDING-DAY LORE

Why Brides Wear Orange-blossom—The Origin of the Bridal Veil—The Meaning of the Wedding Cake—Why Rice and Slippers are Thrown—Honeymoon and Honey-wine

SINCE her wedding-day is one of the most important of all days in a girl's life, it is interesting to read of the old beliefs and customs associated with it.

If the bride-elect is awakened on her wedding morning by the singing of a robin on her window-sill, or near by, she may count herself well blessed, for this is regarded by those who are superstitious as a sure omen of joy. Happy also will she be who sees the swallows come to the eaves for the first time that morning, since they have always been regarded as sure harbingers of good luck.

On the other hand, it is considered unlucky to break anything on one's wedding morn, as this is supposed to show that she will not live in harmony with her husband's relations.

OLD-TIME BELIEFS

If there is a cat in the house the bride must never omit to feed it herself on that day, otherwise the creature may think itself neglected, and, out of spite, bring on the rain. Such were the quaint beliefs dear to the hearts of our ancestors!

Another prohibition was that she must, on no account, read the Marriage Service right through just before her wedding—that is to say, either on the night before, or on the morning of the day.

When the important task of dressing the bride commenced in old days, her maids or attendant friends searched carefully through

the wedding gown; if by chance a tiny spider were found in one of its folds, it was supposed to indicate that the bride would never lack for money.

As to the actual colours to be worn, the following lines were supposed to foretell the fate of the maid who chooses any particular one:

Married in white, you have chosen all right.
Married in green, ashamed to be seen.

Married in blue, love ever true.
Married in grey, you will go far away.

Married in red, you will wish yourself dead.

Married in pink, of you he'll aye think.

Married in yellow, ashamed of your fellow.

Married in black, you will wish yourself back.

Undoubtedly, white and blue are the favourite choice, but the actual symbolism of colours differs from the given lines in one or two instances.

Green symbolises hope, joy, and youth.

Red, courage, and deep love: and violet, dignity and faithfulness.

In early days, as, again, at the present time, white was considered the colour for a bride; but from the Middle Ages to the latter part of the seventeenth century, its supremacy was dis-

puted by yellow, crimson, and pink.

Mary Stuart was married in white and blue, in accordance with an old custom which decreed that any girl bearing the name of Mary should wear blue—the colour sacred to the Virgin Mary.

An old superstition forbids a bride to allow the groom to see her in her wedding dress before she meets him at the altar rails.



The bride should put on the gloves with her back turned to the mirror

otherwise there will be no wedding. Neither must she look at herself in the glass after the completion of her toilette, but must put on her gloves after she has turned away from the mirror.

In order to ensure good luck she must take care to wear :

"Something old, something new,
Something borrowed, and something blue."

The first in order that she may still retain the love and affection that was hers in the old life ; something new for success in her new life ; something borrowed that friends may ever be helpful and faithful when needed ; and something blue as the emblem of loyalty and constancy.

Any jewels except pearls may be worn ; these should be avoided, as they symbolise tears.

THE MEANING OF ORANGE-BLOSSOM

Having so far attired the bride, her wreath and veil must have consideration next. Authorities are divided upon the origin of the use of orange-blossom. Some think it was introduced by the Crusaders, who obtained it from the Saracens, among whom it was the favourite bridal flower, and regarded as an omen of prosperity, owing to the fact that in the East the orange-tree bears ripe fruit and blossoms simultaneously. The flower, being white, was also regarded as the symbol of innocence and chastity.

The other legend hails from Spain, and is as follows : A certain Spanish maiden, the daughter of one of the gardeners at the Royal Palace, was unable to marry because she could not furnish a sufficient dowry, and her fiancé was too poor for them to start in life without some financial assistance.

Now, the French Ambassador once visited the Spanish monarch, and very greatly desired to possess a cutting from his famous orange-tree, so the maiden promised to obtain one for him if he would also help her to obtain her heart's desire. Nothing loth, the visitor paid her a handsome sum for the coveted cutting, and on her wedding day she wore a chaplet of the blossoms to whose agency she owed her happiness. What the owner of the tree said about the transaction, or if he ever knew of it, history does not relate. But most probably the orange-blossom has become so fashionable, and was adopted by French modistes, on account of its beauty, and very likely in ignorance of its meaning.

In Anglo-Saxon times the bridal wreath was often made of corn or wheat-ears (a custom really belonging to the Greeks), in token of prosperity. These sometimes were church property, and used for every wedding, and the bridegroom was crowned with one also. This custom still prevails in Greece, where an interchange of chaplets is made during the ceremony. Not every country, by any means, adopts the orange-blossom ; certainly not in the cases of the peasants' weddings, for in Bavaria and Silesia the bride wears a chaplet of pearls, glass, or gold

wire ; in Italy and France and the French cantons of Switzerland, white roses. In Norway, Sweden, and Servia, the bridal crown is composed of silver, while the German bride would be amazed if in her circlet of red and white roses, myrtle leaves were not entwined.

ORIGIN OF THE WEDDING VEIL

The history of the wedding veil is particularly interesting, and, like so many other things, seems to have two sources. First, the Anglo-Saxon custom, which decreed that during the marriage ceremony four tall men should hold a square piece of cloth, called a care-cloth, over the heads of the bridegroom and his bride to conceal the maiden blushes of the latter. But since it may have been difficult sometimes to find the four necessary groomsmen, and people came to realise that, after all, it was the bride only who really required the sheltering cloth, the question arose, why should she not have it to herself, and the wedding veil was a delightfully simple way out of all the difficulties. But as it now enveloped her closely it became essential that it should be of thin material, so that while effectively screening her blushes, it yet might not interfere with her vision.

For the second source some think the idea of the care-cloth itself was borrowed from the Jews, since they use a square vestment called Taleth, adorned with pendants, to place over the heads of the happy pair.

The care-cloth is also the name given to the fine linen that was laid over the newly married in the Catholic Church.

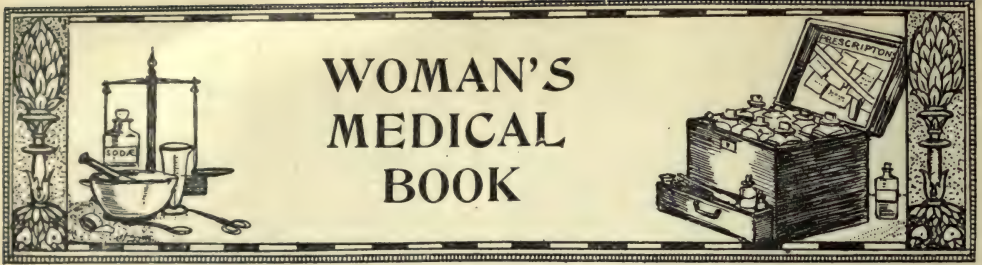
Still, whatever its origin, the present form and signification is extremely beautiful, and fits in well with the custom of throwing back the veil after the ceremony, for then the maid has become a wife, and having her husband's protecting arm, has no longer need to be shy or bashful.

In driving to church it is, perhaps, as well for the bride *not* to notice what she meets, for pigs are said to denote ill-luck, and if the wedding party encounter a funeral it is said they should turn back and start out again ; but in any case it is considered very unfortunate, and indicative of the early death of one of the contracting parties. A dove or a lamb signifies domestic peace, and a spider, or a toad, plenty.

On arrival at the church the bride should be sure to step over the threshold with her right foot first, to ensure good luck in her marriage, and whichever of the bridal pair beholds the other first will be "master."

Superstition forbids the wedding ring to be tried on before the ceremony ; if it does not fit, a new one should be bought afterwards, since to cut the circlet is to bring separation or widowhood. But this difficulty may be solved by buying a ring the same size as the engagement ring, when no alteration should be necessary.

*More Wedding-Day Lore will be given in EVERY
WOMAN'S ENCYCLOPEDIA*



Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of *EVERY WOMAN'S ENCYCLOPÆDIA* is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with:

Home Nursing
Infant's Diseases
Adult's Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

MEDICAL COMMONSENSE

Commonsense, not Drugs, the Panacea for Most Ills—Rational Living as the Cure for Dyspepsia—Faddism an Evil, since Concentration of the Mind on an Organ Affects the Health of that Organ—Find out the Cause of Indisposition and alter Method in Living

THE value of sound physical and mental health can hardly be overestimated. All desire good health, because health means power, enjoyment, and, in a sense, happiness. The vast majority of people fail to acquire it because they lack one thing—commonsense. The world is filled with women who blame Providence for their own hygienic folly, who rely upon drugs to alleviate the symptoms of disorganised health, when the only commonsense thing to do is to find out the cause of ill-health and deal with that.

The cultivation of medical commonsense would reduce martyrs to headache by one half, would cure the nerves of hundreds of people who make life unhappy for themselves and everybody else they come in contact with. By studying and applying a few commonsense rules of health in the home a great many infectious ailments, from cold in the head to typhoid fever, would be prevented.

Causes of Illness

The most essential thing in curing ill-health is to find out the cause. It is the first principle of medical commonsense. The sufferer from headache, sleeplessness, or dyspepsia will never regain perfect health until she finds out the reason why she is ill and deals with that.

Is she eating too much, too often, or too fast? These are the commonest causes of dyspepsia. They will produce indigestion, liver attacks, headache, or sleeplessness. Is she suffering from defective eyesight or nerve strain? They will cause intense headache or prevent sleep. The cure is not medicine of any sort, but rational living, regulated diet, eyeglasses, or more methodical arrangement of the day's work. But before one can find out the cause of disease, one must know something about the ordinary laws of health. This knowledge can be simply and easily acquired by anyone who cultivates commonsense at the same time.

In this health department we shall deal as time goes on with the simple physiology of the digestive organs, respiratory organs, and nervous system. We shall describe how digestive derangements can be prevented by anyone who knows something about the process of digestion and applies that knowledge in a commonsense way. We shall demonstrate how foolish it is to expect the stomach to take on the digestive duties of the mouth, and how pain and sickness must inevitably follow if we are too lazy to chew our food.

In the same way medical commonsense provides that we must live in properly ventilated rooms and breathe pure air night and day; thus we can escape colds and catarrhal affections of the air passage. Above all, medical commonsense recognises the absolute necessity for cleanliness. Clean homes, clean clothing, clean food, clean habits of body and mind ensure health. By such measures we prevent the growth of germs in the home which are responsible for a great deal of ill-health. The woman who cultivates medical commonsense knows that a certain amount of muscular exercise and activity is necessary to health. She realises that fresh air and outdoor exercise make for improved digestion and even affect the capacity and activity of the brain. She understands that regular rest, also, must be obtained by anyone who desires to keep fit and in good condition.

Even a steam-engine cannot work continuously without suffering, and the human body is a finely balanced combination of vital forces and systems which must have regular periods of rest if it is not to break down. The heart rests between each beat; the mind rests during sleep. Perfect health means the proper regulation of activity and rest. The person who overworks and has too little rest may not suffer for it in the present, but Nature will exact her payment in the end. In the same way over-eating and

insufficient exercise invariably bring their own penalty.

There is nothing mysterious about illness. It is simply the result of neglect of the commonsense rules of health. Recognition of this fact does not entail that one develops into a faddist. The ideal plan is to study simple health and hygienic measures, to apply them to one's own case sensibly and systematically, and then to cease thinking about one's health at all.

Health Faddism

Health faddism is the antithesis of medical commonsense. The woman who is constantly dwelling upon her health deteriorates physically and mentally. The healthy stomach digests food without its owner being aware of the process at all. If we are always considering our digestion, and wondering if this food or the other is best for our needs, the stomach most certainly deteriorates in health. Concentration of the mind on any organ of the body affects the health of that organ. That is the fundamental truth underlying the many absurdities of faith-healing. If we suggest to ourselves we are well, we improve physically. If we fret about our digestion, we are less able to digest our food. So the student of medical commonsense determines first of all to give up all health fads. If she finds that butchers' meat twice daily makes her less "fit" in mind and body, she reduces the quantity of butchers' meat by one-half or more, but refrains from rushing to extreme vegetarianism, and living on nuts and apples all at once. Medical commonsense is essentially moderate. If we adopt commonsense as our fundamental principle we never become physical-culture faddists. We see that there is the germ of truth in all these theories, and we look for it and utilise it—in moderation.

The faddist in one direction is too apt to neglect some other health principle. If we live the outdoor life, and at the same time are irregular in our meals and our hours of rest, we cannot expect that perfect health which is the result of exercising medical commonsense. If we ventilate our rooms in an ideal way, and yet bolt our food at express speed, we are inevitably seedy and out of sorts. If we feed ideally, we shall still suffer if we live at express speed, are constantly on tension, and sleep five instead of eight or nine hours at night.

Granted that you wish to become a convert to the gospel of medical commonsense, what rules may be accepted for guidance?

Commonsense Rules

1. If you are "unfit" in the sense that you are unable to cope with your daily work with pleasure and ability, find out the reason why. There is a cause which can be discovered. Deal with that in a commonsense way, whatever it is. It may be bad teeth, enfeebled digestion, lack of fresh air night and day, insufficient sleep.

2. Replace any bad health habits by good habits and rules of daily life. Early rising saves hurry and an unchewed breakfast. Open windows at night prevent morning headache. A daily walk of five miles deals with one cause of liver, gout, and irritability of temper. Method cures the habit of worry.

3. Study hygiene. Realise the importance of cleanliness. Clean teeth and clean skin affect enormously the state of the health. Clean homes ensure freedom from many infectious ills of the flesh. Soap and water rigorously applied are the best aids to the preservation of health and comfort in home life.

4. Cultivate regular and methodical ways. Ten minutes' physical exercise once a day is better than two hours once a week in the gymnasium. Method in daily work will save both the domestic and business woman hours of worry. Worry is woman's greatest hindrance to health, and worry is always preventable.

5. If, in spite of every effort, to exercise medical commonsense, you are still dissatisfied with your health standard, consult a doctor. In all diseases, the earlier treatment is begun, the more chance of cure. The patient who allows herself to get into a state of serious ill-health for months does not give the doctor or herself a fair chance. A timely visit to a doctor may save months of suffering, like the stitch in time, or the tooth, that is saved to-day by a minute stopping, which would have to be pulled a year hence.

6. Lastly, cultivate the cheerful mind. You will influence for good every organ in the body.

Many of these points will be discussed in detail in future parts of *EVERY WOMAN'S ENCYCLOPÆDIA*. Meantime, you have in small compass some of the main rules concerning the gospel of medical commonsense.



*By medicine life will be prolonged, yet death
Will seize the doctor too.*

Shakespeare,
"Cymbeline."

*The surest road to health, say what they will,
Is never to suppose we shall be ill.*

Charles Churchill

*Dame Nature gave him comeliness and health,
And Fortune (for a passport) gave him wealth.*

Walter Harte

*Grant me but health, thou great Bestower of it,
and give me but this fair goddess as my companion,
and shower down thy mitres, if it seem good unto
Thy Divine Providence, upon those heads which are
aching for them.*

(Rev.) Laurence Sterne

*Rich, from the very want of wealth,
In heaven's best treasures, peace and health.*

Thomas Gray

*Better to hunt in fields for health unbought
Than fee the doctor for a nauseous draught.
The wise, for cure, on exercise depend;
God never made His work for man to mend.*

Dryden.

To know the disease is half the cure.

Proverb.

*This is the way physicians mend or end us,
Secundum artem: but although we sneer
In health, when ill, we call them to attend us,
Without the least propensity to jeer.*

Byron.

HOME NURSING

What the Amateur Nurse Should Know—the Blood System, and How the Organs, Tissues, and Cells of the Body are Fed—the Action of the Heart—Blood Corpuscles

It is not only desirable but essential that every woman should know something of the theory and practice of sick nursing. To this end it is not necessary to study in the hospital ward. Very few girls have the time and opportunity for acquiring such valuable experience. But even a "little knowledge" in any subject is better than none at all. The "little knowledge," if it has been acquired in the right way, creates a desire for more.

The woman who begins to take an interest in the art of sick nursing is rarely content with anything short of a useful, living, practical grasp of the subject. At the same time, it is the duty of every woman to learn how to care for the sick. At any time she may be called upon to take charge of a case of illness, and her services are valuable in proportion to what she really knows of the work.

So that in this series of nursing articles we shall deal with all that a nurse ought to know in detail. We shall speak of the care of different ailments and the management of the sick-room. Infectious diseases will be considered in due course, and the disinfection of the patient and the bedroom. The taking of the temperature and pulse, the administration of local remedies and medicines, and the study of signs and symptoms of disease will be taken in turn.

But before a student of nursing can understand the practical care of illness, she must know something of the physiology or functions of the body in health. She can only get an intelligent grasp of invalid feeding and invalid cooking if she has learned the elementary facts concerning the function of digestion.

She must know something of the heart and circulation, of the process of respiration—how fresh air is drawn into the lungs and there gives up its oxygen to the blood. She must have some idea of how the temperature of the body is

maintained, and how the brain and nervous system regulate all the vital processes of the body like a vast telegraphic system controlled by one central authority. In a word, she must

know something of elementary physiology.

Physiology is the science which deals with the functions of the body. Each organ has its definite duty, its share in the life of the individual. When the physiological function of any organ is interfered with, the bodily health of the individual suffers.

Therefore, to have an intelligent and comprehensive grasp of sick nursing, certain physiological facts have to be studied, and we shall deal with these first before taking up the actual practical work of the nurse with reference to the patient.

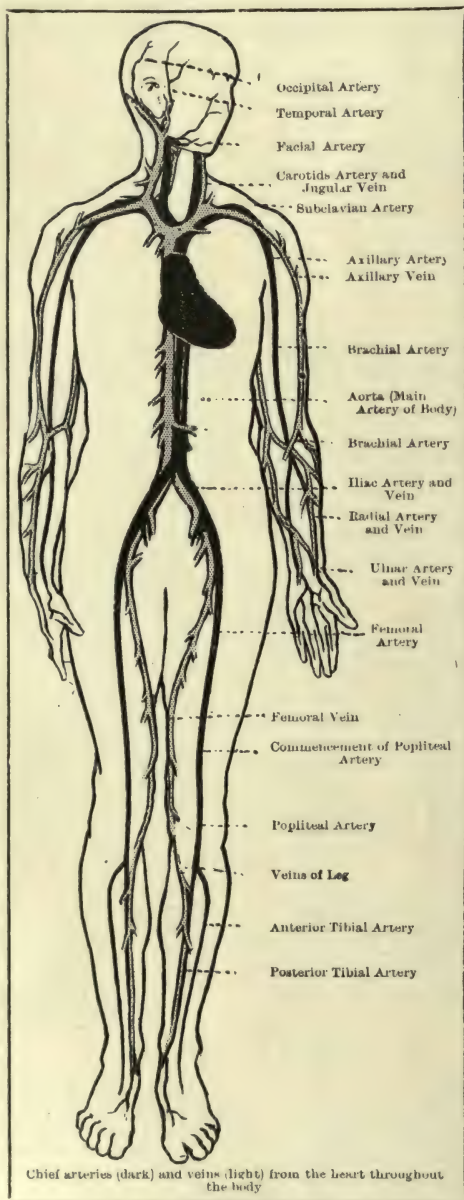
The Circulation of the Blood

The blood is that material which nourishes or feeds every organ, every tissue, every cell in the body. All through the tissues—the muscles, the skin, the lungs, liver, stomach, intestines, and other organs, even the bones, there are tiny, invisible or microscopic blood-vessels called the capillaries.

The Latin word capillus means a hair, and these hair-like vessels form a close network of closed tubes filled with blood in every part of the body. The walls are so thin that the gases and some of the fluids of the blood can pass through them into the tissues which they nourish. The blood receives its nourishing material from the food we eat, as we shall see later when we study digestion.

How does the blood get to the capillaries? "The blood system," as it is called, consists of the heart, the arteries, the capillaries, and the

veins. The heart pumps the blood with every beat into a large artery called the aorta. The aorta gives off branches to all parts of the body, which divide and sub-divide like the branches of a



The amateur nurse must follow the course of the circulation so that she may have a more intelligent understanding of what the pulse is, what the functions of the blood are, and why pure, rich blood is necessary to health. This diagram shows the course of the blood from the heart to every part of the body.

tree until the arteries are so small that they are hair-like in size, when they are called capillaries.

The pure blood passes from the heart through the arteries to the capillaries. There the blood parts with its oxygen and nourishing material to the tissues, and takes up carbonic acid, when it loses its red colour and becomes purple, or "venous." The capillary arteries open into the little capillary veins, with which they form a communicating network, and these veins gradually get larger and larger as they join other veins from different parts of the body, and pass up the body back to the heart. When this venous blood reaches the heart, it must be purified and made fresh, red, arterial blood again before the heart can send it on through the arteries to nourish the body.

To this end it must be purified by passing through the lungs to get a fresh supply of oxygen, and give up its poisonous carbonic acid.

Imagine the heart as a hollow organ divided into two by a median partition. The right side of the heart contains impure blood coming up from all parts of the body through the veins. The veins open into a chamber of the heart called the right auricle.

The blood passes from the right auricle through an opening into a second chamber, the right ventricle, which pumps it on through a large blood-vessel to the lungs. There it receives oxygen and gives up carbonic acid, when it at once loses its purple colour, becomes red, or arterial blood, and passes back to the left side of the heart.

The "left heart" also consists of two chambers—an auricle and a ventricle. The pure blood reaches the left auricle and passes on to the left ventricle. The left ventricle pumps it into arteries, on to the capillaries, whence the blood flows back by the veins to the right side of the heart. So that the complete circulation of blood is from the left side of the heart, through the arteries, capillaries, veins, to the right side of the heart, from the right side of heart to the lungs, and back once more to the left side of the heart.

The blood always flows in one direction, because the arteries have the power of contracting like the heart, and thus the blood is sent forward with every beat of the heart and every pulsation of the arteries. This pulse wave passes from the heart to the smaller arteries, and can be felt when the arteries come near the surface—for example, at the wrist, or in front of the ankle, or at the temples. The veins do not pulsate, but the blood is kept going in one direction in the veins by valves, which prevent the backward flow of the blood.

The heart beats from sixty to eighty times a minute. First the two auricles contract and then the two ventricles, and the blood flows from the right ventricle to the lungs, and from the left ventricle to the aorta, and on to the arteries.

Between each auricle and each ventricle are

valves which prevent any risk of the blood flowing back to the auricles, because, when the ventricles contract, the valves close, and the blood has to flow forwards to the arteries.

These valves do not stretch across the vessel as they should do when a vein becomes dilated as in varicose veins. The result is sometimes fatal hæmorrhage if the vein gets punctured or "wears through." The walls of veins are not contractile like arteries, and hæmorrhage cannot stop spontaneously.

In a varicose vein hæmorrhage is often very alarming for this reason. The vein bleeds at both ends. Blood is being pumped into the vein from the arteries, and that in itself will cause severe hæmorrhage. At the same time blood is welling back from the larger veins, because the diseased valves cannot hold the column of blood up. The patient may die in a few minutes from loss of blood unless simple "first aid" measures are taken to stop the hæmorrhage.

Blood itself consists of a fluid or plasma, in which large numbers of cells, or corpuscles, are held in suspension. There are two kinds of corpuscles—red and white. The red give the colour to the blood, because they contain a colouring matter, or pigment, called hæmoglobin. They carry the oxygen. The white corpuscles are called phagocytes, or scavengers,

because they devour bacteria or germs, eat up dead tissue cells and other waste products.

If it were not for these active phagocytes we should not have a chance in our daily warfare against disease. They form the standing army of the body, and die in protecting us. War is going on all the time between microbes and phagocytes. Here is an example of what takes place when we "catch" a disease—for example, influenza. The microbes first settle in our respiratory tract; the vitality of the tissue cells is not strong enough to resist the infection, to kill the attacking microbes, so they get a hold. Now the phagocytes attack them, the circulation slows in the blood-vessels of that part—that is, there is congestion—then the white blood corpuscles, or phagocytes, become very active. They push their way through the walls of the blood-vessels all round, they fall upon the microbes. A certain number of them die in the attack, and these form "pus," or "matter," which is coughed up as expectoration in the case of a lung affection, such as pneumonia or bronchitis.

All the time, although the phagocytes are dying, they are killing or destroying a certain number of microbes, and, unless these are very powerful, the phagocytes are at last victorious, the inflammation subsides and the patient recovers.

The white blood corpuscles behave in the same way when the body is injured.

In the next article we shall consider the physiology of respiration.

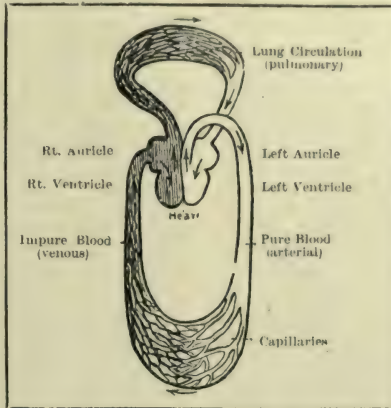


Diagram showing the circulation of the blood

The diagram shows the heart as a four-chambered organ, containing two auricles and two ventricles. The pure blood is pumped by the left ventricle through the arteries to the capillaries, where it loses its oxygen and becomes venous. The venous blood returns by the veins to the right auricle, then on to the right ventricle. The right ventricle pumps the venous blood through the lungs, where it is purified (gets a new supply of oxygen). From the lungs it returns to the left auricle, and thence to the left ventricle, which pumps it again throughout the body.

COMMON AILMENTS AND THEIR TREATMENT

IN this section of "Woman's Medical Book" all the ordinary diseases and ailments will be dealt with in alphabetical order. When all the parts of EVERY WOMAN'S ENCYCLOPÆDIA have been published, this section will form an authoritative reference work. It should be distinctly understood that the information given in this sub-section is to be mainly applicable to cases of emergency. A doctor should be called in in all cases of illness or accident.

Abscess is a collection of pus or matter formed as a result of inflammation. It may be acute or chronic. An acute abscess follows upon a sharp inflammation, which is characterised by heat, redness, pain, and swelling. These inflamed or congested tissues break down, forming a creamy fluid called pus. The congestion, swelling, and redness in inflammation are caused by an increased flow of blood to the part. The circulation becomes slower, and if the part were examined under the microscope it could be demonstrated that the white corpuscles of the blood (see "Home Nursing" article) pass through the vessel walls and make for the centre of inflammation. They are called phagocytes, or scavengers, and their aim is to eat up any dead tissue cells or the irritating microbes which may be causing the inflammation. If they succeed, the inflammation subsides without suppuration.

In more acute cases the tissues break down, and an abscess containing pus is formed. This abscess tends to "point" in the direction of least resistance, and to open on to a free surface, forming an ulcer. Abscesses frequently appear when the blood is in an unhealthy state, in gout, diabetes, Bright's disease of the kidneys, etc.

The treatment of abscess consists in getting rid of the pus and attending to the general health. Poultices will hasten the process of suppuration and soften the surface tissues. If the abscess does not open of its own accord, it will be necessary for a surgeon to lance it.

Ague, or Malaria, is a constitutional disease occurring in regular marshy districts, due to a germ or micro-organism, which is carried from the blood of one person to another by a mosquito. The symptoms—chilliness, depression, pain in the limbs, rise in temperature—resemble those of many other fevers, but in ague the fever occurs in regular paroxysms, which last twenty-four, forty-eight, or seventy-two hours, depending on the type of malaria. The spleen is enlarged, and after an attack of malaria the victim is anæmic, sallow, languid, and out of health for a long time, due to the action of the poison on the blood cells. In the prevention and treatment of ague, quinine is an invaluable drug.

Anæmia (want of blood) is a disease characterised by changes in the blood. The red colouring matter, or hæmoglobin, is deficient, the blood is poor, and the nutrition of the body suffers. Pallor, weakness, and lassitude, breathlessness, and palpitation are common symptoms.

The disease often affects growing girls, and one variety of anæmia peculiar to young girls is called chlorosis, or "green sickness," because of the peculiar greenish pallor of the skin. It is very chronic, and may persist for years if untreated.

Anæmia should never be neglected, as the health and development are seriously affected and a girl's energies impaired all the time she is

anæmic. Also, it predisposes a girl to contract other and more serious diseases.

Headache is often very persistent, because the brain is ill-nourished with poor blood, loaded with the "toxins" or poisons of disordered digestion. Dyspepsia and constipation are generally present, and neuralgia is often very severe. The lips are pale and bloodless. Ulceration of the stomach sometimes occurs, which is always a serious complication.

The anæmia of young girls is generally due to an unhealthy mode of life. Improper, insufficient diet, strong tea drinking, ill-ventilated rooms, lack of sunlight, exercise, and fresh air are some of the causes. Girls in shops and offices, seamstresses and students, who live a sedentary indoor life, frequently suffer from anæmia.

The disease, however, may follow hæmorrhage from any cause in both men and women, and is found associated with scurvy, lung affections, heart disease, etc. The treatment in such cases must depend on the initial cause.

In dealing with the common anæmia of young girls, hygienic surroundings must first be considered. Sometimes change of occupation will affect a cure, as in the case of a shop-girl who becomes a nursery governess or children's nurse. Diet is very important. Simple, easily digested food is essential, plenty of milk, fresh fruit, and vegetables.

Tea and coffee should be given up, and plenty of porridge and cream, stewed fruit, brown bread and butter in the dietary helps to counteract any constipation. The anæmic girl requires a good deal of sleep, and open windows at night must be the invariable rule. She must take regular walking or cycling exercise, practise simple physical culture exercises and deep breathing night and morning.

The cure is often tedious, especially if the disease is of long standing; and many girls make the mistake of giving up treatment after a few weeks because they feel much better, and dislike the trouble of looking after their own health.

It is best not to take drugs without a doctor's orders, but iron is a necessary part of the treatment. Bivalent iron salts are the best form in which to take the medicine, and it may be necessary to continue the iron for ten or twelve weeks. A simple aperient, such as cascara, is generally necessary.

Corsets which are the least tight must be given up, because they compress the ribs, make deep breathing impossible, and the blood is not properly purified when brought to the lungs. At the same time, any tightness about the waist presses on the digestive organs, and hinders the digestion and assimilation of food.

Free movement of the waist and abdominal muscles is a great aid to digestion, and helps to counteract any tendency to anæmia.

Aneurysm is a widening or dilatation of an artery which sometimes occurs as a result of

injury or sudden exertion. A common situation is the aorta, the large vessel leading from the heart.

Pain, cough, and breathlessness are usually prominent symptoms. As in disease of the heart, the patient must guard against exertion and remain restful, which will do much to prolong life. Any case of aneurysm should be under the care of a doctor.

Angina Pectoris is a paroxysm of cramplike pain in the region of the heart, which comes on suddenly, and is attended by a feeling of suffocation. The pain may radiate down the arm to the finger-tips. The severe form of angina generally occurs in gouty persons over middle age who suffer from degenerative changes in the heart wall.

False angina is the name given to the milder attacks of heart pain and palpitation often accompanying distension of the stomach from over-eating, indigestion, fatigue, or over-exertion. In such cases dietetic treatment is called for. In the severe angina anything likely to cause heart strain must be avoided.

Those who are subject to real angina pectoris should be instructed to carry nitrite of amyl in glass capsules, which can be crushed in a handkerchief and the vapour inhaled. This is a powerful remedy, which has generally an immediate effect for good by dilating the surface blood-vessels, and so affording relief to the heart.

Apoplexy (a "stroke") is the name given to loss of consciousness due as a rule to hæmorrhage inside the skull. It occurs in elderly people with unhealthy blood-vessels, especially those of the plethoric type. Before the attack comes on there may be headache and giddiness, and the loss of consciousness during the apoplectic fit may be slight or very deep coma may be present. As a rule, the patient falls unconscious, breathing loudly and stertorously. The face is livid, and the pupils are often "unequal," that is, one pupil is contracted whilst the other is dilated. The unconscious attack may come on gradually with faintness and giddiness, followed later by unconsciousness. The stroke is followed by paralysis of one side of the body, or "hemiplegia."

The treatment consists in keeping the patient perfectly quiet. Lay him down with the head and shoulders raised. Do not even carry him into another room if it can be avoided, as any movement may cause renewed hæmorrhage into the brain. The best plan is to put a mattress on the floor until the doctor arrives, and place the patient on this. Give no food or alcohol. So long as the patient is insensible no fluids of any description should be given. The lips may be moistened with a little sponge of cotton-wool dipped in water. Cold water cloths to the head are useful. The patient must be kept warm, and given plenty of fresh air.

Appendicitis is a very common disease, and in the chronic form is often overlooked and unsuspected. In this case, the only symptom may be occasional dull pain in the right side, which is made worse by over-fatigue or dietetic errors. Acute appendicitis comes on suddenly with pain, tenderness, rise of temperature, and sickness.

The pain is in the right side, where the appendix lies. The vermiform appendix is a round, worm-like process, about three inches long, opening into the intestine low down in the right side at the junction of the large and small intestine. This little blind process is very liable to inflammation, because the small opening is apt to become closed up by pieces of undigested

foodstuffs, fruit-stones and seeds, and other foreign substances.

The result is inflammation, which may be followed by suppuration and bursting of the appendix, leading to peritonitis, a very serious complication. In some cases the inflammation subsides, and, with early care, recovery can be hopefully anticipated. Recurrence is apt to take place, and it is often advisable to remove the appendix between even mild attacks, as an acute attack may happen at any time which may have a fatal termination.

A doctor must always be in charge of a case of appendicitis, as prompt operative treatment may be called for at any moment. Light diet, poultices, and hot fomentations comprise the chief domestic measures necessary in treating the case.

Asthma. Although perhaps not a very common disease, asthma is exceedingly troublesome to anyone who is subject to it. It is an affection of the lungs, which comes on in sudden attacks or paroxysms.

An asthmatic person may be perfectly well at one minute, and then be suddenly seized with an attack of breathlessness or violent difficulty in breathing. It generally comes on with a feeling of tightness in the chest, and the patient begins to gasp for breath with almost every muscle on tension. The attack may last for a few hours, or even a day or two, and then suddenly the patient recovers his usual health.

The cause of the disease is a little obscure. It is thought to be a spasm of the muscles of respiration or of the bronchial tubes of the lungs. Those who are subject to asthma are often of a nervous or neurotic type.

It may occur at any age, but generally appears in youth after perhaps an attack of bronchitis. Children who develop asthma generally outgrow it if care is taken to make them lead a healthy, simple life. In older people it is sometimes associated with gout or malaria.

There are many curious features about this affection. Some asthmatic people declare that a high altitude brings on an attack. Others say that the sea air makes them worse, whilst others again say that sea air is best for them.

Sometimes an attack of indigestion brings on asthma in those who are subject to it, and dust and irritating particles of any sort will excite an attack. Town air and fogs are generally unsuitable for asthmatic people.

A great deal can be done to relieve the severity of the attacks, and even cure the condition. Regular, healthy living is most important. Light, nourishing diet, with restriction of solid food to the early part of the day, should be advised.

It is important to live under the best climatic conditions for the patient if possible. A doctor will advise what drugs to use. When an attack comes on, the sufferer should take only milk as food. Certain asthma cigarettes and inhalations are used, and should be advised by the doctor in charge of the case.

As asthmatic people often inherit some weakness of constitution, or instability of the nervous system, it is very important to guard against excessive nervous fatigue and physical exertion.

Anyone with a tendency to asthma must lead a quiet life, have plenty of rest and sleep, and a liberal allowance of fresh air. Hot, stuffy places of entertainment must be avoided. An exciting life always affects asthmatic people for the worse, because of the increased strain on the nervous system.

To be continued in Part 2 of EVERY WOMAN'S ENCYCLOPEDIA.

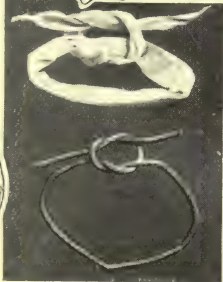
A PICTORIAL LESSON IN FIRST AID



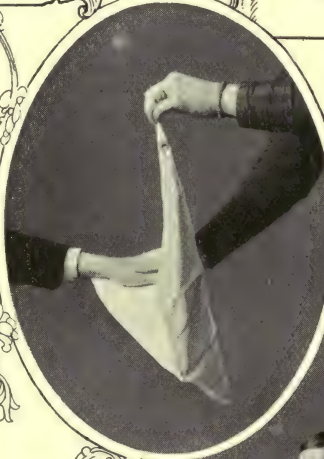
A narrow sling and bandage



The broad sling



Correct way of tying a knot



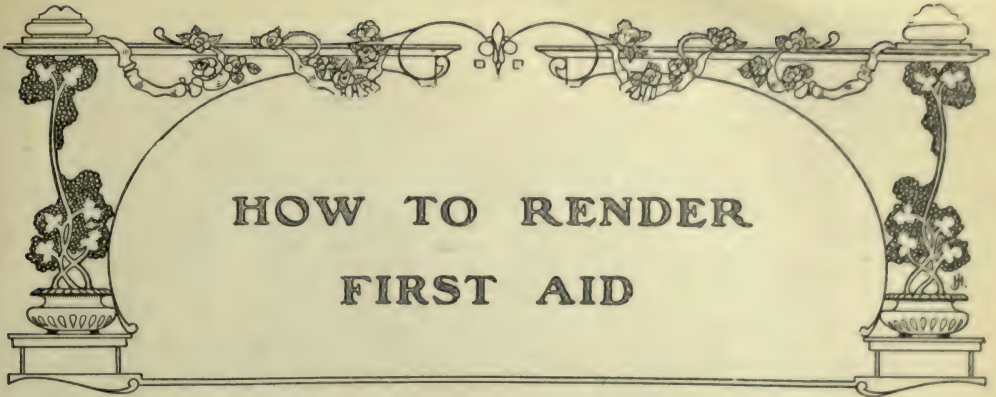
Hand in position for bandaging



Chest and head bandages



Hand and knee bandages



By MARY WESTAWAY (Associate of the National Health Society)

When Accidents Happen—How to Bandage—Knots for First Aid—Restoratives—How to Use a Pocket Handkerchief as a Bandage—When the Knee is Injured—Wounded Heads

EVER-INCREASING efforts are being made to spread the useful knowledge which goes by the name of First Aid to the Injured. The St. John's Ambulance and other similar societies have done good service by means of lectures and demonstrations to impart this knowledge to the general public as well as to those, such as policemen, railway-men, and firemen, who may be regarded as in the service of the public.

The work of rendering first aid is not confined to men. Those who in times of peace prepare for war train women and girls also to help the injured, and so alleviate the fearful suffering of war-time. The Women Yeomanry Nursing Corps, the Girl Guides, and similar organisations train their members to assist the injured, and the knowledge thus gained stands in good stead when members are engaged in the routine of everyday life.

How to Learn First Aid

A course of training under qualified teachers is of inestimable benefit, but those who are not thus privileged can acquire definite serviceable knowledge from simple directions, clearly illustrated, provided only that frequent practice makes the details sufficiently familiar to become matters of routine.

It is not of much use to glance at a picture and see how a fractured limb should be bound up and how bleeding may be arrested and then to find at the critical moment that memory has failed. In first aid as in every other department of life it is practice that makes perfect.

The Scope of the Work

It must be distinctly understood at the outset that first aid does not encroach on a doctor's province, and that those who go through a course of lectures, either oral or in print, are not aiming to become doctors, or even nurses. Excepting in the case of trifling accidents a doctor's aid must be summoned at once, and first aid, in filling up the time of waiting, lessens the suffering of the patient and prevents the injury from becoming more serious through neglect and delay. As soon as the doctor arrives, he takes

charge of the case, and those who are allowed to assist him must obey implicitly all his orders and directions.

General Hints

1. It is of great assistance to a doctor if the person who renders first aid can give particulars of the accident, but although the assistant should be observant, time must not be wasted in gleaning information.

2. Prompt action is the chief requirement, and particularly in cases where there is severe bleeding or where the injury is progressive, as in cases of poisoning, or where garments are alight, or where insensibility is becoming deeper.

3. The assistant's powers of observation must be brought into play so as to spare the patient the worry of thoughtless and tactless questions.

4. Fresh air for the patient is of great consequence. When accidents occur indoors the windows should be set open, and in cases of street accidents the crowd must be kept from pressing round and preventing the circulation of air.

5. A patient must never be moved until the extent of the injury has been ascertained, then a restful position must be ensured and support given to the injured part.

6. Severe bleeding must be controlled as speedily as possible. Poisons must be got rid of or neutralised. Clothing must not be unnecessarily removed, but when it is necessary to take it away, remove it from the sound side first, and never hesitate to cut the garments which cannot be taken off without dragging the injured side.

7. Remember particularly that every injury gives a shock to the system, which is marked by a falling of temperature according to the severity of the accident. The patient feels cold, and really is cold. Cover the body with light, warm clothing, and if there is pallor in the skin and shivering, and coldness and blueness of the extremities, apply warm blankets or hot-water bottles, rub the extremities which are uninjured, using gentle friction, and if the patient is conscious give him a hot drink.

Hot tea, coffee, soup, or milk, or a teaspoonful of sal volatile in a wineglassful of cold water are safe restoratives, but alcohol should only be given under a doctor's orders, unless the shock is very severe and life seems to be slipping away. Even

then alcohol must not be given unless hæmorrhage is under control. With an unconscious patient the lips and tongue should be moistened with the alcohol, but no attempt made to pour it into the mouth.

The resourceful person is the most helpful, for in rendering first aid homely articles which lie at hand must be utilised, since surgical appliances can hardly be expected in the house, street, or field. These articles will show presently that splints, bandages, tourniquets, and stretchers can be extemporised from quite unpromising materials, and that they can be used by any person who takes the trouble to learn how to turn them to account.

Knots

Most exercises in first aid involve the tying of knots. This seems such a simple matter that many pupils assume they can do it easily. It is well to make the test before passing on to other work. Fold a handkerchief diagonally and tie the two ends with a double knot. Pull the handkerchief and see what happens. If the knot tightens it is a reef knot and is well done, but if the ends slip free, it is a "granny" knot, and is of no use for first aid purposes. Study the illustration, and practise knot-tying until it can be done without having to stop to think about method. Take one end in each hand, pass that in the right hand over that in the left, and make a single knot. Take that now in the right hand and pass it *under* that in the left, draw the end of it through to the *front* and pull both ends. (See illustration.)

The Triangular Bandage

Roller bandages are rarely at hand at the time of an accident, and their application is not within the provinces of first aid. Bandages must be used in many cases, and these have to be extemporised. Pocket-handkerchiefs are usually forthcoming, and a large one folded cornerwise, or, better still, cut along this fold to make two, will prove serviceable. The short edge of the triangle should measure about 36 or 38 inches, but if less than this the bandage can be supplemented at the ends by lengths of tape or string. Even with such a simple thing as a triangular bandage there is only one right way of using it to many wrong ones, so the following directions must be observed:

1. To fold a triangular bandage, bring the point or apex over the middle of the base and crease the folded edge, bring the folded edge to lie along the base, and crease the new fold. This gives a wide bandage, and a narrow bandage is made by folding a wide bandage lengthwise to half its width.
2. Stand as nearly as possible in front of the injured part.
3. Place the middle of the bandage on the part to be bandaged.
4. Never cross the ends more than once, and see that each end is carried round to lie flat on its proper fold.
5. Tie with a reef knot, and see that the knot does not press on an injured part.

Some Methods of Applying a Triangular Bandage

A triangular bandage makes an excellent arm sling of which there are two varieties—narrow and broad. A narrow arm sling should always be used when the arm is broken between the elbow and shoulder (see illustration), as the weight of

the elbow pulls the fractured bone into position; also when a dressing is applied to the shoulder. Note carefully that in applying a narrow sling the end which passes over the uninjured side lies flat against the body and that the other end passes over the forearm to tie with the other on the shoulder.

A broad sling is used to give support to the forearm. Spread out a bandage, and pass one end over the uninjured shoulder to the other side, arrange the apex under the injured arm, a little higher than the elbow, bend the arm in position, carry the other end upwards, and tie it with the other in a reef knot. Take the apex, bring it forward over the elbow of the injured arm, and pin it to the front of the bandage. (See illustration.)

In applying either kind of sling it is important to see that the hand is at a higher level than the elbow and in such a position that the palm is towards the chest and the thumb pointing upwards.

A triangular bandage is easily applied to the hand, and is useful for keeping dressings in place. Let the assistant spread out her hand to correspond with the patient's injured hand. Place the bandage over the hand with the long edge just beyond the fingers and the apex towards the elbow. This covered hand makes a firm support for the patient's hand, which is placed as shown in illustration, while the assistant folds the apex over the patient's hand, arranges the sides in pleats, crosses the ends over, passes the ends round once, and afterwards, with both hands ties them with a reef knot. (See illustration.)

A Knee Bandage

The knee bandage is very useful when little folk fall and graze the knee. A folded piece of clean linen, dipped in cold water containing salt, or sanitas, or boracic acid, is spread over the injured part, the knee is slightly bent, the patient holds the point of the bandage well over the knee, the fulness is gathered in the hands and the ends are crossed behind the knee. One end is carried round above the knee and the other in a contrary direction below it, and when they meet behind they are tied with a reef knot. (See illustration.)

The Chest Bandage

The chest bandage is of service for keeping a dressing or a poultice in position. The apex points upwards, the ends are crossed behind and carried over the shoulders, and pinned one to each side a few inches from the apex (see illustration), and thus when a poultice or dressing has to be changed, the triangular flap can be unpinned and turned back without disturbing the patient. If the poultice or dressing is required at the back, the crossing of the ends must be done in front.

The Head Bandage

The head bandage is often useful. Fold an inch or two of the long side upwards, and place the middle of the fold to the middle of the forehead with the apex hanging loose behind the head. Lightly gather up the fulness of the short sides, and carry the folded edge over it. Cross the ends behind, well under the prominence at, the back of the head, bring the ends to the front, tie with a reef knot and tuck the loose ends in the fold. Pull the apex firmly down, fold it over the bandage crossing, and pin it with a safety-pin to the single fold that covers the head. (See illustration.)

To be continued in Part 2 of EVERY WOMAN'S
ENCYCLOPEDIA.

THE HEALTHY CHILD

The Mistake of Coddling—Diet—Home Training—The Overdressed Child—Fretful Children—Efficient Ventilation—Exercise

WHEN we consider that over 90 per cent. of children are born healthy, the prevalence of mother ignorance must be a widespread evil, in view of the high infant death-rate and the number of ailing, fretful, unhealthy children in our midst.

The most important work any mother can do is to rear healthy, happy children for the nation. The well-managed home strikes a note of harmony in the world. A family of thriving children is the best testimonial to any woman's ability. Children ought to be healthy. They ought to thrive like young puppies or kittens brought up under ideal circumstances.

Practically the only reason why so many children do not "get on" is mismanagement. Give a child the right sort of food and make him eat it properly. Provide fresh air for him night and day. Teach him how to breathe and how to play. Train his mind and character.

By such means you provide the right circumstances and environment for health in the nursery. The age of coddling one might imagine to be a thing of the past. It is not.

In spite of the new teaching on the wisdom of bringing a child up simply, healthfully, and naturally, there are many women who ought to know better who coddle a child into ill-health. They over-clothe it. They heap a multiplicity of garments upon its poor little body. They cover its head with heavy hats until the child is in a state of perspiration on the slightest exertion. The result is chill and a tendency to bronchitis and other chest ailments which might have been prevented by more judicious clothing.

They coddle it in the matter of diet. Under the mistaken impression that a child should be fed up, they stuff it like a Christmas turkey, and never realise that the attacks of sickness and diarrhoea are simply Nature's effort to get rid of what the digestive organs cannot deal with.

In spite of all that has been said about the need of ventilation and the healthful properties of fresh air, not one nursery in fifty is properly ventilated. Not one child in five hundred sleeps with the window open more than an inch at the top. The result is that the children, especially of the well-to-do classes, suffer from over-coddling in many nurseries.

The few sensible mothers here and there are exceptions to the general rule of mismanagement. The child brought up in the right way is never ill. Even teething is a natural process, which is not accompanied by illness and pain. The healthy child passes through the teething stage with the greatest ease. The fact that "another tooth" is making its way through the gum is only made evident to the rest of the household by its appearance.

Cold in the head is an infectious disease which the healthy child does not catch. If he contracts the ailments which are supposed to be inseparable from childhood, such as measles and whooping-cough, he gets them mildly, and recovers without any of the complications which are such a dangerous feature of these affections.

And now how are we to ensure health to a child? In this series of articles we shall deal with child management in all its phases. Clothing, diet, hygiene, mental and moral training will each be taken up in turn. In this introductory article we can only briefly mention some of the essential details of healthy child management.

1. The healthy child must be properly fed. If he is overfed he becomes fretful, nervy, and subject to periodical attacks of sickness and liver. If he is underfed he is stunted in growth, and may become rickety or liable to tubercular disease. If he is unsuitably fed, with too much butchers' meat or too much starchy food, his health inevitably suffers from the poisons which are circulating in his blood.

The healthy child has simple, well-cooked meals, moderate in quantity, and daintily served. Four or four and a half hours should elapse between meals whenever a child passes the infant stage. Three good meals a day may ensure health to a child who does not thrive because he is having five or six, or is constantly picking.

The healthy child is taught to chew his food, and is never permitted to wash it down with gulps of fluid after every few bites.

2. Health in the nursery can only be obtained if the mother is alive to the importance of efficient ventilation.

Impure air is poisonous in the nursery, and proper ventilation is one of the chief points to be attended to. The healthy child cannot thrive in an ill-ventilated nursery. He loses his ruddy colour and exuberance of spirits; he becomes pale, sickly, and anæmic. The average mother is too much afraid of draughts. One article, at least, will be devoted to slaying the draught bogey in this series.

3. The healthy child must have plenty of physical exercise. All young animals exercise their muscles naturally, freely. Only the poor little overdressed child of the rich has to march sedately beside his immaculately dressed nurse, and knows nothing of the joy of tumbling about without fear of spoiling his clothes.

The perambulator baby suffers in health from insufficient exercise. For hours he is deposited in his fine carriage, covered with heavy wraps so that he cannot move his limbs, and then wheeled out into the "fresh air." Now, fresh air is an excellent thing, but it can be obtained at the expense of things which are just as necessary.

Many children would develop better if allowed to tumble about a well-ventilated nursery during the hours they are wheeled about the streets in their perambulator.

4. To ensure health to the child, attention to clothing is necessary. Clothe a child in as few garments as possible, and let the one next the skin be of light wool, loosely woven, and soft to the touch. Put nothing tight on a child that will restrict his breathing or hinder the free movement of the muscles.

Do not get into the habit of using overcoats too much. If a child is healthy, he generates heat in his own body, but does not perspire heavily and run the risk of chill or rapid cooling. Let headgear be light, and used only as a protection from the strong rays of the sun. Heavy headgear is a potent cause of dandruff in childhood, and loss of hair in after life.

The child who is sensibly clothed and fed, who breathes pure air and uses his muscles as Nature intended, is a healthy child, who is happy because he is healthy, properly managed, and allowed to develop naturally on proper lines.

To be continued in Part 2 of EVERY WOMAN'S

ENCYCLOPÆDIA,



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon :

Presentations and other Functions

Court Balls

The Art of Entertaining

Dinner Parties, etc.

Card Parties
Dances

At Homes

Garden Parties,
etc., etc.

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS THE WIFE OF THE PRIME MINISTER

"MRS. ASQUITH held a private reception yesterday at 20, Cavendish Square. Among those present were——"

There is sometimes a world of significance behind this simple announcement which appears periodically in the Press. To the average man or woman it probably conveys nothing more than the idea that the wife of the Prime Minister has been entertaining the friends of her husband and herself, and that while, doubtless, the reception was characterised by much political gossip, the function was purely social and lacked further importance. This may or may not be true. There is an old saying, however, to the effect that the destinies of nations are more often moulded in salons than in Parliament, and the possibilities are that that reception has been held with a view to bringing certain people together who will sway some political event of the day.

That is one of the most important duties of the chief political hostess of the day—to bring people possessing wealth, power, and influence together. It is almost equally as important for her to smooth over, through the medium of social amenities, those dissensions which are bound to arise amongst members of the party outside the House, and by so doing not only prove of

the greatest assistance to her husband, but also relieve him of much anxiety and worry.

Beaconsfield once remarked that, given a clever wife, the success of a politician was assured. Certain it is that much depends upon the modern political hostess. To be successful as the wife of a Prime Minister, however, a woman must be exceptionally clever, with a great capacity for work. Her day usually starts at 8.30, and more often than not does not end until one or two the following morning. She must necessarily be tactful, shrewd, and discreet. Her words are listened to with almost as much attention as those of her husband, and her actions most closely watched by political friends and foes alike. She must, moreover, be domesticated in the sense of being able to manage successfully a large house, and give those political dinners and parties



Mrs. Asquith and her daughter
Photo, R. Haines

which are so important a part of the life of a Prime Minister's wife.

It does not, of course, always happen that the wife of a Prime Minister shines to advantage in political circles. Ill-health and a distaste for politics, for instance, kept Lady Campbell Bannerman, the Marchioness of Salisbury, and Mrs. Gladstone somewhat in the background. As an intimate

friend of the present Prime Minister's wife once said, Mrs. Asquith "not only loves politics, but loves to mingle in the political battle, and her wit, knowledge, and brilliancy add power to the elbow of her husband."

In such a case, the political work of a Prime Minister's wife does not begin and end with the holding of political meetings in drawing-rooms, or canvassing in boudoirs. She is a regular attendant at the House, and will be found touring the country with her husband at election times. During the General Election of 1910, Mrs. Asquith was her husband's constant companion during his speech-making tours, and whenever an important debate is taking place in the House she is usually to be found behind the grille. Mrs. Gladstone, of course, went down to the House regularly every night with her husband, and generally stayed

to the King any persons eligible for Royal favour and vacant appointments. And there are some misguided people who imagine that they can further their own interests in these directions by writing to the Premier's wife, asking her to use her influence on their behalf.

As a rule, these letters are handed over to the Premier's private secretaries, and they are dealt with according to their merits. Scores of letters, however, are received almost every day by the Prime Minister's wife from women and girls seeking to enlist her sympathy on their behalf, and scores of others from organisations and institutions asking for her patronage and support. These she usually deals with herself.

And it is after this voluminous post-bag has been dealt with that the daily round of receiving and paying calls commences.



The drawing-room at 10, Downing Street

[Photo, R. Haines

until the end of the sitting; but it was really only in order to attend to the creature comforts of the G.O.M. with that loving solicitude which was such a beautiful feature of their married life. On the other hand, Mrs. Asquith takes the keenest interest, not only in the delivery of her husband's speeches, but sometimes assists him in their preparation.

When it is known, however, that the Premier's wife takes such a keen interest in politics as Mrs. Asquith does, she suffers for her enthusiasm by being inundated with letters from people of all classes who have real or imaginary grievances, or who wish for some political favour.

It must be remembered that the Prime Minister has it in his power to recommend

Not the least onerous of the duties which fall to the lot of the wife of a Prime Minister is that of meeting foreign ambassadors, their wives and friends. It requires a woman of wide knowledge and consummate tact to meet them all on equal ground, so to speak. It is generally admitted that in this respect Mrs. Asquith is more successful than almost any of her predecessors. This, perhaps, is not surprising when it is remembered how in her early day she was wont to act as hostess for her father, the late Sir Charles Tennant, at his town mansion in Grosvenor Square, and made her drawing-room familiar to all the leading writers, painters, orators, and savants of the day.

Reference has already been made to the appeals which reach the Premier's wife from

organisations and institutions asking for her patronage and support. And here again she must use considerable discretion in order to avoid giving offence and causing jealousy. If she took an interest in this charity it might be averred that she did so for vote-catching purposes; while if she failed to support that she might lose her husband valuable friends. It is only necessary to recall what a hubbub was caused when it was thought that Mrs. Asquith, some time ago, had used the Premier's official residence, 10, Downing Street, for an exhibition of French dresses, to realise how very careful the Premier's wife has to be if she is to avoid unpleasant squabbles.

Mention of 10, Downing Street reminds one that the Prime Minister may live there if he chooses to do so. Mr. Balfour does so when in office; so did Gladstone and Disraeli. In the case of Mr. and Mrs. Asquith, however, they decided to continue to reside at 20, Cavendish Square—a house more suited to the requirements of their large family. Mrs. Asquith has filled her home with artistic treasures, and it is replete

with old books, old pictures, and old furniture. She has been heard to confess with a sigh, however, that since Mr. Asquith became Prime Minister she has had little time to devote to her hobby of collecting, or of indulging in her favourite amusement of hunting. "Pleasurable pursuits must be put on one side," she remarked at a gathering a short time ago. "Even while holiday-making there are a hundred and one duties to attend to. The honour of such a position as Prime Minister's wife, however, brings full compensation." It cannot be said, however, that the privileges attached to the position of Premier's wife are particularly striking. It is true that her husband is in daily communication with the Sovereign, and has his ear at all times, and at all functions is a most honoured guest; but his personality overshadows that of his wife. Although, however, she does not take high precedence amongst the nobility, for instance, the friendship of no woman in the country is more sought after than that of the wife of the man who guides the legislation of Great Britain.



CORRECT MODES OF ADDRESSING LETTERS TO PERSONS OF RANK OR DISTINCTION



ROYALTY

THE KING.—A letter to the King should be written on thick, white notepaper, and sent in an envelope large enough to take it without it being folded. There are two ways of addressing the King. One is "To His Most Excellent Majesty"; the other, "To His Most Gracious Majesty King George V." The name is included in either of these forms.

There is a formal as well as an informal mode of beginning all such letters. The formal mode is used by all but intimate friends of his Majesty. Such a letter would begin: "Sir,—May it please your Majesty," and refer to "Your Majesty." Informally, the letter may begin: "Dear Sir" or "Honoured Sir." The conclusion of a formal letter would be:

"I have the honour to remain,

Your Majesty's most faithful subject
and dutiful servant."

In the case of an informal letter the ending would be according to the degree of intimacy between his Majesty and the writer.

THE QUEEN.—Punctilious persons observe the same rule as in the case of the King with regard to the notepaper being unfolded; but it is not incorrect to have it folded once. The paper should be white, and of a good substance. The mode of address would be: "To Her Majesty Queen Mary," or "To Her Majesty the Queen," or "To the Queen's Most Excellent Majesty."

All letters to the Queen or Queen Alexandra begin "Madam," and above this word is written the form of address adopted. The ending of the letter would be: "I have the honour to submit myself with profound respect,

Your Majesty's most faithful subject
and dutiful servant."

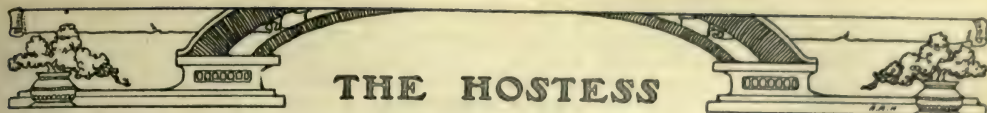
ROYAL PRINCES.—Address: "To his Royal Highness the Prince of Wales," "To His Royal Highness the Duke of —." The abbreviation "H.R.H." is sometimes used on envelopes, but never in the inside of a letter.

Beginning: "Sir," with the title written above it, and refer to as "Your Royal Highness." Ending: "Your Royal Highness's dutiful and obedient servant."

ROYAL PRINCESSES.—Address: "To Her Royal Highness the Princess of —," or "Duchess," as the case may be. Beginning: "Madam," with the title written over it. Refer to as "Your Royal Highness." Ending: "Your Royal Highness's most humble and obedient servant."

SONS AND DAUGHTERS OF ROYAL PRINCES AND PRINCESSES.—In cases where the children do not rank as Royal Highnesses, their title is Highness, and the above rules apply with the omission of the word "Royal" and of the word "most" before "humble" in concluding a letter.

*To be continued in Part 2 of EVERY WOMAN'S
ENCYCLOPEDIA.*



THE HOSTESS

No. 1. DINNER-PARTIES

By MRS. HUMPHRY ("Madge")

Forms of Invitation—When they should be Sent—Comfort of the Guests—The Right Wines to Choose—How to Place the Guests

To invite a guest to dinner is, in an ordinary way, the highest social compliment one can pay him or her. It may possibly be exceeded by an invitation to stay a few days in the hostess's country house, or to join her party on a yachting cruise. These are flattering, but there may be circumstances that render them less so than an invitation to dinner. At this form of entertainment the number of guests is necessarily restricted. In even the largest houses the dining-room rarely accommodates more than forty or, at the utmost, fifty persons. The estimation in which one is held by the giver of the dinner may be gauged in inverse ratio to the size of the room. If included in the list of invitations to eight or ten persons, one may feel assured of the liking of one's host or hostess.

THE ELIGIBLE YOUNG MAN

And yet it would not do to plume oneself unduly on this. The advice to refrain from doing so is especially applicable to young men. They are so scarce in comparison with married couples and young girls that they have a fictitious value in this connection. Unfortunately, most of them are aware of this, and as a consequence many incline to be rather casual in the matter of responding. If a man happen to be very eligible, or very attractive, or very interesting for some reason, he becomes in great demand, and occasionally gets quite spoilt. He leaves invitations unanswered, waiting to see if something better may not turn up, and is guilty at times of the great rudeness of arriving late.

This kind of thing adds immensely to the difficulties of the hostess, and they are many. First, she has to consider whom she shall ask to meet the person in whose honour she is giving her dinner-party; or she may be simply planning a return dinner for those who have entertained her and her husband in the same way. In either case, her endeavour is—or should be—to get together a party of congenial persons who will amalgamate happily and entertain each other. An equal number of either sex is necessary to the perfect dinner-party, and it is usual to have some young people interspersed among the more mature men and women almost always present.

The names settled, the next thing is to send out the invitations. The hostess must choose whether these shall be ceremonious or informal. If the former, they must be written in the third person.

"Major-General and Mrs. Greene request the pleasure of Mr. and Mrs. Browne's company at dinner on Thursday, December 4th, at 8.15."

The address of the sender is put in the corner low on the left. Sometimes the letters R.S.V.P. are put on the invitation, but these initials, representing a French sentence, are often replaced by the same request in English. Princess Henry of Battenberg's invitations have "An answer is requested," and some of the members of our highest aristocracy use the same form, or the rather similar one, "An early answer will oblige," or "The favour of an answer is requested."

The informal note runs somewhat as follows:

"Dear Mrs. Browne,—It will give us great pleasure if you and Mr. Browne will dine with us on Monday, the 24th, at 8.30.—Very truly yours, MARY GREENE."

Answers should be ceremonious or informal in accordance with the character of the invitation, and should be worded as nicely as possible in the same way.

"Mr. and Mrs. Browne accept with pleasure the kind invitation of Major-General and Mrs. Greene to dinner on Thursday, the 4th of December."

The envelope containing the answer is addressed to the hostess.

The informal reply might run thus:

"Dear Mrs. Greene,—We have great pleasure in accepting your kind invitation to dine with you on the 4th of December.—Yours very truly, MARION BROWNE."

N.B.—It is a mistake to write "shall have pleasure in accepting." Doing so is a present act, and needs the present tense.

HOW TO REFUSE

Should the invited persons wish to refuse the invitation, it is usual for them to give some reason for doing so. To refuse without some excuse is apt to be regarded as a snub. A prior engagement is the usual pretext. An intended absence from town on the date mentioned may be pleaded, and in any case regret should be expressed.

"Colonel and Mrs. Blankney regret that they are unable to accept Mr. and Mrs. Browne's kind invitation to dine on the 27th, owing to a previous engagement."

The reason for refusal must always be given.

Dinner invitations may be sent out a fortnight, or a week, or even a few days before the date fixed. In towns a hostess

sometimes gets up a dinner-party at a few hours' notice, but the general and time-honoured custom is to give from ten days to a fortnight's notice.

The above forms of invitation and reply are those in general use among the aristocracy and the middle classes. English society is very conservative in all such matters.

It is good manners to answer a dinner invitation as quickly as possible, and more particularly if the interval between receiving it and the date of the dinner be a short one. The hostess has to make up her table, as the phrase runs, and if anyone refuses after a few days' delay, she is in the predicament of finding herself short of a guest. This threatens to spoil the symmetry of her table, even if it be a round one, as is very usual. She hesitates to invite anyone else as what is obviously a "last resource," this being a very poor compliment to pay any person. The politeness of sending an early answer averts all this discomfort. Another person may then be invited to fill any vacancy without the awkwardness of having to explain the untoward circumstances.

COMFORT OF THE GUESTS

It is a mistake to invite a larger number than one's dinner-table can accommodate comfortably. Care must be taken also to have the room at the right temperature, and so to place the table as to avoid draughts as much as possible. A dinner guichet is an excellent means of doing so, and in some houses can be easily contrived in the wall. It may be a lift for carrying up full dishes and taking down empty ones to the kitchen, or it may serve as a shelf for handing them through from a serving-room on the same floor as the dining-room. This convenient arrangement prevents the necessity of opening the door and thus creating a draught.

The menu will have been carefully arranged by the hostess, whether the food is cooked at home or supplied by a caterer. Sometimes a medium course is followed, a certain number of the dishes being sent in, the rest prepared in the host's own kitchen.

WINES

The wine should be the care of the master of the house. The butler, when there is one, is occasionally trusted with this important task, and if he be experienced he will see that the champagne is properly iced, the claret duly warmed, the hock cooled, and the port carefully decanted.

In the absence of an experienced butler and of sufficient energy on the part of the host to see to these things, a few hints may be acceptable on the judicious cooling and warming of wines, so very often mismanaged.

The temperature of the wine-cellar should be kept at 60° Fahr. Port, claret, and Burgundy should be decanted in the cellar, and in winter taken into the warm dining-room and, with stoppers removed, placed on the chimneypiece for about an hour. This is unnecessary in warm weather, as then the temperature of the dining-room restores

the wine to 60° Fahr., if it should have lost any heat during its transit from the cellar.

Champagne and Moselle are usually served in their original bottles. These should be embedded in crushed ice up to the neck for half an hour before dinner, every particle of wire having been first removed. This should reduce the temperature to 40°, or even 35°, but anything less than the latter is too low. Americans like it, but English taste finds that over-icing spoils the flavour, and is also disagreeable to the teeth.

Sometimes when the dining-room is hot, and when a bottle of champagne has been taken out of the ice and not emptied in its round of the table in the servant's hand, the wine in it acquires too high a temperature. This can be avoided by wrapping it in a cloth wrung out of salted water. Round it is folded the usual white napkin in which it is carried round.

THE THOUGHTFUL HOSTESS

In addition to wine, a supply of mineral waters should be at hand. So many doctors order their patients to avoid wine and drink whisky that the thoughtful hostess will always have it at hand.

The hour of dinner on invitations is always given as fifteen minutes earlier than the moment when the meal is intended to begin. The idea of this is to ensure punctual arrival on the part of the guests. The hope is not always realised, but as a rule the politeness of punctuality is observed. The guests assemble in the drawing-room, on entering which each goes first to his host and hostess before greeting any other person. Married couples no longer enter the room arm in arm, as was the fashion of a former age. The lady slightly precedes her husband as their names are announced, and they advance to shake hands with the master and mistress of the house. While the guests are assembling, the host informs each of the men as to whom he is to take down to dinner, and if the two are unacquainted with each other he introduces them. Whether pleased or otherwise with the partner allotted to them, they should appear to be so. It is usual for them to exchange a few words together. On dinner being announced, the escort offers his right arm to the lady, her place at the dinner-table being on his right.

PLACING THE GUESTS

The place to be occupied by each guest is arranged beforehand, and the servants who wait are instructed as to the various positions, so that as the couples enter the dining-room the chairs are drawn out for them as an indication of where they are intended to sit. The host and hostess devote special care to the arrangement, placing together those who are likely to interest each other, for etiquette requires that due precedence should be given in accordance with social position.

"The Etiquette of Dinner Parties" will be continued in Part 2 of EVERY WOMAN'S
ENCYCLOPÆDIA.

HOW TO READ A COAT-OF-ARMS

By THE LADY HELEN FORBES

The Meaning of Heraldry—Badges—Crests and Mottoes—The Arms of an Heiress—A Married Woman's Arms

HERALDRY—or its sister study, genealogy—has been called “the science of fools with long memories.” Being myself one of these “fools with long memories,” it appears to me that it must have been a singularly superficial person who invented this definition, one who was not aware how closely heraldry is entwined with history, or perhaps even one who did not care for history itself, failing to realise its value as a guide to future events. It takes a wise man to find out that there is nothing new under the sun, and that what has been will be.

Meanwhile, “the proper study of mankind is man,” and that being the case, nothing which has any bearing on the subject can be wholly beneath notice. A knowledge of heraldry is imperative in one who would study family history, and family history ends in being the history of the world. When once one realises the family relationships between the actors in the world's drama, acts otherwise unintelligible are furnished with obvious motives.

The key to the Middle Ages is lost without family history, as the key to the Egyptian dynasties was lost without the Rosetta stone.



Husband of an heiress

WHAT A COAT-OF-ARMS TELLS

Heraldry is essentially not a science which can interest the many. So few recognise its significance. To an ordinary person a coat-of-arms means nothing. To a herald it tells the whole story of the life of a man. In days when few knew how to read, all could understand a coat-of-arms, and read off glibly the information it afforded. Time has passed, and now everyone reads, and looks down, no doubt, on those ancestors of theirs who could merely blazon. If they could come to life again, those poor forebears, whom their descendants consider so benighted, it is not impossible that they might in their turn be amazed at present-day ignorance. Who knows?

The science of heraldry, as we know it, is not very ancient. A badge is one of the earliest things in history. It meant individuality, and in the first emergence from barbarism individuality was the first thing man claimed. Badges generally ended by being appropriated by a whole tribe or nation, but they began as the ensign of one man,

usually a leader. As the old Roman systems were wiped out by the barbarians, and as the nations grew farther and farther away from primeval savagery, it became necessary for them to have means of identification of their own. So grew up by slow degrees the science of heraldry.

EARLY HERALDRY

But men only began to adopt the full coat-of-arms, as it stands to this day, about the twelfth century. Of course the science did not spring into being full-grown in a night, and it was older and farther advanced in France and Italy than in England. But even abroad very early heraldry was extremely elementary.

William the Conqueror and his train had no real coat-of-arms; they were only supposed to bear them by mediæval heralds, those strange persons

who even made knights in armour out of King Arthur and his primitive chieftains. Doubtless, Norman William and his followers had some cognisances, but not the full insignia.

The simpler a coat-of-arms, the older it is. This is tolerably obvious, for the first people to assume arms naturally took all the plainest charges first—a single beast, a simple “ordinary,” as the lines and squares on a shield are called. Later, as more coats-of-arms were granted, they were forced to become more complicated, till at a late date they appear perfect marvels of ingenuity.

It may be as well to explain clearly what a coat-of-arms is, for the benefit of those who are in the habit of calling all heraldic objects indiscriminately “crests.”

A coat-of-arms consists of a shield, the crest, the motto, the supporters (if any), and sometimes the mantling, or decorations intended to represent a mantle, with which the whole is surrounded in the more elaborate heraldic drawings.

The shield, as is obvious, was that weapon of defence which the

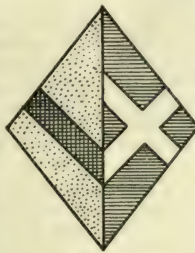
knight carried on his arm. The crest was worn upon his helmet. Women are not entitled to the use of a shield or a crest, because they are not supposed to have worn armour. They frequently did so in mediæval emergencies, as witness Joan of Arc and Black Agnes of Dunbar, but armour was no more a womanly appurtenance in



Full coat-of-arms



Son of an heiress



Married woman's arms

their day than trousers are in ours. The sex is not, however, debarred from bearing arms, but it must wear them on a diamond-shaped object technically called a lozenge. Women are entitled to a motto, which is an even more personal thing than the arms.

Supporters—the beasts, men, or angels who stand on either side of the shield—belong only to peers, to the knights grand cross of the older orders, and to the heads of certain families.

CRESTS AND MOTTOES

The charge and colour upon a shield is the same for all descendants of the original bearer, but crests and mottoes have varied with different branches of the same family. An armigerous person, or one entitled to bear arms, can adopt any crest or motto he chooses without a grant from his sovereign. But a shield used without a grant comes under the head of those “bogus arms” which excite the derision of all heralds.

The laws of heraldry are slightly different in different countries. Thus, in England *all* the descendants of an armigerous person are entitled to bear his arms; whereas in Scotland his eldest son alone is presumed to do so, and his younger sons must have a fresh grant, or as it is called, “matriculate their arms,” at the Lyon Office. Comparatively few Scottish families take the trouble to do this, and therefore a great majority of the arms used by Scotsmen must, however, reluctantly be characterised as “bogus.”

A bachelor bears his father's arms covering the whole shield. A married man divides his shield in half, and bears on one side of the line his own arms, and on the other side the arms of his wife, which is called impaling. If he has had more than one wife, he has to place their arms one above the other on their half of his shield; or, if he chooses, he can

use as many shields as he has had wives, each with a separate wife's arms impaled with his; but this is very cumbersome.

THE ARMS OF AN HEIRESS

If the wife is an heiress, he bears her arms not impaled in the usual way, but on a small shield, called an *escutcheon of pretence*, in the middle of his own. An heiress, in the heraldic sense, does not mean a lady possessed of wealth; it merely means an only daughter. A co-heiress is a woman who has sisters, but no brother. The children of an heiress or co-heiress are entitled to quarter her arms—that is to say, they divide their shield or lozenge into four equal portions, on the first and fourth of which they bear their father's arms, and on the second and third their mother's.

A married woman or a widow bears her arms impaled with her husband's, exactly as he does, only on a lozenge.

If a married man is a member of an order of knighthood he uses two shields, one of them bearing his own arms only, decorated with the insignia of the order, whatever it may be, and the other bearing his own arms and his wife's impaled in the ordinary way. This is because the order is a personal thing, and one in which the wife does not share. Bishops, in the same way, bear the arms of their see on a separate shield.

All this doubtless sounds to the neophyte very intricate, and perhaps unworthy of attention, and to the experienced herald so hackneyed as to be unnecessary to repeat. There may, however, be some readers who will not be above glancing at this explanation, which I have made as plain and simple as I can.

To be continued in Part 2 of EVERY WOMAN'S ENCYCLOPÆDIA.

THE COLLEGE OF ARMS, OR HERALDS' COLLEGE

ENDOWED by Richard III. in 1484, to be presided over by the Earl Marshal (an office held by the Dukes of Norfolk), the Heralds' College had its first home in Pulteney's Inn. Queen Mary granted to the college in 1554 the present site in Queen Victoria Street, London, E.C., and the building, as it stands now, was erected after the Great Fire. Here the searcher for armorial bearings must go, and here she will find the largest and most comprehensive heraldic collection in the world. Entering the office at the Heralds' College, the personal applicant will be charged 5s. for an ordinary search, which, however, may be made by correspondence if a fee of 10s. 6d. be paid. A general search of the records costs £2 2s., and a general search through both records and the collections £5 5s. A transcript of a pedigree costs 5s. for each generation transcribed, with a sum over and above this for a sketch of the arms, varying according to the work involved. The cost of a Grant of Arms is £76 10s., but designs or “pic-

tures” of arms are extra, ranging from £1 1s. to £5 5s. each. One point of interest to inquirers should be made clear in reference to the fee of £2 2s. already referred to for a general search. It is that people owning names such as “Smith” or “Jones,” or some other equally general name, cannot avail themselves of this two guinea search. The heralds say that there are so many families of these names upon the records that a sum of £30 at least would be charged in place of the £2 2s.

Dealing with the Heralds' College it would be well to correct the mistaken idea which many people have, that in order to make a change of name, such as may be required under the directions of a will, it is necessary to obtain a Royal Licence or an Act of Parliament. This may be done by deed enrolled in Chancery, supplemented by an advertisement in the “Times,” at a figure much lower than the £100 which it costs through the Heralds' College.



WOMAN'S DRESS

Conducted by the Editress of "Fashions for All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts

Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat-pins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.
Jewellery, etc.

PRACTICAL LESSONS IN DRESSMAKING

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework, and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff; the London Higher Technical Examination Centres, etc.; First Class Diploma for Tailoring; Diploma of Honour for Dressmaking; Diploma of Merit of the Highest Order for Teaching; Silver Medallist, London Exhibition, 1900; Silver Medal, Franco-British Exhibition, 1908; Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

PART I.—Appliances necessary for Dressmaking

A succession of these practical lessons in Dressmaking will appear in the following parts of EVERY WOMAN'S ENCYCLOPÆDIA. The first task before us is to consider the appliances necessary.

SEWING MACHINE

A "LOCK STITCH" machine is the best, as the work is stronger and more secure, and the stitching is not so clumsy as when done by a "chain stitch" machine.

SKIRT BOARD

A skirt board is a great help in tacking the material and lining of a skirt together, and it is almost a necessity for pressing the seams. These boards can be had from 4s. 6d. each.

SLEEVE BOARD (Single or Double)

A sleeve board for pressing the seams of sleeves, etc., can also be purchased from 1s. 6d. A small size must be selected, or it will not pass through the cuff of a blouse, or the bottom of a sleeve (see diagrams in the tailoring article). If expense has to be considered, a wooden rolling-pin, costing about 4½d., can be used instead of a sleeve board, or even a roller from a round towel will do as a substitute.

FLAT IRONS, IRON STAND

Two or three flat irons are necessary for pressing the seams, etc. They should weigh

about three or four pounds. They can be obtained from any ironmonger, and cost from 8d. each.

For delicate work a "shoe," to slip over the iron after it is heated, to prevent its scorching or soiling the material, is desirable. It can be purchased for 1s. at any good ironmonger's.

IRONING BLANKET

Before pressing the garment which is being made, an ironing blanket should be placed over the board or table.

DRESS STAND

A padded dress stand is the best, and one covered with drill is the strongest. They can be had in stock sizes or made to measure from a well fitting bodice. An arm, or arms, for the dress stand is a great addition; but this need not be purchased, it can be made by the worker at the cost of only a few pence as follows: A sleeve should be cut in stout holland and fitted tightly to the arm (the arm should be held in a slightly bent position). When fitted, the seams must be machine-stitched. A small oval shaped piece of holland must be

cut out (allowing sufficient for turnings all round) to fit the bottom of the sleeve. It should be turned down and firmly sewn in all round to fill in the bottom of the sleeve. The sleeve should then be stuffed with sawdust, *very firmly* pressed in, to give the sleeve the shape of the arm.

When the sleeve is *quite* full, another oval piece of holland must be cut with turnings, turned down, and sewn in all round to fill in the *top* of the sleeve in the same way as the smaller piece at the wrist.

Both the *right* and *left* arm can be made in this way if desired, and will be found a great help in the draping of sleeves.

CUTTING-OUT SCISSORS, BUTTONHOLE SCISSORS, NEEDLES

The most useful sizes for needles are 5 to 9, and if a dress is to be boned, No. 4 "between" needles are the best.

PINS, STEEL PINS, AND TAPE MEASURE

Fine steel pins are the best for pinning velvet and silk, as they do not mark the material as ordinary pins do.



Tracing Wheel
Dia. 1

TRACING WHEEL (Dia. 1)

A single one is best, and is used for marking seams, etc. It costs 1s.

N.B.—A double wheel costs more and is not nearly so good, as they are made to mark both the lines of stitching and the width for the turning; but as all seams do not require the same width of turning to be left on them, and the width of turning also varies with the material, it is better to use a *single* wheel and to leave the *necessary* turning.

PUSH PINS (Dia. 2)

These are most useful for fixing a paper pattern to the lining, etc., flat on the table, or board, ready to be outlined with the tracing wheel.

The push pins have needle points, and do not leave a mark on the material.

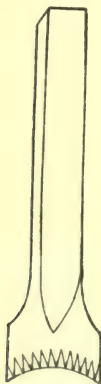
If ordinary pins are used the pattern is frequently "puckered" on the lining or material, and cannot be outlined so accurately.

These push pins are sold in boxes of one dozen for 5d. a box.

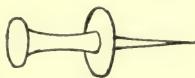
PINKING IRON, MALLET, LEAD (Dia. 3)

Silk frills can be "pinked" out round the edge, if required, by the home worker herself if a pinking iron, wooden mallet, and a piece of lead are purchased.

The pinking irons cost from about 9d. each, according to the size of the scallop. The lead is sold by weight (a small piece is sufficient). The mallet should



Pinking Iron
Dia. 3



Push Pin
Dia. 2

be made of boxwood, or it will soon split; it costs about 2s. or 2s. 6d.

For further appliances, see next article on Tailoring.

PART II

Materials, etc., necessary for Dressmaking.
Material for making the desired Garment.
Suitable Lining (if a Lining is desired).

TACKING COTTON

This cotton can be bought in reels of 1,000 yards in various numbers. The price is from 2½d. per reel, according to the number.

MACHINE AND SEWING COTTON, SEWING AND MACHINE SILK

If the garment is to be entirely stitched with silk, it is more economical to buy it in quarter-ounce reels, price 5d. each. Another advantage is that the silk on this size reel can be had in *various* thicknesses. If only a small quantity of silk is required, the ordinary 1½d. reels can be used. They are usually very fine, and are suitable for stitching thin materials and for hemming, over-sewing, etc.

BUTTONHOLE TWIST

This can be bought either by the yard or in penny reels in any colour. That on the reels is all of one size, but the twist sold by the yard is of various thicknesses, and is from 1d. a yard, according to the thickness.

Buttonhole twist is used for the working of eyelets, loops, embroidering eyes, stitching on hooks and eyes, also for "fanning" bones, stitching in tight bands, cross-stitch for marking the centre of skirt bands, etc., as well as for working buttonholes.

Twist to *match* the dress should be used for working the buttonholes, eyelets, eyes, and loops. For stitching hooks and eyes on to *bands* it should be black or white, to match the *band*.

For "fanning" the bones, stitching in the tight band, and the cross-stitch for marking the centre of the skirt band, twist of a contrasting colour is generally used.

HOOKS AND EYES, ETC.

These are of various kinds. The ordinary hooks are sold in packets at 1d. each or two for 1½d., and in different sizes.

HUMP HOOKS AND LACE HOOKS

These are usually sold on cards. Any of the above can be used for bodices and blouses.

Mantle hooks are sold on cards at 2d. or 3d. per card, according to quality. These, besides being used for cloaks, wraps, etc., are useful for fastening bands of skirts, but they must be of a small size for this purpose, or they will be too bulky.

These small sized mantle hooks are only made in the best quality at 3d. per card.

PATENT FASTENERS

These are used for fastening placket-holes, also blouses, etc. They close more securely and invisibly than ordinary hooks and eyes, and are of various kinds.

The first practical lessons to be given in Part 2 of
EVERY WOMAN'S ENCYCLOPEDIA

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

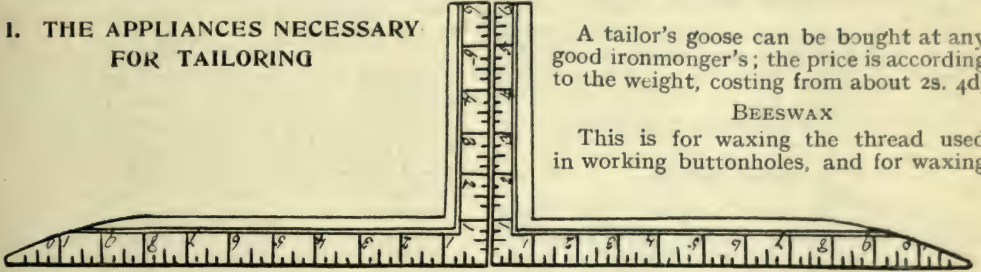
Examiner in Dressmaking, Tailoring, French Pattern Modelling, Millinery, and Plain Needlework of the Teachers in Training at the University Colleges of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

I. THE APPLIANCES NECESSARY FOR TAILORING

A tailor's goose can be bought at any good ironmonger's; the price is according to the weight, costing from about 2s. 4d.

BEESEXWAX

This is for waxing the thread used in working buttonholes, and for waxing



Diagrams 1 and 2
TAILOR'S SQUARES

Two Squares are necessary (placed in the position denoted in diagrams 1 and 2) for drafting the seams of skirts and of long coats. The price of the squares is 2s. each.

sewing silk to strengthen it. A piece of yellow wax, at 1d. or 2d., is sufficient, and can be had from any chemist or oilshop. The next appliances necessary are:

CUTTING-OUT SCISSORS

BUTTONHOLE SCISSORS



Diagram 3

TAILORS' CHALK (White and Coloured).

Tailors' chalk, used for marking out, can be obtained for about 3d. per dozen the best quality.

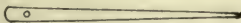


Diagram 4

TAILOR'S BODKIN

This is used for perfecting the round hole at the end of a buttonhole after it is worked.

It can be bought at any tailor's trimming shop for 1d.

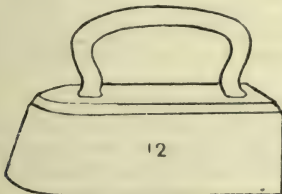


Diagram 5

TAILOR'S GOOSE

Two of these irons are necessary, weighing from 8 pounds to 12 pounds each. These are essential for the successful pressing of tailor-made garments—flat-irons are not sufficiently heavy.



Diagram 6

A LEATHER PUNCH

This punch is used for cutting the round hole at the end of each buttonhole; also for cutting eyelet-holes. There are various-sized "points" for a punch; No. 5 is the most useful. It can be obtained for 1s. 6d. complete. Extra "points" can be had for 3d. each.

A regular buttonhole punch is far more expensive, and not so useful as a leather punch and a pair of buttonhole scissors. We now require:

PINS—NEEDLES—THIMBLE

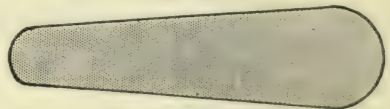


Diagram 7

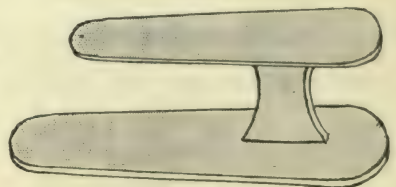


Diagram 8

SLEEVE BOARDS. Diagrams 7 and 8

Either a single or a double board; if double, it should be a fixed, and not a folding board, as the latter is not firm enough for pressing tailor-made garments.

Sleeve boards can be obtained, the price for a single one being from 1s. 6d., according to the size, and for a double one, from 3s. 9d.

Only a small size is needed for ladies' tailoring.

SKIRT BOARD

This is used for tacking and for pressing the seams of skirts, etc.; it can be had for about 4s. 6d.

A SEWING MACHINE (lockstitch)

A DRESS STAND

A stand, padded to about nine inches below the waist-line, is the most useful for fitting on and moulding the bodice or coat.

A dress stand can be purchased in stock sizes, or made to order from a well-fitting bodice, from about 15s. and 25s. respectively.

II. MATERIALS REQUIRED FOR TAILORING

CLOTH, TWEED, OR SERGE
SUITABLE LININGS
FRENCH CANVAS

This canvas (string colour) is used for interlining the fronts of coats, waistcoats, collars, revers, flaps of pockets, etc., to give them the necessary firmness.

It can be had in two thicknesses—the finer make is the more suitable for ladies' tailoring.

It can be obtained from any good tailor's trimming shop, at 6d. per yard.

There is also a white canvas made, for interlining white coats, etc.

LINEN (black or white)

This is used as an interlining for strengthening buttonholes, and for placing under buttons, to strengthen the openings and the corners of pockets, to form a bridle to prevent the crease edge of the revers from stretching out of shape, to give firmness to the cuff or the bottom of sleeves; also as an interlining to the hem of skirts requiring extra firmness, and to be placed under any part of the garment which is to be ornamented with machine stitching, so that the stitches may be raised to the surface.

The linen should be of a *firm* make, but not heavy or stiff. It can be had from any good draper's, and costs from about 8d. per yard.

TACKING COTTON

This can be bought in large reels of 1,000 yards for 2½d. and 3½d., according to the thickness.

So much tacking is necessary in good tailoring that it is extravagant to use good sewing cotton for it.

MACHINE SILK

Quarter-ounce reels of coloured silks are best, as they can be had in different numbers, price 4½d. per reel. One-ounce reels of black silk are the most economical, and cost from about 1s. 4½d. per reel.

BUTTONHOLE TWIST

This is sold by the yard or in penny reels. The twist on the reels is only made in one thickness, but that sold by the yard is of various thicknesses, and costs from a penny a yard, according to size.

LINEN THREAD

This thread is used (twisted and waxed) in the working of tailor's buttonholes, and it should match the twist in colour as nearly as possible.

It is sold in skeins, and can be had at any good tailor's trimming shop.

III. STITCHES USED IN TAILORING

TACKING AND BASTING

Tacking is a stitch made by passing the needle and cotton in and out of the material in a horizontal direction, taking up a small piece of material, and passing over a much larger piece, forming a longer stitch on the right side.

It is used for fixing the seams of garments together so that they may be easily and correctly stitched; if extra firmness is necessary, an occasional backstitch can be made.

For tacking seams of bodices together for trying on, the stitches should be made smaller, taking up the same amount of material as has been passed over.

Cotton of a contrasting colour is best for tacking, as it is easily distinguished, and the tacked line can be followed in the stitching, ensuring a straight line to the seam.

Basting is also used for holding two materials together, but this stitch is more suitable for fixing in linings, etc., or where large spaces have to be covered with the stitch.

Both tacking and basting must always be done with the materials lying flat on the table, or on a board, *not over the hand*, or the upper side will be puckered.

TAILOR TACKING

This is the tailor's method of tracing the line of the seams, or any other part of the garment (which has already been outlined in tailor's chalk on the *first* half), *through to the second* half. If carefully done, the two halves will be found to match exactly.

To tailor tack a seam, place the two halves of the garment flat on the table—*exactly* one over the other—the one which has been marked with chalk for the seams uppermost.

Thread a needle with a long, double length of tacking cotton, but do not make a knot at the end. Tack exactly on the chalk line *right through* the two materials (thus sewing them together), take up only a small amount of material on the needle, leave a *long, loose* stitch; repeat these alternate *small* and *long, loose* stitches all along the chalked line.

When this has been done, draw the two pieces of material slightly apart, and cut the stitches between them, but without drawing any of the threads out of either of the two pieces of the material.

The scissors to cut these stitches *must* be sharp; *short* scissors are more convenient than long ones, and there is less risk of snipping the material with them.

STITCHING AND MACHINE STITCHING

These are used for joining seams, ornamental work, etc.

FELLING

Felling is a stitch used by tailors in place of hemming (as it does not show so much, and is less likely to pucker), for putting linings into coats, sewing on collars, facing revers, etc. The work is held in exactly the opposite direction to that in which it is in hemming, and the stitch is shorter and straighter. Fine silk should be used for felling.

OVERSEWING

This stitch is used for sewing over the raw edges of buttonholes, etc. (before working them), when the material is one likely to fray, such as serge.

PADDING

In tailoring, padding is a stitch used in collars and revers of coats to make them roll.

It is done with rather fine silk to match the cloth.

Instructions for working this stitch will be given in a lesson on the making of a coat-collar and revers.

BUTTONHOLE STITCH

Tailor's buttonholes are worked in exactly the opposite direction to a dress-maker's—*i.e.* from right to left, instead of from left to right. The method of preparing and working tailor's buttonholes will be given in a future lesson.

STOATING AND RANTERING

These stitches are used for invisible joins in cloth.

Stoating is done by placing the two

pieces of material to be joined flat on a board or table, with the wrong side uppermost—the *edges* having been cut perfectly even that they may exactly meet. Use a length of fine silk to match the cloth, and a fine needle; draw the two raw edges together by working over and over through half the thickness of the cloth; this should form a row of straight stitches across the join, on the wrong side (which is uppermost), and *no* stitches should show on the under or right side. The stitches should be made rather close together.

N.B. It is a good plan to make chalk marks *across* the two raw edges, to ensure their being kept evenly together whilst working, so that neither side is puckered.

RANTERING

The two edges of the cloth which are to be joined should be put together, the *right* side of each piece facing, and level, as for a seam. Neatly backstitch them together by hand, as close to the edges as possible. This stitching should never be done *by machine*, as the line of stitches would be too straight and the join more visible.

The work must now be turned right over, so that the *wrong* side of each piece will be facing the other.

Roll the edge firmly with the thumb and first finger of the left hand, to get the stitches as near the surface as possible, and, whilst holding it firmly in this position, pass a *fine* needle (threaded with *fine* silk to match the cloth) in a slanting direction, just under the surface of the cloth, from one rolled edge to the other; bring the needle out on the right side, and in working the next stitch put it back again in the *same* place at which it was brought out, as *no* stitch must appear on the right side.

Rantering is worked from right to left; it should form a darn of slanting, invisible stitches, joining the two *rolled* edges together.

The seam must be constantly rolled whilst working, to get the stitches as near as possible to the surface. When the work is finished open out the seam, and slightly fray the surface of the cloth on the right side with the point of the needle across the join; damp and press the work *well* on the wrong side.

A join properly rantered is all but invisible.

FINE DRAWING

This stitch is used for the invisible repairing of rents and accidental cuts in cloth. If the rent is a long one, it is a good plan to tack it right side uppermost (the raw edges *close* together) on to a piece of stiff, smooth paper or American cloth, and to make chalk lines *across* the two edges of the rent, or cut, as a guide to keep them level while the work is being done.

The first practical lesson in tailoring will be given in Part 2 of EVERY WOMAN'S ENCYCLOPÆDIA

PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

The Difficult Art of Making Hat-frames—The Head Band and the Early Stages of the Brim—How to Shape the Brim—The Crown Must be Made Separately

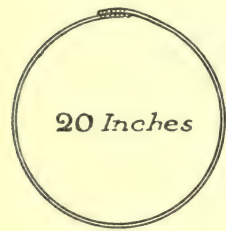
THE difficulty of constructing the framework of headgear without long training and experience cannot be denied, but, like everything else, it can be overcome if we really make up our minds to begin at the beginning and to learn the scientific principles on which this art depends.

No millinery is easy, and to make shapes in wire or spartra requires mathematical precision and accuracy to ensure success.

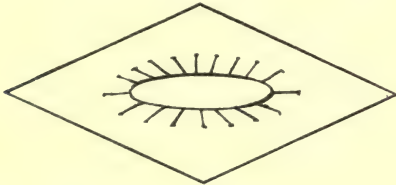
Spartra is the better material, and can be purchased from any draper at 1s. the sheet. To begin the undertaking, buy one sheet of spartra, 1s. ; one ring of silk wire, 3d. ; and a pair of millinery nippers, which cost 1s. 4½d.

DIRECTIONS

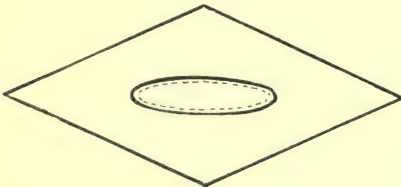
To form the head band. Cut off 22 inches of wire, and make an accurate circle 20 inches in circumference—that is to say, allow 2 inches for overlapping. Give the silk on wire one stitch through, then bind



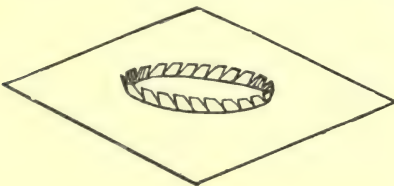
the thread round until the wire is firm.



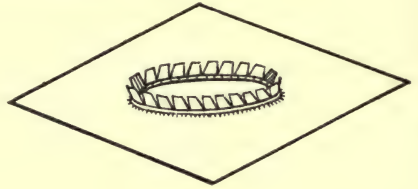
Place this ring flat on the centre of a sheet of spartra, pin it down firmly, then pencil-mark round to obtain head mark.



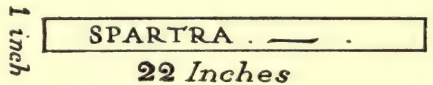
Remove wire, and cut out circle three-quarters of an inch within the head mark.



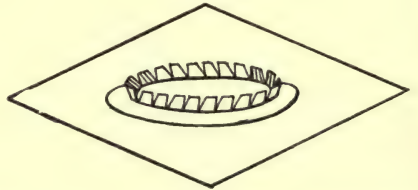
Snip round and turn back to head mark, thus forming a castellated ridge.



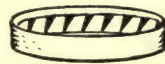
Replace head wire on head mark, and firmly buttonhole-stitch all round to prevent stretching of crown.



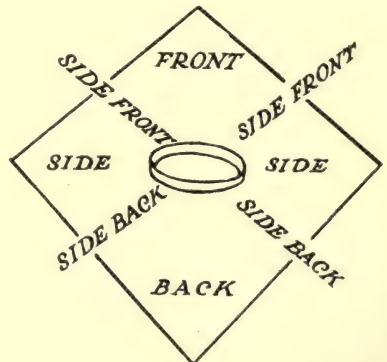
Cut a strip of spartra 1 inch wide by 22 inches long (the two extra inches are allowed for turning).



Sew this band firmly to snips. This forms the head band.

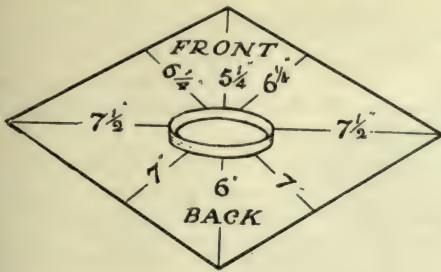


Band sewn on to snips.



To form the brim, one angle of the sheet of spartra must be selected as the front of the hat, and then pencilled into eight equal parts, as shown in sketch.

To cut the brim, take the tape measure and measure off 6 inches along the back line, and $5\frac{1}{4}$ along the front line, $7\frac{1}{2}$ along the side

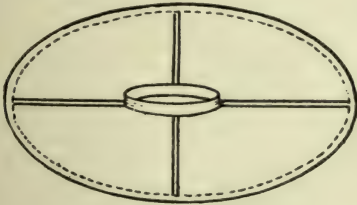


lines, and $6\frac{1}{4}$ along front side lines, and 7 inches along back side lines. Cut round these marks so as to form an even oval.

Be very careful to get your edge perfectly straight all around. This is by no means an easy task. The edge of brims in amateur millinery—and, indeed, often among experts—leaves much to be desired in this respect, and may frequently be described as “bumpy.”

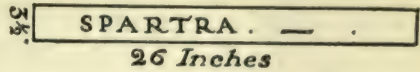


Diagram showing double wire round edge of brim buttonholed together, then stitched on to edge of brim with a long stitch on the top and a short stitch through.



The brim has now to be supported by wires to prevent drooping. In the shape given a wire support is required at front, back, and sides, as illustrated; some shapes require more, others fewer, supports. In the case of small hats, or tiny mushroom shapes, supports are seldom required, and in all cases they must be used with discretion, as they add to the weight of a hat. On the other hand, an extra support *must* be used when a tilt or a droop on one side is desired. It is advisable to carry these supports right up the head. They are stitched on in the same way as the wire round the brim.

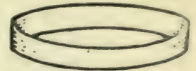
Get a piece of muslin, cut on the cross, $\frac{3}{4}$ inch wide, and bind over edge of wires and supports to prevent the wire from



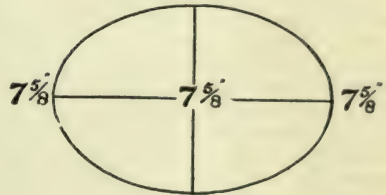
cutting through. For binding supports, lay the muslin on flatly and stitch through.

We now start the all-important crown; this has to be made quite separately.

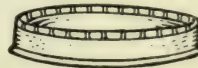
Cut band of spartra 26 inches long by $3\frac{1}{4}$ inches high, join into a round—the circumference being, when finished, 24 inches.



24 Inches.



For top piece of crown, cut a round of spartra and fit it on the top. The measurements for crown to fit on to the band would be $7\frac{5}{8}$ by $7\frac{5}{8}$.



Wire round firmly, and sew on to band as illustrated, then cover the stitches with a binding of muslin. The bottom of the band is also wired.

This hat—in the two separate pieces, namely, the crown and the brim—is not joined together until both are covered separately with the chosen material.



Sketch of hat as it should look when covered with the material.

The next article, in Part 2 of *EVERY WOMAN'S ENCYCLOPEDIA*, will deal with the covering of shapes, and the cutting and stretching of fabrics. The shape is illustrated covered, but, as explained, the crown and brim should not be joined together until they are carefully finished separately.

PRACTICAL ADVICE ON THE CHOICE OF FURS

By THE HON. MRS. FITZROY STEWART

No. 1.—SABLES

Where Sable Come From—Secrets of the Fur Trade—Frauds, and How to Detect them—"Shaded"
Skins—Care of Sables—Value of Sable

FURS, lace, and pearls are the articles of dress most prized by the modern Englishwoman. They can be worn by young girls, for whom rich ornaments are out of place; they may be used in mourning; and they are favoured by those whose fine taste shrinks from a display of jewels or of splendid materials.

THE SABLE'S HOME

Sable is one of the most beautiful of furs. It was not known in Europe until long after ermine had been discovered. The sable had its home in the north-east of Asia, and the Russians are said to have conquered Siberia so as to acquire a right to these fur-producing districts. The sable is a native of Siberia, and is found in its coldest regions, at least wherever there are forests of enough density, and the progress of discovery in the north-eastern parts of Siberia has been much indebted to the expeditions of hardy and daring sable hunters.

These men explore new regions at the worst seasons of the year, and spend dreary months at a great distance from human abodes. They have many a hard day in the snow before they catch this small but precious creature, whose tracks can hardly be seen in the wide snow wastes.

The sable is taken in traps, which are a kind of pitfall, as the greatest care must be used to avoid injury to the fur. In some cases it is tracked through the snow to its hole, and caught by placing a net over the entrance.

The sable is wary game, and by no means easily captured. The little animal makes its nest in a hollow tree, or else by burrowing in the ground, and in either case lines its lair with soft layers of moss, grass, or leafage. From this it issues to prey on smaller creatures, and it is so agile that it can catch birds in the branches of trees.

Although the sable inhabits the Arctic regions, it does not, like many Arctic animals, change to white in the winter, for, as it lives mostly amongst dark branches, white would be fatally conspicuous.

Sable is a species of marten, and so nearly allied to the common marten that it is hard to state specific distinctions. There is, however, one marked difference—namely, that the sable's feet are covered with fur, even to the soles, and that its tail is more bushy than that of the marten. It is about the same size as the marten, the length of its body averaging twelve inches, and that of its tail about seven or eight inches. These tails are valuable as a decorative feature on muffs.

WHERE THE FINEST SABLE COMES FROM

Russian and Canadian sables bear the finest fur in the world. The over-hair is most lustrous, the wool close and soft, and the skin very fine and pliable. The fur is brown in colour, but varies in shades and texture with the different species of animal. Russian sable is by far the most valuable, and the finest skins come from the forests of Yakutsk in Siberia.

According to Russian law they are tribute to the Crown, and are therefore not marketable. But the present Emperor, like the two who preceded him, waives this right, and the finest sables all come to the London market, where Russian jobbers bid for them, and take a certain number of skins back for sale at retail prices in St. Petersburg. The best skins are of an ashen brown shade, merging into a dim black towards the back, and the blackest are by far the most valuable. A ready market for this choice fur is also found in New York and Paris.

THE PRICE OF SABLES

Sable skins of the finest quality are worth at retail price in London from £70 to £100 apiece. And even more may be given if the customer desires the furrier to exercise the right, in accordance with trade custom, of paying ten per cent above market rates in order to ransack not only his own stocks, but all the skins in London, so that he may choose the darkest colour in which it is possible to match the number of skins needed. And the small size of the skins greatly increases the cost of a garment.

A sable coat collar is often priced at from £200 to £250; a large muff formed of eight skins, each skin worth £70, will fetch £560; a long coat of average Russian sable is worth from £1,500; and one made of specially fine skins may cost £3,000. Sable coats made in Russia are often of historic value, especially what are known as "shubes," the long, large coats that are worn for sledge journeys.

One of these, made of black sable, was presented to an English peer by a former Emperor of Russia, and has been handed down as an heirloom in that nobleman's family. This cloak is of dark blue cloth lined with sable, and a piece of the same fur a quarter of a yard deep borders the edge of this costly mantle.

There are, of course, cheaper kinds of sable, such as the Hudson Bay variety, obtained from the Canadian market. This fur is also thick and soft, and its colour is warm brown, with a yellowish tinge at the side, and a

darker tint along the back. The skins range from £15 up to £40, which latter is about half the price of the best Russian sable. Then come the lighter Russian sables, that are artificially "shaded" or topped, and which cost from £4 a skin upwards; and even cheaper are the Kolinski sables, which by nature are bright yellow, but are dyed to resemble Russian sables in colour. For about £80 to £100 a short coat or cape of "shaded" sable may be obtained.

This, although it cannot vie with one made of skins worth £80 apiece, yet looks almost as well as medium quality Russian skins priced at £30 each, and, on the whole, better than the light Russian sables sold in their natural colour at £8 or £10 apiece.

A first-rate authority declares that the price of the best Russian sable has risen at least 75 per cent. during the last few years; and it bids fair to go higher, as the supply seems to fall short of the demand. In a luxurious age, sable has become a necessity.

SECRETS OF THE FUR TRADE

The fur trade has some interesting secrets. There is a skilful method of working sable and other small skins of the same description. By this means what looks like one large skin can be made out of two or three small ones.

The skins are first carefully matched, and then almost cut to pieces. The bits are afterwards joined again, all the necks put together like one large neck, all the centre parts like one large centre, and, lastly, all the tails are formed

into one thick tail. When thus joined up the effect is marvellous, and it has all the appearance of one big skin to the uninitiated.

Then the "shading" or "topping" of fur is also an admitted process. "Shading" does not mean that the entire fur is dyed, but that the tips of the hair are lightly brushed over with a dye which gives a darker colour. If expense is an object, there is no

need to avoid "shaded" sables. The skins are adorned, not falsified.

FRAUDS AND HOW TO DETECT THEM

Frauds in the fur trade consist in selling "shaded" skins as natural skins, or selling substitutes under a false name, and such frauds are most often applied to one of the most costly of all furs—the darkest Russian sable. Besides darkening the over-hair, white badger hairs are either gummed in, or drawn through the pelt with a needle, so as to give the effect of the silvery over-hairs, which appear here and there in the finer grades of Russian sable.

An expert has given some simple tests which will enable an amateur to detect the grosser counterfeits. One test is to double the skin over, with the fur outwards, and to look through the ridge of over-hair towards bright sunlight. The tips of the over-hair in both natural and "shaded" skins are darker than the lower part of the hair, so in looking at them in this way one perceives a high-water mark, half way from hide to tip, where the colour suddenly darkens.

ARTIFICIALLY "SHADED" SKINS

In the artificially "shaded" skin this high-water mark is an absolutely straight line, for the dye has been evenly brushed along the surface of the over-hair, and unless the tips are darkened one by one—which is practically impossible—the result must, of course, be uniform. Where the darkness of the tips is natural the mark is,

however, broken by a series of curves and lines. Another test is to pluck out a few of the blackest hairs and dip them into a strong acid. Natural sable hairs will fade to a lighter shade, just as would hair from the human head; but in the case of any dye now in use it is probable that the acid would not merely fade the tips of the dyed hair, but would bring out a tinge of green or orange-



A sable coat

Henri Manuel

purple. The word "probable" is written with intention, as no test has yet been found which will infallibly reveal dyed sable to the untrained observer.

Fraud, however, is apt to go much further. The skins of mink, hare, squirrel, rabbit, marmot, and musquash are often dyed and substituted for those of sable. In this case the trick is more easy to discover, as there is a palpable difference in texture. If the hairs are blown apart, or if the hand is run up and down the skin, the fraud may be easily detected.

A woman who buys sable ought to insist that the skins sold her should be specifically described as "*natural and not dyed*," and this statement must be made in writing. A salesman who has no scruple as to a verbal guarantee will refuse to make out a bill in this form, and thereby run the risk of either civil or criminal proceedings.

Good furriers may be found in London whose word is their bond; and such as these would lose and not gain by unfair proceedings. Furs and the fur trade are now under the ægis of an Act of Parliament.

CARE OF SABLES

Sable needs the most careful treatment. When not in use it should be taken out from time to time, lightly wiped over with a cambric handkerchief, and then either shaken or beaten. A gentle beating is best. A light cane should be used, and, after beating, the fine hairs should be combed lengthways and across—a coarse, three-inch comb is best for this purpose, and is the sort generally used by furriers. If sable has been rained upon it should be hung up to dry in a current of air before it is put away again.

Fire is fatal to fur; and good skins ought never to be set near it to dry, as is often done by the untaught and careless.

The story goes that a precious sable coat which had got wet was hung on a fire-guard to dry with direful consequences. The fur changed colour after a short time, the hairs came out, and in the end the costly coat was ruined.

Good sable is portable property of much value, and its care in the summer needs some forethought. The best plan is to put one's treasures into the hands of a good furrier who knows his business, and whose cold storage rooms are fitted up with all the latest improvements.

In this case the furs should be duly insured against fire and burglary. But in these days of chilly summers many women prefer to keep their sables always in their own houses. In fact, a smart woman may often be seen wearing her fur on a cool day when driving in a motor in the afternoon, or at a cricket match at Lord's, or at one of the race meetings. But moths mean mischief; and if good sables are kept at home they must be stored in a zinc-lined box or in a cedar chest for the sake of safety. And if the skins are of great value, or if we have what the furriers call a "mothy" summer, each article should be stitched into a linen bag or wrapper, and only taken out as occasion demands.

SABLES AND SABLE SCHEMES

Sable is not always adaptable. As regards colour, it looks its best with some shades of brown, and with white, black, cream, or grey. But with red, green, yellow, bright blue, or bright violet it becomes difficult. And it does not mix well with other furs—sealskin is the only exception. Sable suits most good complexions, but it favours a woman with dark hair and brunette colouring.

This series of articles will be continued in Part 2 of EVERY WOMAN'S ENCYCLOPÆDIA.

COLOUR AND CLOTHES

Wear Colours which are Becoming, not necessarily those which are Fashionable—The Difficulties of Dressing the Woman with Auburn Hair—Look to Nature for Colour Schemes—England is a Dull Country, therefore be Cheerful in your Dress

ONCE when cross-questioned by a woman as to the ingredients which he used in mixing his colours, a famous artist comprehensively replied that he mixed them with brains. Similarly, success in clothes is achieved only if the colours are not merely mixed but applied with brains.

In the choice of colours, as in all matters connected with clothes, individuality in women should be strongly encouraged. That one colour should be more fashionable than another is in itself an absurdity. It might almost as well be asserted that a special kind of complexion or a particular shape of face should be worn to the exclusion of all others.

The only colour that has any right to be fashionable is the colour that happens to suit the wearer, and nothing is more foolish than for every woman, dark or fair, pale or ruddy, fat or thin, to imagine that, because

there happens to be an epidemic of mustard-yellow or peacock-green, she must, therefore, clothe herself in aggressive tints that fight all day long with her hair and her complexion. That a colour is essentially and undoubtedly becoming should be its first passport to our good graces.

THE DIFFICULTIES OF AUBURN HAIR

The woman who gaily crowns a mass of auburn locks with a biscuit-coloured hat garlanded with bright pink roses—and, strange though it may seem, red-haired people have often a passion for pink and crimson—does not realise that her hair, beautiful as it is in itself, is a subject which must be studied very carefully in its relation to her hats.

Let her wear a large picture shape in soft black crinoline, with a brim which will cast mysterious shadows over hair and

brow. This will make a delightful contrast to the vivid locks beneath. Furthermore, let her drape the crown of her hat with masses of black tulle, and group on one side of it three or four long black ostrich feathers. The whole effect will be delightful, and, if she will refrain from the introduction even of a white osprey or a pale cream rose, it shall be counted to her for further righteousness.

Brilliant auburn hair, however, even at the present time, is very rare, unless—low let it be spoken—it is assisted liberally with henna. The woman who possesses such hair, however, should first choose black, but there are soft shades of grey and tender blues in which she may also revel.

White garments are fairly safe, but all tones of rose, pink, crimson, bright violet, or vivid green should carefully be avoided.

FLOWER SCHEMES

The modern *élégante*, seeking inspiration for the colour of her gowns, might do worse than adopt a flower scheme for her afternoon frocks. Let her take some decorative blossom—for example, the purple iris—and work out a complete toilette. The gown can be carried out in shades of pale lilac and deep violet, and a hint of pearl grey suggested in the *frou frou* of a satin petticoat. Filmy laces, ivory-white, can deck the throat and wrists, and a pale lilac hat can be worn, trimmed only with dark violet velvet iris. For a brunette the varying tones of wallflowers are excellent in inspiring a becoming day or evening gown. Rich browns, with here and there a fleck of orange or bright yellow, will be found harmonious and becoming, while to complete the realism, a knot of soft grey-green should not be omitted, for the leaves and stalks of wallflowers play an important part in the charm of this richly perfumed plant.

The Frenchwoman, to whom nothing connected with the subtlety of dress is unimportant, has long ago adopted the plan of using a perfume suitable to the costume. When she dons a heliotrope-coloured dress, then does she use the sweet "cherry-pie" scent; when in white, lily blossom perfume; with dark violet, *violette de parme* is used; and so on throughout the gamut of colour and perfume.

The tall, fair woman might find inspiration in the lily of the valley, with its fresh, cool contrast of white and green, or in the delicate pink of the briar rose. In the spring-time, the pale gold of the laburnum commends itself to dark and fair alike; the deep purple of the wood violet or the delicate mauve of the lilac blossom, which always is emphasised and rendered more attractive by those touches of leaf-green which Nature herself indicates as the one means of bringing into harmony all the tints of all the flowers that grow.

For autumn gowns, again, what finer inspiration is there for modiste or milliner alike than the brilliant crimson and the

russet browns of the woodland foliage; than all the wonderful gradations of gold and bronze which shine out upon us from the October trees and from the creepers which fling their gorgeous mantles far and wide? In fur-trimmed velvets there are no colours lovelier than those which are borrowed from the autumn leaves.

THE VALUE OF CONTRAST

Under our grey English skies flashes of bright colour come as a welcome relief, and should do much to lighten the gloom of dark November days.

As a nation we are a little too much inclined to be afraid of vivid tints. We take our pleasures sadly, and are disposed to echo in our garments the dull, dark tones which too often seem part and parcel of our English atmosphere.

To break away from this tradition is to benefit our fellow-creatures, and the woman who is hesitating between Quaker-grey and a brilliant shade of crimson for a winter walking-gown, will do well to choose the latter, for she will be doing something towards lightening the dulness of our streets.

NATURE SCHEMES

Skies at sunrise and sunset give many an inspiration for day-gowns in delicate tones of pink and grey, and for evening frocks too, where misty veilings of tulle and chiffon are draped so that a deeper tone shines out from an under-robe of satin.

Suggestions also may be found of crimson, gold, or purple fading into lilac, of ruby melting into palest sapphire; vague evanescent colourings as fugitive and beautiful as the wide bars of light drawn at sunset across the western sky.

For tea-gowns and for evening frocks there are possibilities in all the wonderful blues and greens of the sea, and those mysterious tints which glitter on the track painted by the moonlight upon the surface of the water, or, again, in the purples which the cloud shadows leave as the sunlight chases them over the hills.

All these colours afford schemes worthy of consideration, especially if we are able to use those many lovely tissues in silver and gold which are interwoven with threads of sea-green and of sapphire blue. These veilings can be draped again with ivory-white silk net, so fine as to be visible only in its softening effect upon the colouring of the other fabrics.

WHITE AND ITS POSSIBILITIES

Although, technically speaking, white implies an absence of colour, many delightful possibilities are afforded by its lovely suggestions of pearl and snow and ivory. The bride looks her best in her white wedding-gown.

The following are good firms for supplying materials mentioned in this Section: Messrs. Burberry's (Weatherproof Coats), Dean's Rag Book Co., Ltd. (Publishers), Hanan-Gingell Shoe Co., Ltd. (Footwear), Horrockses' (Longcloths and Sheetings), Kleinert Depot (Hose Supporters), Dr. Lahmann (Cottonwool Underwear), London Glove Co. (Gloves), Lutas Leathley & Co. (Dress Fabrics), Sandow's Corset Co. (Corsets).



This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What Can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

THE REVIVAL OF NEEDLECRAFT

By MRS. F. NEVILL JACKSON

Author of "A History of Hand-made Lace," etc.



THE importance of the modern revival of fine needlework can hardly be over-estimated. Commencing tentatively at the end of the nineteenth century, it was not till the beginning of the twentieth, that the horrors of the Berlin wool period, in which our mothers and grand-mothers had so long been immersed, were completely cast aside.

Mid-Victorian needlework excelled in natural effects to the total exclusion of delicate suggestions brought about by diverse materials, or of the production of form bent to the uses of ornament.

The result was the reproduction of nature as we see her in nightmares. Anyone with a memory sufficiently long to carry back twenty years can recall how a cushion-cover might be decorated with a rose-bud or auricula shaded in so realistic a manner that one almost stooped to pick the flower, and dared not rest one's head upon it lest a thorn might prick.

NEEDLEWORK PICTURES

Nor was it considered a waste of time and energy to reproduce badly, line for line, a full-sized picture by a mid-Victorian artist; the art of the needle being misdirected in copying the art of the brush, instead of being used with a full realisation of its limitations, and an intelligent determination to attempt no details beyond the scope of the materials at command.

It was the same with the lace-making of

the Victorian era. Much energy was wasted at the time of the introduction of machine-made lace by endeavouring to force lace which had been made by hand to compete with it. How much better, instead of impoverishing the patterns, working with poor materials, and giving the lacemakers starvation wages, in order to lower the price of real lace, would it have been to enrich the designs and work with truer and fuller beauty. Had this been done, hand-made laces, instead of competing with machine-made, would have risen still further above them, and remained on a separate plane, unrivalled in artistic beauty in needlecraft, while the machine productions would have taken a lower, but none the less quite legitimate place.

FRENCH EMBROIDERY

In writing about the revival of needlecraft, it is unnecessary to mention France, for where there has been no decadence there is no need of revival. The nimble fingers of the French embroideress have never flagged, nor have they been employed on unworthy subjects. The purity and fineness of French taste rejected all the Berlin horrors, or, with inimitable acuteness and judgment, took what was inoffensive to good taste, rejecting all that was base.

Needlecraft is so important a handmaid of the arts, and holds such a prominent place in the social life of every country, that it is impossible to imagine beauty, comfort, and refinement in our lives without it. All that may be called a woman's most intimate possessions are beautified by needlework, and



A group of hangings and furniture decorated with embroidery by the Royal School of Art Needlework

the more gentle and womanly we are, the more do we delight in dainty stitchery ; it is the ultimate expression of woman's taste and refinement, costing nothing but time, love, and thought.

The writer recently examined some trousseau lingerie, such a tiny assemblage of garments, made of fine but very inexpensive materials ; but the owner had embroidered "gentlewoman" all over them in the dainty knots and garlands, initials and borderings ; they

could never have been mistaken for the possessions of anyone but a lady born and bred. A shillingworth of cottons and embroidery silks had done it all, but the result was fit for a queen.

One of the most important factors in the revival of needlework in England was the founding of the Royal School of Art Needlework in 1872, under the presidency of her Royal Highness Princess Christian. Not only did the Princess

give her name, but, what was of very high value, her active help and co-operation, and this is continued to the present day.

We quote from the words of a member of the council. The School of Art Needlework was founded "with the object of reviving what was at that time an almost lost art, and, at the same time, to find employment for women of the better class in reduced circumstances who had sufficient capacity to enable them to support themselves if given a fair chance in a world where the motto is 'every man for himself.'"

That the moment was ripe for such an institution is proved by the immediate success of the school, and the fact that three times it has been moved to larger premises in order to accommodate the large number of exhibits, the special exhibitions which are part of the policy of the school, and the large training school for embroideresses who desire to become professional or skilled amateur workers, receiving as thorough a training in every branch of needlework as is obtainable.

Numerous offshoots of the school in all parts of the British Isles, and also in America, now flourish and help to disseminate the sound traditions of the Royal School.

Gentlewomen of high birth were not slow to avail themselves of the training which enabled them to carry on the traditions

of their ancestors in the execution of fine needlework. Perhaps one of the most skilful amateur embroideresses is Lady Carew, who, with her sister, Lady Clifford Cory, has made a very permanent contribution to the modern embroideries which emphasise this wonderful revival.

Both at her house at Belgrave Square and also at Castle Boro in County Wexford are to be seen immense panels in needlework, some measuring 11 feet by 5 feet. At her Irish home there are no fewer than 130 of these huge embroideries in the drawing-room, and eight more in the stately old stone hall; while chair-seats, screens, cushions, and other fine examples of needlework, mostly in early English style, abound.

The patience and industry required for such labours is immense, and the fact that but recently Lady Cory had a five-hours' lesson on one stitch alone shows that, however expert an enthusiastic worker may be, she delights in perfecting herself in this exacting art of the needle.

Lady Viola Talbot is also one of the clever needlewomen in society. Her special delight is in filet lace, and she prides herself on being self taught. She inherits much of her skill from her great-grandmother, who was a marvellous needlewoman.

Broderie anglaise and other white cut-works appeal to her, and, eschewing the allurements of coloured silks and wools, she devotes herself to the dainty darning and white work.

The daughters of the gifted Duchess of Rutland are excellent needlewomen, and have contributed much to the revival of fine needlework.

It is natural that with an artist-mother, Lady Marjorie Manners should always design her own needlework, and whether we examine a sachet of green linen embroidered in ribbon work and gold thread, or a bedspread with garlands of fruit and flowers, one traces the restrained beauty of design which is only achieved with sound artistic training and inherited talent.

There are other influences at work which have assisted enormously in this great revival. These will be treated on another occasion.



Chair-cover worked in coloured crewel wools, and bedspread (Royal School of Art Needlework)

A FIRST LESSON IN CROCHET

Choice of Cotton—Hook or Needle—First Stitches—Chain Stitch—Single Crochet—Double Crochet—Treble—Hairpin Work

CROCHET dates from the sixteenth century. About 1840 it became fashionable in England, and has ever since been one of the most popular kinds of work. All the elementary details for crochet are dealt with in this article.

CHOICE OF COTTON.—It varies in number from 000 to 60—that is, from *very* coarse to *very* fine; 26, 28, 30 are useful for ordinary purposes, and 36, 40, 50, and 60 for very fine work.

CHOICE OF HOOK OR NEEDLE.—Choose a smooth one, and select it according to the thickness of the cotton. Hooks vary by half sizes, from 1 to 6, $4\frac{1}{2}$ being a good medium size, price 1d. or 2d.

METHOD OF HOLDING THE WORK.—When working, hold the hook lightly in the right hand in a horizontal position, and with the left hand grasp the work and hold the last stitch between the thumb and forefinger. Put the cotton over first and second fingers, under the third, and over the little finger of the left hand (see illustration). Remember it is dangerous to carry hooks about without a holder.

TO MAKE A VERY SIMPLE AND PRETTY HOOK-PROTECTOR.—Cover two medium-sized corks with a piece of silk, and work over them with different coloured crewel silks. French knots and feather stitching look well.

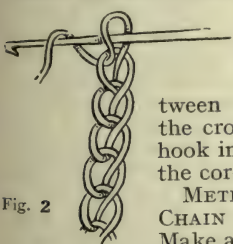


Fig. 2

On the top of corks sew round and round fine silk cord, and leave a strand between a trifle longer than the crochet hook. Place the hook into centre of corks, and the cord keeps it in place.

METHOD OF MAKING A CHAIN STITCH (Fig. 1).—Make a slip-knot (see sketch), put needle through it, and cotton over hook, and draw it through loop on needle, and proceed in this manner for length of chain required.

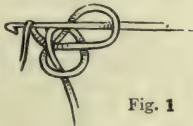


Fig. 1

FIRST STITCHES (Fig. 2).—A foundation of chain is necessary for working all the stitches in to form the pattern.

DOUBLE FOUNDATION (Fig. 3).—This is a row of chain and single crochet worked into it—*viz.*, put the hook into a foundation stitch and draw the cotton through it, and the loop on needle at the same time.

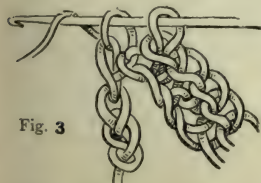


Fig. 3

CORD FOUNDATION WORKED WITH TWO

THREADS (Fig. 4).—Make a slip-knot, put hook through it. Do the same with another

length of cotton, and put hook through it (two loops on needle), and draw through both

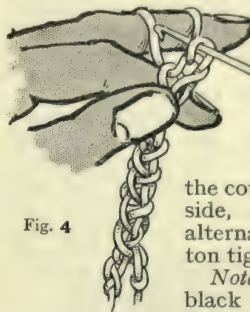


Fig. 4

loops with the cotton on the left-hand side; then make one chain with the cotton on the right-hand side and one with

the cotton on the left-hand side, and continue this alternately. Draw the cotton tightly after each stitch.

Note.—This, if worked in black silk, makes a nice thick cord for eyeglasses or for draw-strings for work-bags, etc.

SINGLE CROCHET (Fig. 5).—Put the hook through a foundation stitch, draw the cotton through it, and through the loop on hook at the same time.



Fig. 5

DOUBLE CROCHET (Fig. 6).—Put the hook through a foundation stitch, draw the cotton through, put cotton over needle, and draw it through both loops together.

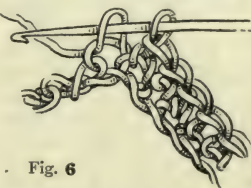


Fig. 6

HALF TREBLE (Fig. 7).—Cotton over hook, put hook through foundation stitch,

draw it through; cotton again over hook and draw it through all three loops together.



Fig. 7

TREBLE (Fig. 8).—Cotton over hook, put hook into foundation stitch, draw cotton through (three loops on needle), cotton over hook, and draw it through two loops; cotton again over

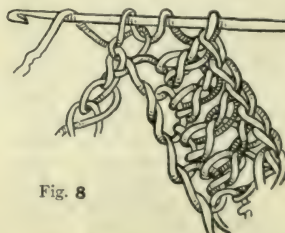


Fig. 8

hook and draw it through the last two loops.

DOUBLE TREBLE (Fig. 9).—Cotton twice over hook; put hook through foundation stitch, draw cotton through, then

cotton over and draw it through two loops; cotton over, draw it through two

more loops, cotton over, and draw it through the last two loops.

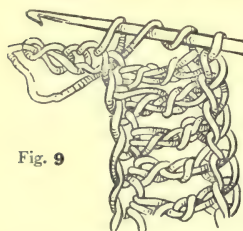


Fig. 9

TREBLE TREBLE.—Work this in the same way as a double treble, only put the cotton over the needle three times at the commencement instead of twice.

DOUBLE AND TREBLE (Fig. 10).—The 1st and 2nd rows

are of double crochet; 3rd row 4 doubles, then 3 trebles into the 1st row (see sketch); repeat throughout row; 4th and 5th rows the same as 1st and 2nd. 6th row the same as 3rd row, but work the 3 trebles into the 3rd row to commence with, as this alternates the pattern. Repeat from 1st row.

Note.—In turning, do one chain.

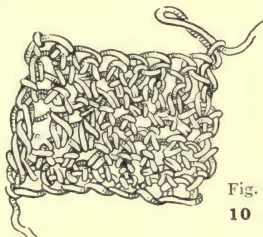


Fig. 10

MORE ADVANCED STITCHES

FRENCH KNOTS ON CROCHET PATTERNS.—Make six trebles into a stitch of former row; remove hook, place it through back loop of 1st treble, and draw loop of 6th treble through it.

A SOLOMON'S KNOT (Fig. 11).—Make an ordinary chain stitch; draw it out loosely on hook, and make a double crochet into the back part of the stitch.

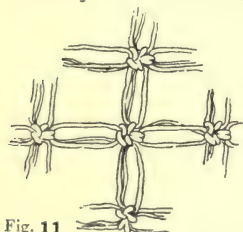


Fig. 11

TO FORM THEM INTO A GROUP (as will be given later in fancy patterns).—Start by making two Solomon's knots, then put the crochet

hook into the first knot made, and draw the cotton through into a long loop, and * make another Solomon's knot; put cotton over hook and draw it through the loops on hook. Make another Solomon's knot, then put hook into the centre of next knot on the left-hand side, and draw a long loop through, and continue from *.

A PICOT.—Make a certain number of chain (say five or six) and then a double crochet into the first or second stitch from hook, and this will make a small tight loop; then do one or two chain (according to whether the first or second stitch is worked into) into the next stitch on the crochet foundation. These small loops are often seen on the last round of a pattern.

HAIRPIN WORK (Fig. 12).—This is used in many patterns. To make it, form a slip loop, pass it over one side of the large "hair" pin (price 1d.), turn pin round, and there is a loop on each side. Draw up a loop through

the first loop, make one chain *; remove the hook, then turn, and put the hook in the loop from which it was removed, then make one double crochet under the left-hand loop. Repeat from *.

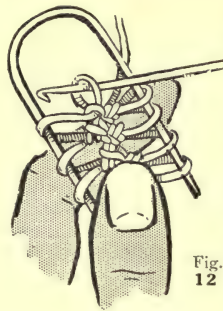


Fig. 12

Note.—If a broader ridge in centre is required, work two double crochet (see illustration).

FRINGES.—To make these, use a piece of cardboard the depth required for the fringe, Work from left to right. Make a slip-knot, insert hook, and

hold in position at top edge of card.* Place the cotton over the hook round the front of card, then up at the back of card, and with hook draw the thread under the front thread and make a double crochet stitch to keep it in place; continue * until the fringe is the required length.

On the top of fringe work a small edging of some kind. Picots form a good one—*viz.*, five chain and a double crochet into the first stitch, and continue to work a picot into every other stitch all along.

After the cardboard is removed it is a matter of taste whether the loops are cut or left double. This kind of fringe is specially useful for toilet mats and covers and for edging bedroom towels.

Note.—In doing double crochet, directions usually say whether it is better to crochet through the front thread, back thread, or through both threads together. In each case the patterns produced are different.

In finishing off crochet, draw the cotton thread, or wool, through the loop and pull firmly, then thread the strand through a needle and darn it in and out through the work, making it quite secure and neat.

Very useful garments and beautiful patterns can be made out of two or three different kinds of stitches when these are well understood and grouped together properly.

In the case of lace and insertion and doyleys, fancy braids can be introduced, and greatly improve their appearance. They are bought by the dozen yards either on a card or in skein form, and vary in price from 2½d. to 6½d.

It is extremely important to keep these braids clean and flat, for crochet work should not need washing before it is used. For this reason the braid should be well matched with the cotton and too blue a shade rejected, while a yellowish braid should on no account be chosen, as it shows up badly against the white cotton, and a yellow shade cannot always be removed with washing. The flatness of the braid is a great assistance in working smoothly.

To be continued in Part 2 of EVERY WOMAN'S ENCYCLOPÆDIA.

EMBROIDERED COLLARS

HOW TO MAKE FIVE COLLARS FOR HALF A CROWN

A Peter Pan Collar with Original Design—Buttonholing—Satin, Crewel, and Outline Stitches—
A Double Stock Collar with Chain Stitch and French Knots—How to Work Blanket, Lace,
and Bullion Stitches

WHITE muslin or linen collars, made of good material and well embroidered, cost, if bought, from 1s. 6d. to 1s. 9d. each. It is worth while, therefore, to know how to make them at home for a few pence.

The collar in illustration No. 1 is a Peter Pan made of linen, price 1s. 4d. a yard, with an original design worked in D.M.C. cotton, No. 25 (Mouline special), price 1d. a skein.

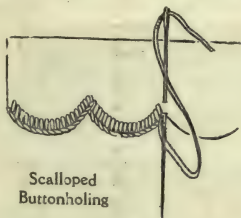
METHOD OF WORK

Cut the collar to the size and depth required, and machine on to it a narrow neckband either of lawn, cambric, or muslin. Fold the collar in half, place it over carbon or tracing paper, and sketch the design. If this method is adopted, the pattern will be exactly even at both ends. If one is unable to sketch an original design, a transfer paper pattern can be used.

Then work tiny scallops round the edge in buttonhole stitch, working along a traced line a small distance from the edge. After the buttonholing is finished, cut the edge away with a very sharp pair of scissors.

BUTTONHOLING

Work from left to right. Put the needle in on the line to the right side and close to the point where it started and bring it out again exactly under the last point to the depth to which the scallop is required. Hold the cotton with the thumb of the left hand so as to form a loop, and the needle comes up inside it.

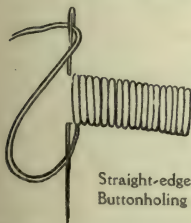


Scalloped
Buttonholing

Arrange the loops so that they come exactly and evenly together. An edging can be made in small scallops (see illustration) or in a straight line, according to taste.

The three rounds worked on collar are in satin stitch.

This is often worked from left to right, but can be worked from right to left. It is a succession of stitches put side by side at even distances. Put the needle in at the top, and bring it out exactly underneath where it was put in to the depth required for the leaf, or scroll, and work over and over in this way until the



Straight-edge
Buttonholing

flower or scroll, is completely covered. The lines on the collar are worked in outline stitch.

This is very like crewel stitch, only the cotton should be placed to the left of the needle, and in doing crewel stitch it should always be kept to the right-hand side.

If crewel or outline stitches are worked properly, those on the wrong side look like ordinary back-stitches.



Outline Stitch

Note. In making the collars always leave an inch of neckband at each end, so that they can be neatly buttoned or fastened on to the dress or blouse.

Collar 2. This is the newest kind of double stock-collar. It is made of fine muslin, with an original design worked in crewel stitch, chain stitch, and French knots.

Method of Work. Use robe muslin, price 1s. per yard, and cut the collar to the depth of two inches, making a narrow French hem along the ends and lower edge. Cut a foundation band, also two inches deep, of double material, and place the upper edge of collar between edges of band, and machine it along.

Sketch a small pattern on to the muslin, and embroider it with Moravian cotton No. 7, price 2d. a reel. Work the flowers in crewel stitch and the stem in chain stitch.

To do Chain Stitch. Work from above downwards. Put in the needle on the line, and bring it out about one-seventh of an inch lower down the line. Hold the thread in place with the thumb of the left hand, and put the needle in again at the place where it came out, and withdraw it a little lower down; thus each stitch is looped inside the last. Care is necessary to keep all the loops exactly of one size.

A few French knots look well along the stem of chain stitch.

Collar 3. This dainty little collar sets closely to the neck, and is a favourite with those who like to wear high collars. It is made of robe muslin, edged with tatting.

To Work French Knots. Put the needle through the work from the wrong side and make a knot on the right side of the material. To do this, hold the working thread down firmly with the thumb of the left hand, and twist the cotton two or three



French Knot

times round the needle, and put it through to the wrong side of the material very near the hole where it came out, say two or three threads at the back of it. French knots are most useful as flower centres, or for outlining leaves, etc.

Method of Work. Cut a long, straight piece of muslin $3\frac{1}{2}$ inches deep (this allows for turnings) and 26 inches long. Machine very small tucks $1\frac{1}{2}$ inches long across the top of the muslin, taking care to pull the threads through to the wrong side, and tie them to keep the tucks from coming undone. After the tucks are made, put the piece of material between the edges of foundation band and machine along it. Decorate the edges, corners, and centre with a simple pattern of tatting (directions for making which will be given in a subsequent article) or with narrow real lace.

Collar 4. This Peter Pan collar is made of fine lawn, braided, and the satin stitch and French knots are worked with D.M.C. cotton, No. 18, price 1d. a skein.



Crewel
Stitch

Method of Work. Cut the collar to the depth and size required. Turn up the edge and machine on to it a piece of braid. Then machine on to the collar a small narrow neckband. Fold the collar in half, and place it over the tracing paper, and draw an original design. An open pattern is more effective for braiding. Buy a penny skein of the narrowest cotton braid (Russian braid). Make a tiny hole through the material in the centre of the design and put the braid through it, and tack firmly on the wrong side. Then back-stitch the braid carefully on to the pattern, curving it round, or turning it sharply over at the points. Finish the centre of the pattern, and hide the place where the braiding finishes by working a round of satin stitches. Work the leaves with satin or crewel stitch, and the stems in outline stitch.

Collar 5. This is a stand-up collar with supports at the side, and is a particularly comfortable shape to wear. It is made of linen decorated with blanket stitch, lace stitch, and bullion stitch.

Method of Work. Cut a straight piece of linen $2\frac{1}{2}$ inches deep and length required. Curve the material slightly in the front so as to make it only $1\frac{3}{4}$ inches deep. At some slight distance from the edge of the collar work all round with an uneven blanket stitch, as this is more suitable for fancy work than the even one.

To work an uneven blanket stitch as seen on collar. Work from left to right, and vary the stitches in depth from $\frac{1}{4}$ to $\frac{1}{2}$ of an inch in depth. Put the needle through the material from wrong to right side, some little distance from the edge, then put the needle in at the top and bring it out at the depth to which the edge is required and just below where it was brought up. Let the thread pass under the needle to make a buttonhole stitch. For the next stitch insert the needle at the same

line as the last, only withdraw it at a shorter depth, and make the third stitch still shorter; thus a pretty uneven edge is obtained. After blanket stitching all round the collar cut away the rough edges.

Decorate the collar with rounds or ovals of lace stitches. These are very simple, but need care so as not to stretch the material out of shape. When the lace stitches are completed the material is cut away from behind them, leaving the transparent work.

To Work Lace Stitch. Start by making a small loop at the edge of the pattern, then turn the needle

round and put the eye of it through the loop already made. Draw the cotton up into a second loop, and continue looping the cotton across the space in this way from hole to hole. To vary the pattern several loops can be made into one, as seen on part of the collar. The small sprigs on the collar are worked in bullion stitch.

Bullion Stitch. Put in the needle (using a fairly short one) and withdraw it at any length desired; twist the cotton round it six or seven times, and draw the thread through, holding the twist on the needle with the thumb of the left hand, keeping it well in place.

Then tip back the twist made into place on the material.

If the grub, or bullion stitch is worked deeper, twist the cotton several more times over the needle.

Note. To cut away the material from the back of the lace stitches, it is wise to insert small pieces of cardboard in the shape of the pattern, so as to cut round the edge of the material without the fear of cutting any of the lace work at the same time, and thus spoiling it.

The long and short variety of satin stitch is very useful in embroidery. To do this



Satin Stitch

keep the outline even, but let the ends of the stitches be of uneven length (see sketch).

Cable chain stitch is also a most useful stitch in all kinds of fancy work; it varies from the ordinary chain stitch, which is very easy to do.

To work cable chain stitch commence as for chain stitch and hold the working thread

down with the thumb of the left hand putting the needle under the thread and give it a half twist on to the needle, and put the needle through to the back of the material and bring it out again with an ordinary chain stitch; then again put the needle under the thread and give the thread a little twist half round the needle as before and make another chain stitch, and so on for length required (see sketch).



Cable Chain Stitch

This simple and highly ornamental stitch is useful for very many purposes, but is always most effective when worked in thick silk or cotton. It is excellent in a fine cord on cloth coat collars.

For cutting out lace stitches

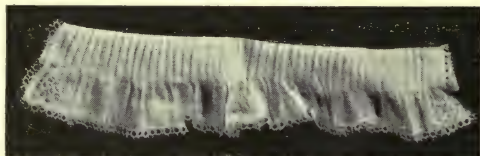
For lace stitches



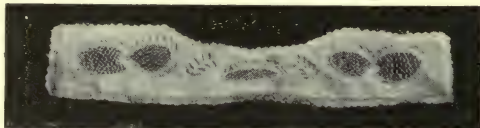
Two Peter Pan Collars



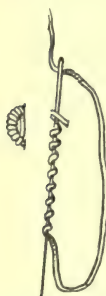
Double Stock Collar



Robe Muslin Collar edged with tatting



Stand-up Collar with supports



Bullion Stitch



Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned:

Ranges
Gas Stoves
Utensils
The Theory of Cooking
The Cook's Time-table
Weights and Measures, etc.

Recipes for
Soups
Entrées
Pastry
Puddings
Salads
Preserves, etc.

Cookery for Invalids
Cookery for Children
Vegetarian Cookery
Preparing Game and Poultry
The Art of Making Coffee
How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE IDEAL KITCHEN

CONSIDERING that the kitchen department is largely responsible for the health, comfort, good temper, and general well-being of the entire household, it is remarkable that so little time, thought, ingenuity, and money are spent upon it.

The newly-married couple throw themselves heart and soul into the style and decorations of the sitting-rooms and bedrooms, and criticise the architecture of the whole establishment, except that of the kitchen and what are termed domestic



A suggested ideal kitchen

offices, which include a stuffy little larder, a cupboard-like place dignified by the name of scullery, and a badly built, badly lighted and ventilated room for the kitchen and living-room of the unfortunate maids.

Now, an ideal kitchen is one in which the necessary cooking can be done expeditiously and with the least possible drudgery.

There is no need for a huge kitchen; on the contrary, a large room, much furniture, and many utensils are not easily kept spotlessly clean and tidy.

However, if there is not even a tiny room in which the domestics can sit and have their meals, it is advisable to have a larger kitchen, because, otherwise, the valuable maids will soon leave, and the worthless ones, who may condescend to remain, will work specially badly.

WALLS AND CEILING

If possible, therefore, avoid a sitting-room kitchen, and if you have the opportunity of planning your own kitchen, see that the *walls* are built with rounded corners, like modern hospitals, and with hard, washable surfaces. These can be prettily tinted with light, bright colours in strong, washable distemper or enamel paint.

The ceiling should be painted white, and washed at least once a year. It can, of course, be whitewashed, but if so treated should be renewed annually.

THE FLOOR

The floor is one of the most important parts in the kitchen, and must, under all circumstances, be washable. It should be made of wood which can easily be stained, or covered with an inlaid linoleum, either of a carpet-like design, or in the parquet pattern. The former, perhaps, is more suitable if it is necessary for the servants to sit in the room. Linoleum is warm for the feet; and, if it is inlaid, the pattern does not wear off, even under the strain of constant friction.

Cocoanut matting is strong, but it harbours dust, and the same objection applies to rugs; but, if the latter are used, the edges should be stoutly bound.

The floor of the scullery can be treated like the kitchen, for the usual stone floor is hard to keep clean, and is very cold and cheerless. At any rate, a wooden scullery mat should be provided, since stone floors, damped perhaps with splashes from the sink, are responsible for many chills.

The wall around the sink, behind the gas-stove, and on each side of the kitchen range, should be lined either with tiles, galvanised zinc, or a substance now much used, composed of zinc enamelled so as to give the effect of tiles.

Curtains are out of place in the cookery department, but a bare, comfortless look may be prevented by using pretty reed and bead curtains. These keep out no air, and every now and then can be taken down,

dipped into a tub of soapy water, rinsed, rubbed down, and hung up again, all within the space of ten minutes.

THE RANGE

Never grudge money spent on a good cooking range, for on the efficiency of the range depend the amount of fuel consumed, the supply of hot water, and the quality of the roasting and baking.

Nowadays there are numerous makers who build stoves with every modern contrivance and which ensure economy, and good results. Moreover, such ranges are moderate in price and procurable in sizes suitable for a family of two or twenty. A gas stove, in addition, is of the utmost value, since it saves much unnecessary coal, labour, and heat during the summer months.

THE KITCHEN TABLE

The height of the kitchen table should be adapted to the height of the cook, because, if this is done, she can be spared much backache and weariness. If the table is too high, supply a wooden mat to stand on; or, if the cook is too tall, the table can be raised on four blocks.

The modern housewife no longer worries about the snowy boards of the dresser and table, after the fashion of her grandmother. It is not that she is less cleanly—on the contrary, she is infinitely more hygienic—but she has learnt that time may be spent more wisely than in scrubbing wood. She covers her table and other much-used surfaces, therefore, with pretty imitation tiles of galvanised zinc, which can be kept as bright as any silver, or tiled oilcloth. Moreover, this substance will not be injured if a hot saucepan be placed upon it, and after it has been wiped over with hot soda-water, it looks the picture of cleanliness.

When cooking is over a cheerful coloured tablecloth can be put on the table, and this will add considerably to the comfort of the room.

It is advisable to have drawers fitted in the kitchen table; one built like a writing-table, with drawers down each side and screw-hooks at the ends on which to hang rolling-pins, pastry brushes, etc., is invaluable, but not suitable if the maids have to use it for meals.

KITCHEN UTENSILS

All kitchen utensils should be light, durable, and made of such ware that they can be easily kept clean without laborious scouring and polishing. A few good enamel saucepans are useful, but they are only suitable for light work. Very cheap enamelled ware, though pretty and clean-looking, is not economical, as the lining soon chips off. Aluminium utensils are very popular, being light, durable, and easily kept clean. The initial outlay is, however, heavy, and as the heat penetrates very quickly, owing to the thinness of the metal, they are not suitable for every kind of cooking—e.g., stewing.

Copper is, of course, everlasting, but the initial outlay is considerable; it is heavy for constant lifting, and needs thorough cleaning and burnishing, and unless the tinned interior is kept intact it soon becomes a serious danger to health.

Tin utensils are useless except for spirit lamps, although good black-tin answers well for gas-stove cooking, or for such utensils as fish-kettles, steamers, etc. The seamless steel pans are, perhaps, the most serviceable. They are very strong, easily cleaned, and can be re-tinned, if necessary.

Nowadays, no kitchen would be considered properly equipped without a supply of earthenware utensils, casseroles, marmites, and such like, for they are so cleanly, and there is never the least risk of their spoiling the most delicately flavoured foods, if they are kept properly cleaned.

LABOUR-SAVING APPLIANCES

Although there is a vast number of really useful labour and time-saving appliances in the market to-day, it is a remarkable fact that there are but comparatively few houses into which they have been introduced.

The British housewife is apt to be distinctly behind the times in her kitchen; if her mother's cook was content to do all the chopping by hand, pound away at the bread-dough, etc., why should she spend her money and pamper her domestics with mincing machines, bread mixers, forcing bags, wire and hair sieves?

The daintiest little moulds can be obtained, and other contrivances that put joy into the heart of any cook. Of such kitchen treasures there are scores, such as: The frying basket, vegetable pressers, trussing needles, cutters, egg poachers, egg whisks, apple corers, pastry brushes.

Many of these things can be bought for less than a shilling, and yet the cook is grudging these helpers, although, maybe, she is allowed a "char" at 2s. 6d. per day and her meals, plus her wonderful skill for producing the muddle and dirt which she is supposed to be eradicating.

THE A B C OF COOKING

IT seems that the average woman begins the study of cookery at the wrong end. She follows recipes and makes dishes, then incidentally finds out the various points about cooking them.

For example, after making a dozen or so boiled puddings, all more or less heavy, it suddenly occurs to her that perhaps it would have been better not to have checked the cooking by adding cold water when the pot needed replenishing, so for a change she adds boiling water.

THE VARIOUS METHODS OF COOKING

BOILING

This is one of the simplest ways of cooking. It implies immersing the food to be cooked in boiling liquid, not necessarily water, for a certain length of time.

SYSTEM IN ARRANGEMENT

Wall space should not be wasted; if utensils are kept in sight the easier it is to find them, and the more likely they are to be kept clean. Each new cook, however, should not be allowed to hammer in nails at her own sweet will, but strips of painted wood should be fixed properly to the walls, and into these brass hooks screwed.

Pans of all sorts should be arranged in one group, iron spoons, fish slice, and skewers in another. "A place for everything and everything in its place" is one of the golden rules for the kitchen. An orderly cook should be able to find the merest trifle in the dark.

Provide white-glazed earthenware-covered jars for ingredients, with the name of the contents on each in black lettering. Enamelled tins of a similar kind look bright, although the former are really preferable. Bits of groceries should on no account be left lying about in paper bags, since, if they are, they merely invite mice and beetles. Jars and tins should be arranged on a shelf at a convenient height; this facilitates work and avoids hunting for things in a badly lighted cupboard.

In the scullery it is useful to have fixed wooden grooved draining boards, sloping towards the sink; slate, marble, or tiled sides are very cleanly and look well, but plates are easily chipped against the stone when laying them to drain.

DISHCLOTHS

In many households dishcloths are a thing of the past; they are considered, and correctly, as non-hygienic, and indeed, often are greasy and slimy, and contain fragments of food. In their place large, stout, round brushes are used; something like, only, superior to, the brushes used for putting on enamel paint. These brushes are easily washed, the bristles penetrate well into any crevices in the crockery, round the handles of cups, and so forth, and remove dried substances far more quickly than cloths.

Result, a beautifully light pudding. It seems a pity, however, that through her ignorance of such an important detail the family digestions have suffered, not to mention the waste of good material.

Now, we are most anxious that those of our readers who do not already know something of cooking should learn to walk before they attempt to run, while we hope experienced housewives will not mind having their knowledge "brushed up."

Boiling has three objects:

I. TO RETAIN ALL FLAVOUR AND NOURISHMENT in the food, instead of allowing it to escape into the water—e.g., a boiled fowl, boiled mutton, boiled cod; these must be

put into *boiling* water and allowed to boil for about ten minutes only.

This hardens and seals the outside albumen, or white-of-egg-like substance, and so prevents the escape into the water of the juices.

When this is accomplished, the food must be cooked slowly, otherwise it will be tough. So it will be seen that so-called "boiled fowl" is not, strictly speaking, a correct term.

2. TO EXTRACT THE FLAVOUR AND NOURISHMENT from the food, as in soup, broth, etc. This is done by putting the meat, bone, and vegetables into *cold* water, allowing them to stand for about half an hour, and then gradually bringing them to boiling-point. This boiling is then steadily continued until all goodness is extracted.

3. TO DRAW OUT PART OF THE NOURISHMENT into the liquid, leaving part in the solid food, as in the case of Irish stew. To do this the meat must be put in cold water and brought quickly to boiling-point, kept at that temperature from five to ten minutes, then allowed to simmer gently until the meat is tender.

The cold water will draw out part of the goodness, which will later help to form gravy. Then, when boiling-point is reached, the outside of the meat is hardened and will retain the rest of the flavour and nourishment.

Result, the meat will be juicy and well flavoured.

The following list of foods must be kept actually boiling all the time of cooking :

1. All green vegetables and most other kinds of vegetables.

2. All bone and meat soups.

3. All boiled puddings.

4. When cooking starch grains in the form of rice, macaroni, flour (in sauces), etc.

After the liquid has reached boiling-point—that is, when its surface is covered with bubbles—no amount of fire can make it hotter; therefore it only wastes fuel, causes an unpleasantly hot room, renders walls, furniture, etc., damp, and the atmosphere unhealthily steamy by continuing to make up a large fire.

STEAMING

is to cook foods in the vapour arising from boiling water. It is the slowest of all methods of cookery, but it need not be an expensive one if several articles are steamed over one vessel of boiling water.

Special steamers can be bought containing several compartments, so that it is possible to cook a complete meal in one vessel.

ADVANTAGES OF STEAMING OVER BOILING FOODS

1. The slow, gradual heat makes the food more digestible, therefore this method is specially suitable for foods that are intended for children and invalids.

2. Puddings are lighter, and, as none of the suet or butter has boiled out into the water, they are richer.

3. All food retains its full flavour and nourishment, none having escaped into the water.

4. Vegetables which are composed largely of water, such as marrows, waste less, and are drier than if placed actually in water.

A FEW DISADVANTAGES OF STEAMING

1. The food takes longer to cook.

2. There will be no gravy from meat or fish cooked this way.

3. The steamer will require constant attention, to see that the water is boiling continuously and to replenish it as required.

STEWING

This is the most economical and nourishing of all methods, as the liquid used is invariably served as gravy or syrup, and thus, whatever good is extracted from the meat, fruit, etc., is partaken of in the liquid.

Stewing is a very slow process of cooking, but as only a slow, gentle heat is required, it does not necessitate keeping up a large fire, and the food can be cooked either on the stove or in a covered vessel in the oven.

ADVANTAGES OF STEWING

1. Coarse, therefore cheap, parts of meat can be used, as the slow, continuous cooking in moist heat softens the fibres and gelatinous parts.

2. Meat loses less weight by being stewed than if cooked by any other method.

3. As both liquid and solid parts are eaten, nothing is wasted.

4. Little fuel is required, and only occasional attention during the cooking.

5. As vegetables are usually put in stews, they are made more wholesome and savoury, besides giving the stew greater bulk.

6. Stews can be easily kept hot, and do not deteriorate if reheated carefully.

There are *two methods of stewing meat*.

1. Where the meat is first quickly fried to brown it and retain its juices, and so give additional flavour—*e.g.*, stewed steak, haricot mutton.

N.B.—Tough, stringy parts should not be treated this way.

2. Where the meat is coarse and contains much gristle, when it should either be allowed to soak for a few minutes in vinegar, the acid of which softens the fibres, or be put in cold water on the fire as in Irish stew, etc.

ROASTING

This is one of the oldest, and certainly the most popular of all methods of cooking, but at the same time it is one of the most expensive.

It is cooking meat, poultry, etc., in heat direct from an open fire. Meat cooked in this way retains more of its juices, and, consequently, has more flavour than when treated in any other fashion.

The management of the fire is an all-important point; it must be quick and clear

the whole time of cooking the joint. The heat must be intense enough at first to harden quickly the albumen which lies all over the surface of the meat, otherwise the juices will escape, and the meat become dry and tasteless.

But, at the same time, the heat must not be so great that it hardens the albumen all through the joint, as this would make it tough. So, after the first ten or fifteen minutes, reduce the heat so that the meat may not become tough and charred outside before it is cooked through.

For a large joint the heat should be less after the outside is sealed than for small cuts, poultry, etc., for if these are too slowly cooked they will be dry.

Though, properly speaking, roasting is done before an open fire, yet it can also be performed in a properly ventilated oven. The flavour of joints is, perhaps, superior when cooked before the fire, yet the second way is exceedingly convenient and very generally used. Meat loses slightly less in weight if cooked by this method.

BAKING

is a process of cooking by means of dry heat in a hot oven. The oven may be heated by coal, gas, or oil. The chief point is to keep the interior scrupulously clean, otherwise the fumes arising from burnt bits, grease, sugar, etc., will spoil the flavour of all food baked in it. Particularly will this be noticeable in the case of milk puddings.

If using an oven attached to the kitchen range, it will be impossible to obtain good results unless the flues are kept perfectly clean and free from soot.

FRYING

This, the quickest of all cooking methods, is cooking food in smoking hot fat, or oil. Cheap pieces of meat with tough fibres should never be fried, the quick cooking only rendering them more tough and hard.

Fat must reach a far higher degree of heat than boiling water before it is fit to fry food in, so it is incorrect to speak of "boiling fat," "smoking fat" being more descriptive.

For frying purposes the pan should be made of strong iron, for the intense heat melts the soldering of tin utensils, and enamel-lined pans soon chip.

There are two methods of frying :

1. The shallow or English method.
2. The deep or French method.

In SHALLOW FRYING only a small amount of fat is used, enough to prevent the food from sticking to the pan, and an ordinary frying-pan is employed. Sausages, eggs, pan-cakes, chops, bacon, etc., are cooked this way.

In DEEP FRYING a deep pan is used, containing enough fat to cover well the food to be fried. This method is used for rissoles, filleted fish, fish-cakes, etc.; and the article to be fried is usually coated with batter, egg and crumb, or pastry.

Of the two methods the second is the more

economical, for though a large amount of fat is required at the beginning, yet after use, when it has cooled slightly, it can be strained through a piece of muslin, and can be used over and over again for sweet or savoury articles, even fish.

In the case of shallow frying only one or two ounces of fat will be used each time, and what little is left over is probably full of crumbs and bits, and so is thrown away.

THE IMPORTANT POINT

The success or otherwise of any fried food depends entirely on the temperature of the fat when the food is put into it.

Bubbles on the surface of water denote that it is boiling, whereas if fat bubbles it shows there is moisture still in it. This must be evaporated by boiling before the fat can attain the right temperature. It will then be quite still, and a faint bluish smoke will rise from it before it is ready to use.

Food that is very cold or moist will greatly lower the temperature of the fat, so let the fat reach the right temperature again before putting in more.

As it is both bad for digestion and unpleasant in appearance to have grease adhering to fried foods, they must be lifted out of the fat on to a piece of kitchen paper. This absorbs all grease, and the article will then be crisp and dry.

There are, however, some exceptions to this rule—e.g., sausages, bacon, meat of all kinds which is not encased in batter or egg and crumbs, should not be so treated, as any gravy flowing from them must also be served.

GRILLING

This is also called broiling, and is taken from a French word meaning to burn. Both methods imply cooking small pieces of meat, fish, poultry, game, etc., over or before a clear fire. Like roasting, it is rather an extravagant method of cooking, as only the best cuts of meat, etc., can be successfully treated in this way.

It is a quick way of cooking, and if properly done the results are digestible and savoury. The meat, etc., must be exposed to great heat at once so as to harden the outside albumen and seal in the juices.

The gridiron, or grill, must be well heated and greased before the article to be cooked is placed on it, and the food must be so placed that the thickest part of it will be opposite the centre of the fire, so that it may obtain the greatest heat.

At the same time, should there be any fat, it must be placed at the top, so that as it melts it trickles down on the meat and thus bastes it.

BRAISING

resembles stewing, inasmuch as the food is very slowly cooked in a small quantity of liquid in a closely covered pan.

The food is placed on a bed of mixed vegetables in the pan, as they impart a specially rich flavour to the meat, while the liquid is slowly reduced to form a rich gravy.

A FEW WORDS ON HORS D'ŒUVRES

HORS D'ŒUVRES originated, without doubt, in the northern countries of Europe, where an immense variety is always served, frequently at a side buffet, from which the guests select their own particular tit-bit.

Hors d'œuvres may be plain or quite elaborate in their style; of the former class oysters, served in the deep shell, with the

usual accompaniments, caviare, olives, thin slices of various sausages, gherkins, and radishes are the most popular. With these are served tiny shapes of plain or flavoured butters, fingers of crisp toast, and small plain biscuits.

Of the more elaborate hors d'œuvres there is an almost endless variety, a few recipes for which are given below.

Hors d'œuvre Recipes

OLIVES À LA MADRAS

Required: Six Spanish olives.

Six fillets of anchovy.
Two hard-boiled eggs.
A little anchovy sauce or paste.
One ounce of butter.
Half a teaspoonful of chutney.
A dust of curry powder.
Six croûtes of bread.

Put the butter, anchovy sauce or paste, chopped chutney, curry powder, and yolks of eggs in a mortar and pound them well; next season the mixture with cayenne or ordinary pepper, and salt if necessary; then rub it through a sieve.

Stamp out some small neat rounds of bread—they should be about the size of a half-crown and thickness of two half-crowns laid together. Fry them a pretty golden brown and drain them well on paper.

Stone the olives. Put a little mixture on each croûte, as it is called, place an olive on each, put whatever mixture is over in a forcing bag with a fine pipe and force some mixture into the cavity in each olive. Chop the white of the eggs. Curl a fillet of anchovy round the base of each olive, sprinkle this with a little chopped white of egg, and put a tiny sprig of chervil, parsley, or cress in the top of each olive.

DEVILLED CAVIARE

Required: Three ounces of caviare.

One lemon.
Half an ounce of butter.
Croûtes of bread.
One ounce of sweet almonds.
Cayenne.

Put the almonds in a small saucepan

with hot water to cover them well; let them boil for two or three minutes, then take off their skins; next cut them into shreds, put

them on a baking-tin and bake them in a slow oven until they are a pretty biscuit tint.

Cut some slices of bread about half an inch thick, stamp into rounds with a cutter, about three-quarters of an inch in diameter; then fry them a golden brown in hot butter.

Put the caviare in a small basin, add the strained juice of the lemon, half the almonds, and a seasoning of cayenne; mix all well together with a wooden spoon.

Put a small heap of caviare on each croûte. Pipe a little anchovy butter round the base, and stick a few shreds of almonds here and there in the caviare. Arrange on a lace paper, garnish with a few tiny tufts of parsley and thin slices of lemon.

CROÛTES OF HADDOCK

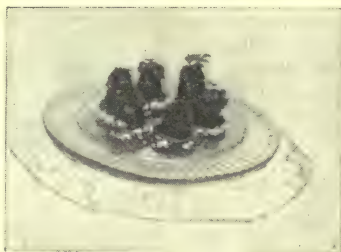
Required: Quarter of a pound of dried haddock.

One ounce of butter.
One small gherkin.
One egg.
Salt and pepper.
A little chopped parsley.
Croûtes of bread.

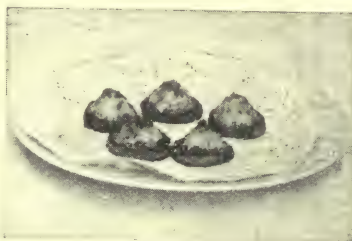
Remove all skin and bone from the fish and chop the flesh finely with the gherkin. Melt the butter in a saucepan, put in the fish mixture and seasoning to taste. Mix all well together. Have ready some small, neat croûtes of bread, put a heap of the mixture

on each, sprinkle the tops of some of them with finely chopped parsley, others with the yolk of an egg rubbed

through a sieve, and the remainder with finely chopped white of egg. Arrange these on a pretty lace paper.



Olives à la Madras



Croûtes of haddock



Cassolettes of shrimps



Bonnes bouches à la Philippe

CASSOLETTES OF SHRIMPS

Required: A teacupful of picked shrimps.

Two or three spoonfuls of mayonnaise sauce.

A little chopped parsley.

For the Cassolette Paste:

Quarter of a pound of flour

One and a half ounces of butter.

Half an egg.

One teaspoonful of lemon juice.

A pinch of salt.

Water.

Sieve the flour and salt into a basin, rub the butter in finely, then add the lemon juice and egg, and just a little water.

Mix all thoroughly together and work it into a smooth but stiff paste. Roll it out very thinly and line some little round fluted moulds with it; place a little piece of buttered paper in each; fill this with rice or split-peas to prevent the pastry rising up in the centre during baking, put them in a moderate oven, and bake from ten to fifteen minutes.

Then take out the paper and rice and put the cases back in the oven, so that they may get crisp, then let them get cold.

Add enough mayonnaise sauce to the

shrimps to moisten them nicely. Put some of this mixture in each case, heaping it up nicely, sprinkle over a little finely chopped parsley, and arrange them on a lace paper, or garnish them with a shrimp's head on each.

BONNES BOUCHES À LA PHILIPPE

Required: Six small wafer biscuits.

Six thin slices of smoked sausage.

About two inches of cucumber.

A little oil and vinegar.

Chili and gherkin.

A little butter.

Slightly butter the biscuits, peel the cucumber and cut it in slices about as thick as a shilling; put these on a plate, sprinkle them well with salad oil and vinegar, turning them about in it. Lay a slice on each biscuit; on this put a slice of smoked sausage.

Cut the chili and gherkin in long, thin strips, and arrange these in a trellis-work across each slice of sausage. Arrange on a lace paper.

THE ART OF MAKING SOUP

WHERE economy is practised, sufficient scraps are often left from the various meals to furnish the usual family soups and broths without buying fresh meat for the purpose.

A thrifty cook will inspect her larder each morning, and will put aside all cooked and raw bones of meat, game (if not high), and poultry, drops of gravy, sauces, spoonfuls of vegetables, macaroni, etc., and will use them either for the stockpot or to help finish off some stock already to hand.

POT-LIQUOR

or the water in which salt or fresh meat or vegetables, other than green varieties, have been boiled, is most valuable as a foundation for soups. It contains a certain amount of the nutritious parts and flavour of the food cooked in it.

Soup can be prepared from meat, game, or poultry, cooked in water or milk, with every kind of vegetable, sweet herbs, spices, curry powder, etc., to give them flavour and seasoning.

WHAT IS STOCK?

To many people the word stock is merely a culinary term, and they have only a vague idea as to its meaning. Stock, however, is a useful liquid that ought always to be ready for use in the kitchen. The foundation is water, into which the juices and flavour of meat, bones, and vegetables have been extracted by steady boiling. This liquid stock sometimes forms a strong jelly when cold; this depends on the amount of gelatinous substance present in the materials used. The interior parts of meat are quite suitable for soup making, and to buy the "choice cuts" for this purpose is merely extravagant.

FOODS UNSUITABLE FOR THE STOCKPOT

Rice, potatoes, bread, cabbage or similar green vegetables, high game, slightly tainted meat, pork, or veal. All these quickly sour the stock.

If it is required clear, or if the weather is warm, it is a mistake to add thickened sauces and gravies, as the flour which they contain quickly sours the liquid, as well as making it cloudy.

HOW TO START A STOCKPOT

Buy either a special block-tin, cast-iron, or copper stockpot, fitted with tap and strainer, or select a large, clean iron saucepan. Fill it two-thirds full of cold water, add a little salt, and then all suitable scraps available. During the day keep adding fresh bits, and keep the pot steadily boiling. It should boil from seven to eight hours a day.

Every night empty the stockpot, straining the liquid off into a clean basin. Wash and air the pot next day, remove all fat from the liquid, pour it back into the pot, and either add fresh scraps or those which were strained out of it if there seems to be any nourishment left in them. If the liquid has been too much reduced add more water.

Once a week, or twice in hot weather, restart the pot with everything fresh. If any stock is left, strain it off and boil it down in an uncovered pan for *glaze*. When the stock has boiled away until only about a third of it is left, it will become dark brown, and of a glue-like consistency. It is then ready to pour off in small pots, and when cold will be like a hard, dark-brown meat extract.

Be sure to keep it well skimmed during the boiling. If the *glaze* is to be kept for any length of time, cover the surface of it

with a layer of warmed lard or dripping, and let it set.

SPECIAL STOCKS

For the very best soups, especially clear ones, stock ought to be made from fresh meat and bones.

Brown stock for brown soup, whether clear or thick, and white stock for all light-coloured and white varieties.

BROWN STOCK

Required for three quarts of stock :

Three pounds of shin of beef.
Three quarts of cold water.
One medium-sized carrot, turnip, and onion.
Two sticks of celery.
A bunch of sweet herbs.
Three allspice.
Six peppercorns.
A level teaspoonful of salt.
Any bones or scraps of poultry or lean ham.

Wipe the meat carefully with a clean cloth, wrung out in hot water. Cut it into pieces about an inch square, and chop the bones small. If there is any marrow in the bones, save it, for it will make a delicious little savoury.

Put the meat, bones, salt, and water in a large saucepan; let these stand for about half an hour, then bring the water very slowly to boiling-point. Wash and prepare the vegetables, cut them into fairly large pieces, tie the herbs in a bunch, and the spice in a small piece of muslin; then add all these to the meat and water. Let the stock boil gently with the lid half on the pan for about five hours. As soon as the vegetables feel quite soft take them out, for, as soon as they are thoroughly cooked, they absorb the flavour and spoil the soup. They need not be wasted, but can be served at some meal.

When the stock has boiled enough, strain it off into a clean basin through a hair or wire sieve. If the colour does not seem to be quite dark enough add a little burnt sugar. When cold there will probably be a cake of fat on top of the stock; keep this intact until the stock is needed, as it preserves the stock.

HOW TO CLEAR THE STOCK

First remove every vestige of fat from the top of the stock, and, if it has set in a jelly, wipe the surface with a cloth wrung out in very hot water. If there is any grease left on, it will never be really clear.

Often, if the stock has been boiled slowly and every scrap of fat carefully removed, it will be quite clear without clarifying it. Merely re-heat it, then ladle it very gently into a clean fine cloth or old dinner napkin, placed in a sieve or colander over a basin. Be sure not to stir the contents of the cloth nor yet press them.

If, however, the stock is cloudy, take for every two quarts of stock :

Half a pound of raw lean beef, one small carrot, turnip, and onion, the shell and white of an egg, a bunch of sweet herbs.

Cut off every scrap of fat from the meat, and pass the lean through a mincing machine. Put the stock into a saucepan, warm it just

enough to make it liquid; then add the minced beef, whisk it in with an egg-whisk, and let it stand for ten minutes. Wash the eggshell thoroughly, crush it in your hand, and add it to the soup, also the white of egg whipped to a light froth, the vegetables (left whole), and the herbs.

Let the soup boil well up in the pan, draw it to the side of the fire and let it settle; then pour it into a clean cloth placed in a sieve or colander over a basin. After straining it, it is ready to be re-heated, seasoned, and served with any garnish required.

If, however, it is not perfectly clear, it should be put back in the pan with the egg-shell, etc., and be boiled and whisked again; if the cloudiness still remains, add a fresh white of egg.

WHITE STOCK

Required for three quarts of stock :

Three pounds of knuckle of veal.
Three quarts of cold water.
One medium-sized carrot, turnip, and onion.
A bunch of sweet herbs.
Two sticks of celery.
Eight white peppercorns.
Any scraps of *unbrowned* pieces of poultry or bones.
Salt and white pepper.

Prepare the meat and bones as for brown stock, put them in a saucepan with the prepared vegetables (cut in halves), the herbs, and peppercorns. Let all soak for ten minutes, then bring the water slowly to boiling-point. Let it boil gently for about five hours, removing any greasy scum as it rises. When cooked, remove the vegetables. Strain the stock through a fine strainer into a basin, keep it in a cool place, and remove all fat from the surface before using it.

SECOND STOCK

The meat and bones which were strained from the stock will still contain a certain amount of goodness and flavour. So add to them about two quarts of water and a fresh supply of vegetables and herbs. Let them boil for another four hours. Strain off the stock, and you have what is known as second stock, which is useful for ordinary household purposes, such as the foundation of gravies and sauces.

BONE STOCK

is stock made entirely from bones. Though containing less nourishment and flavour than stock made from meat, yet it is most useful and economical.

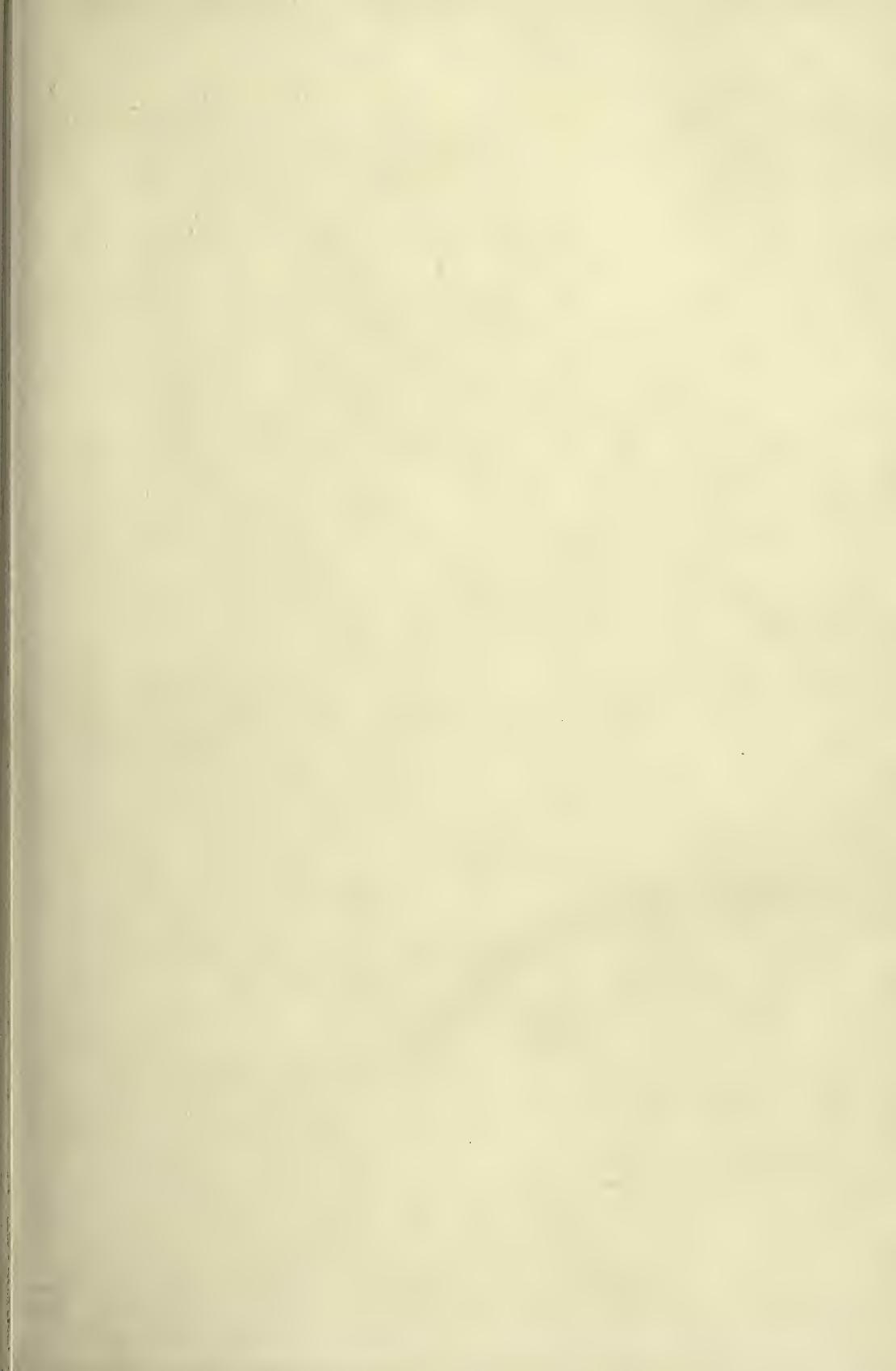
It is prepared in the same way as other stock, but must be boiled *quickly* in order to extract the gelatinous matter from the bones.

SOUPS

Soups may be divided into four classes.
1. Consommés, clear soups. 2. Purées. 3. Thickened soups. 4. Broths.

CLEAR SOUPS

These are made from clarified stock, various garnishes being added which give the distinctive names to the various soups—Consommé à la Colbert, Consommé au Nouilles, etc.



SUGGESTIONS FOR THE BREAKFAST TABLE



A BRIGHT AND ATTRACTIVE BREAKFAST-TABLE TASTEFULLY LAID



A TALL VASE CONTAINING PHLOX WITH A SHOWER OF CREEPER-TRAILS IS AN EFFECTIVE BREAKFAST-TABLE DECORATION, AND LOOKS PARTICULARLY NICE AMONG WHITE-AND-BLUE CHINA

See article "The Breakfast Table" on page 104

PURÉES

These are made by rubbing the materials of which the soup is made through a sieve; the purée, or pulp, thus made is then mixed in with the thin part of the soup, as in lentil soup, spinach purée.

THICK SOUP

Soups are thickened by the addition of either (a) flour, cornflour, rice-flour, tapioca, semolina, or small sago; or (b) a mixture of yolks of eggs and milk or cream.

BROTH

is stock made from beef, mutton, veal, chicken, etc.; it is not clarified, and usually small pieces of the meat and vegetables are served in it—e.g., Scotch broth, mutton broth.

RECIPES

JULIENNE SOUP

Required: One quart of clear soup.

One pint of stock.
One carrot and turnip.
One white stick of celery.
One leek.
Half a small lettuce.
Six leaves of tarragon.
One ounce of butter.
One saltspoonful of castor sugar.
Salt and pepper.

Also, when in season:
A tablespoonful of peas.
Four French beans.

Wash and prepare the vegetables, and cut them all into fine shreds about one and a quarter inches long. Leave the peas whole.

Melt the butter in a stew-pan, add all the vegetables except the tarragon and lettuce, let them cook gently in the butter until they become slightly coloured. Then add to them the stock, sugar, and a little salt, and cook them gently until they are tender, skimming off all the grease as it rises. About ten minutes before the other vegetables are done, add the lettuce and tarragon.

Heat the clear soup, strain off the stock from the vegetables and add them to the clear soup. Bring the soup to boiling-point, see that it is nicely seasoned, and serve it in a hot tureen.

CLEAR SOUP À LA ROYALE

Required: One quart of clear soup.
For the garnish of savoury custard:
One egg and two extra yolks.
Salt and pepper.
Quarter of a pint of stock.

First prepare the savoury custard. Beat up the egg and yolks until they are well blended together without being frothy, add the stock and salt and pepper to taste. Thickly butter a small jar, strain the custard into it, twist a piece of buttered paper over the jar and put it in a saucepan with boiling water barely half way up the jar. Put the lid on the pan and let it cook gently for about twenty minutes or until the custard is set.

See that the water does not actually boil, or the custard will be full of holes instead

of being solid all through. Turn it carefully out of the jar, cut it into slices about one-eighth of an inch thick, then stamp these out into any fancy shapes with a cutter; if, however, you have no small cutters, it is quite easy to cut out squares and diamonds with a knife.

Heat the clear soup, pour it into a hot tureen, and slip the custard shapes gently into it.

CONSOMME AUX ŒUFS FILÉS

Required: One quart of clear soup.

One egg.
Quarter of an ounce of flour.
One small tablespoonful of cream.
Salt and pepper.

Put the flour in a basin, break the egg on to it, and mix them smoothly together; then add the milk and a little salt and pepper. Put the clear soup in a pan on the fire; when it boils hold a pointed gravy strainer over the pan, pour the batter into it and stir it through with a spoon, moving the strainer about meanwhile over the soup. Let it boil for about two minutes, when the cooked batter should resemble fine threads all through the soup. Serve it in a hot tureen.

VARIOUS OTHER GARNISHES

SOUP	GARNISH
Clear soup à la jardinière	Half a teacupful each of cooked peas, small balls of carrot, turnip, and cucumber to a quart of soup. Also shreds of lettuce, tarragon and chervil.
Clear soup with macaroni	A breakfastcupful of cooked macaroni, cut in half-inch lengths, and two tablespoonfuls of grated Parmesan cheese.
Clear soup with vermicelli	A teacupful of cooked vermicelli and two tablespoonfuls of cheese.
Clear soup with rice	Two tablespoonfuls of boiled Carolina rice.

SPINACH PURÉE

This is an example of a vegetable purée.

Required: Two pounds of spinach.
Half a pint of milk.
One and a half pints of white stock.
One ounce of butter.
One ounce of flour.
One teaspoonful of chopped shallot or onion.
Salt, pepper, and nutmeg to taste.

Pick over and stalk the spinach, then wash it very thoroughly in several waters, otherwise it is apt to be gritty. Put it in a pan with a dust of salt, but no water except what remains on the leaves after washing it.

Put the lid on the pan and cook the spinach gently until it is tender; stir it occasionally, and if it seems too dry add just one or two tablespoonfuls of water. Melt the butter in

a stewpan, stir the flour in smoothly, add the stock, and stir until it boils and thickens.

Drain off any liquid there is with the spinach, add it and the chopped shallot to the butter, etc. Let all boil gently for ten minutes, then rub it through a hair sieve. Put it back in the pan, add enough milk to make it the consistency of good cream. Season it to taste with salt, pepper, and a few grains of nutmeg.

Serve it in a hot tureen.

BONNE FEMME SOUP

This is an example of a soup thickened with eggs and cream.

Required: One quart of boiling white stock.

One gill of milk or cream.

The yolks of three eggs.

One ounce of butter.

Two small lettuces.

Four inches of cucumber.

Four leaves each of tarragon and chervil.

Salt, pepper, and castor sugar.

Carefully wash the lettuce, tarragon, and chervil, then cut them all into fine shreds. Peel the cucumber and cut it also into shreds. Melt the butter in a stew-pan, put in the vegetables, and toss them in the butter over a gentle heat for a few minutes, taking care they do not colour in the least.

Next add the stock and a dust of salt and castor sugar. Let the soup boil gently until the vegetables are tender; they will probably take about half an hour.

Let the soup cool slightly, then add the beaten yolks of eggs mixed with the cream or milk. Re-heat the soup sufficiently to cook the egg, but on no account allow it to *boil*, or it will curdle and be spoilt.

See that it is nicely seasoned and serve it in a hot tureen.

SCOTCH BROTH

Required: About two pounds of middle neck of mutton.

Two quarts of cold water.

A teacupful each of carrot and turnip, cut in dice.

One leek.

One onion.

One small cauliflower.

Half a small cabbage.

Two tablespoonfuls of pearl barley or rice.

One ounce of butter.

One tablespoonful of chopped parsley.

A small bunch of sweet herbs.

Salt and pepper.

Any other fresh vegetables that happen to be in season, such as peas, French beans, celery.

Wipe the meat with a cloth wrung out in hot water, remove as much fat as possible, and cut the lean into dice an inch square. Chop the bones, put them with the meat and cold water in a saucepan, add a little salt, bring them to the boil, then add the barley or rice, having first washed them. Let the broth boil gently.

Meanwhile, prepare the vegetables, cut the cabbage and leek into shreds, break the cauliflower into small branches, and chop the onion. Melt the butter in a frying-pan, put in the onion, leek, and cabbage, and let

them cook gently without browning until they have taken up all the butter.

Next add them with the rest of the vegetables and the herbs tied together. Put the lid on the pan, and let the broth boil gently for two hours, keeping it well skimmed. Before serving take out the bones and the bunch of herbs and see that the seasoning is correct.

N.B.—If the broth is thicker than you like add a little boiling water, and probably it will want a little more salt.

TWO VEGETABLE PURÉES

POTATO SOUP

Required: One pound of potatoes.

One pint of boiling water.

Half a pint of milk.

One Spanish onion.

One ounce of butter or good dripping.

Two sticks of celery or a little celery salt.

Two ounces of macaroni.

Salt, pepper, and nutmeg.

Wash, peel, and slice the potatoes, and put them at once into cold water. Peel and slice the onion and chop the celery. Melt the butter in a saucepan, add the vegetables, and stir them about in the butter over the fire for a few minutes, taking care that they do not colour in the least. Add the water and a little salt, and cook until the vegetables are soft. Rub them through a hair or fine wire sieve, rinse out the saucepan, pour back the soup, add enough hot milk to it to make it as thick as good cream. Let it reboil, and season it carefully to taste. While the soup is cooking, boil the macaroni until it is just tender in plenty of fast-boiling salted water, drain it well, and cut it into inch lengths. Just before serving add it to the soup.

TOMATO SOUP

Required: Two pounds of tomatoes.

Two ounces of lean ham.

One ounce of butter or good dripping.

One small onion.

Two sticks of celery.

Two pints of stock.

Salt, pepper, and nutmeg.

Cut the ham in large dice, peel and chop the onion, also the celery. Melt the butter in a saucepan, put in the ham and vegetables, and fry them slowly for ten minutes, turning them about frequently. Next add the sliced tomatoes, let these cook for five minutes, then add the stock, and let all cook gently until the vegetables are soft. Rub the soup through a sieve, rinse out the saucepan, put back the soup, and let it boil for about five minutes. Season it carefully; if it is thinner than good cream, let it boil quickly for a minute or two, without a lid on the pan, to reduce it, or add a thickening of flour, etc.

Serve it in a hot tureen with neatly cut dice of toast or fried bread.

N.B.—Tinned tomatoes can be used in the place of fresh, but it will probably be necessary to thicken the soup with a little corn-flour or flour or crushed tapioca.

FACTS ABOUT FISH

FISH becomes every year more and more popular as an article of food. It is abundant, and there are many inexpensive varieties. Moreover, it furnishes an excellent diet for those who work with their hands as well as their heads, and has the additional virtue of being easily digested by invalids.

There are three classes of fish :

1. **OILY FISH**, such as salmon, eels, herrings, and mackerel. The flesh of these fish is dark, because the oil is distributed throughout the flakes, and, although it is richer and more nutritious than the flesh of white fish, it is more difficult to digest.

2. **WHITE FISH**, such as whiting, soles, cod, and plaice. The oil, or fat, in these fish is stored in the liver, with the result that the flesh is light, digestible, and particularly white in appearance. For invalids white fish should always be selected, never the oily kinds.

3. **SHELL FISH**, such as oysters, crabs, lobsters, etc. These fish are popular, but, with the exception of the almost self-digesting oyster, are less wholesome than the two other classes, owing to the close texture of the flesh.

Fish must be fresh and well cooked. Stale or undercooked fish is not only unpleasant to eat, but also is positively dangerous.

Fresh-water fish must be cleaned at once, since, if left uncleaned for long, it will develop a muddy flavour, which is most disagreeable. Very speedy cooking, also, is important. Moreover, if the fish smells at all muddy, it should be washed, or even soaked.

White fish are best when fried ; oily fish, when baked or grilled, since, if cooked in fat, they become even richer than before.

Since it lacks fat, and fat is essential for health, white fish should be eaten with a sauce composed of butter and milk, etc. Bread-and-butter and some starchy food, such as potatoes, should always be eaten with fish to render the meal of greater dietary value.

HOW TO SELECT FISH

When selecting fish in a shop, it is important to observe that :

1. The eyes are full and bright.
2. The gills are a clear, bright red.
3. The body is stiff.
4. The flesh is firm and elastic to the touch.
5. The smell is fresh, not unpleasant.
6. Girth is large in comparison to length.

Very large fish should be avoided, since it is probable that they are old and that the fibres are stringy.

SPECIAL HINTS FOR SPECIAL FISH

SALMON : The head and tail should be small ; shoulders, thick ; scales, clear and silvery ; and the flesh a bright, yellowish red.

COD : The head should be large ; tail, small ; shoulders, thick ; liver, creamy white ; and the skin clear and silvery, with a bronze-like sheen.

MACKEREL : The markings on skin should be very bright and distinct, and the under-side should be a creamy white.

PLAICE : The body should be thick, the spots on skin bright orange, and the skin itself unwrinkled. The white side, moreover, should be of a pinkish, not a bluish tint.

SOLES, BRILL, AND TURBOT : The body should be thick, the skin bright and unwrinkled, and the under-side a creamy white.

EELS are best bought alive, and should be from 1½ lb. to 2 lb. in weight, and silvery in appearance.

SMELTS should have a faint smell resembling that of a newly-cut cucumber.

LOBSTERS, CRABS, SHRIMPS, and PRAWNS. The tails, when pulled out straight and then loosened, should spring back and clip tightly against the body. Lobsters with incrustations on the shell are usually old and tough.

OYSTERS. The shells must be tightly closed, and preference commonly is given to the small kinds with fairly smooth shells.

FISH RECIPES

DRESSED CRAB

Required : One good-sized crab.

Salt and pepper, oil, and vinegar to taste.

One tablespoonful of fresh white crumbs.

Two teaspoonfuls of chopped parsley.

One ounce of butter.

Choose, if possible, a crab with large claws, and one which feels heavy for its size. Take all the meat from the body, carefully picking it out of the claws and from the bony part in the middle.

There are two kinds of flesh, one dark and soft, the other white and firm. Separate the white kind into shreds with a fork. Mix the soft part with the breadcrumbs, and add oil, vinegar, salt, and pepper to taste. Sprinkle the white meat also with oil, vinegar, salt, and pepper.

Then wash the shell thoroughly, and chip off the under portion so as to make a neat, even edge, and then rub a little warmed butter over the outside of the shell to give it a polished appearance.

Next fill the shell with the two mixtures, arranging them in alternate lines so that they appear in stripes. Separate each stripe by a fine line of parsley. Arrange the small claws, threaded together in a circle, on a lace paper, place the shell on this, and garnish it with a little fresh parsley.

LOBSTER VOL AU VENT

Required : One large lobster.

Half a pint of good white sauce.

Half a pound of puff pastry.

Make some ordinary puff pastry, but

instead of rolling it out seven times, roll it only six. Next roll it out $1\frac{1}{2}$ inches thick, and, with a round or oval cutter, which first has been dipped in boiling water, stamp out the pastry and press a smaller cutter half-way through, in order to mark the lid, which must be removed when it is cooked.

Put the pastry on a baking-tin in a hot oven, and for the first few minutes do not open the oven door.

Next remove all flesh from the lobster, and break it up into small pieces with two forks. Then make hot, and add to the lobster any good white sauce, or a shrimp or anchovy sauce if one happens to be at hand.

When the pastry case is baked, take a pointed knife and remove the centre, carefully scooping out any soft paste which may be found inside. Next fill the case with the fish and sauce, and put it back in the oven for a few minutes before serving it on a lace paper.

OYSTER CUTLETS

Required: One and a half dozen oysters.

One ounce of butter.
One ounce of flour.
One gill of water.
One tablespoonful of cream.
One egg.
Half a lemon.
Salt and pepper.
Frying fat.

First beard the oysters and cut each in four parts, then melt the butter in a saucepan, and add the flour, stirring it smoothly. Next add the water and stir the mixture over the fire until it boils, then add oysters, a few drops of lemon juice, and salt and pepper to taste.

Spread the mixture on a plate to cool, then mark it out into portions, shaped like small cutlets. Brush each with beaten egg, and cover with crumbs.

Have ready also a pan of deep frying fat (French method), and when a faint, bluish smoke arises from it, put in the cutlets, two or three at a time, and fry them until they assume a golden brown colour. Next, drain them on paper, stick a small length of spaghetti or macaroni into the end of each, and arrange on a lace paper.

FISH SOUFFLÉ

Required: About half a pound of any white fish.

Three eggs.
Two ounces of flour.
One gill of milk or fish stock.
One gill of cream.
Two ounces of butter.

Remove all skin and bones from the fish, melt the butter in a saucepan, stir in the flour, and mix them together over the fire for a few minutes. Then add the milk or fish liquor, and stir until the sauce thickens. Next put it in a mortar with the fish, and pound them well together, adding the eggs one by one. Season the mixture carefully with salt and pepper.

Next, rub the mixture through a sieve (a hair one if possible), and mix the cream with the purée. Then put the mixture in a plain mould, which first has been well

buttered, cover the top with a piece of greased paper, and put the mould in a pan with boiling water half up the mould, and steam for half an hour; then coat it with some good white sauce, and decorate it either with yolk of egg rubbed through a sieve, truffle, or chopped parsley.

FRIED FISH

Required: Any kind of fish.

One or more eggs.
Breadcrumbs.
Frying fat.
About two tablespoonfuls of flour (more or less according to the quantity of fish).
One teaspoonful of salt.
Half a teaspoonful of pepper.

Wash, dry, and fillet the fish; from flat fish, such as sole or plaice, there will be four fillets, from round fish, like haddock or whiting, there will be only two. Mix the flour, pepper and salt, and dip each piece of fish into the mixture. This dries the fish, makes it fry better, and improves the flavour.

Beat up the egg on a plate, and put the crumbs in a piece of clean paper. Then place the pieces of fish one by one into the egg, brushing it all over them, and coat them with the crumbs, which should be pressed on with a knife. Have ready a deep pan of frying-fat, and when a faint, bluish smoke rises from it, put in the fish, one or two pieces at a time, fry them a pretty golden brown, drain them on paper, and serve them piled up on a lace paper. Garnish with fried parsley.

To fry the parsley, take the frying-fat off the fire, allow it to cool slightly, and then plunge some nice, large heads of parsley into the fat. When the spluttering stops, they can be taken out, and should be crisp and of a dark green colour. If over-done, the parsley will become brown and useless.

FISH CAKES

Required: Half a pound of cold cooked potatoes.

One pound of cold cooked fish.
One ounce of butter.
Two eggs.
Breadcrumbs.
Salt and pepper.
A little milk.

Rub the potatoes through a sieve. Remove all skin and bone from the fish and chop the flesh. Melt the butter in a saucepan, add about a tablespoonful of milk to it, and, when this is hot, add the fish and potato, the beaten yolk of one of the eggs, and salt and pepper to taste. Stir the mixture over the fire for a few minutes, and then spread it evenly on a plate, and mark it with a knife into ten or twelve even-sized divisions.

Form each division into a neat round cake, about three-quarters of an inch thick. When all are shaped, brush them over with beaten egg, and cover with crumbs. When a faint, bluish smoke rises from the frying-fat put them in, and fry them a pretty golden brown. Drain them on paper, and serve on a lace paper garnished with fried parsley.

TO DRAW POULTRY AND GAME



No. 1.—Cutting the neck of the fowl as high up in the body as possible

ALTHOUGH in large towns most of the poultry is sent out ready for cooking, it is an important branch of the culinary art to know how to pluck, draw, and truss birds should it of necessity have to be done at home.

TO PLUCK POULTRY

Find a seat out of the draught, or else the feathers will be blown all over the room. Have near a deep basket or box in which to put them. Lay the bird on your knee, hold it in place with the left hand, and begin pulling off the feathers from the wings first. Give the feathers a backward pull, they come out more easily. When the wings are bare next pluck the back, lastly the breast; this is because the skin over the breast is thinner and more easily rubbed and torn.

quickly, not holding the flame long enough in one place to scorch the skin.

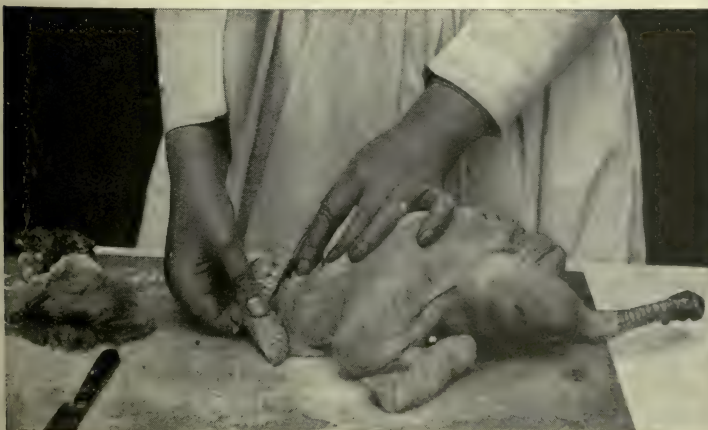
A wax taper is very handy to use, or the bird may be twisted about over one of the gas-burners of the stove. Singeing is not done to get rid of feathers left in through careless plucking; for this it is useless.

TO DRAW POULTRY AND GAME

Lay the bird on the board, breast downwards. Cut a slit in the skin of the neck about two inches from the head up to the body. Loosen the skin from the neck, and cut the head and neck off, dividing it from the body right up between the



No. 2.—Loosening the internal organs through the neck of the bird



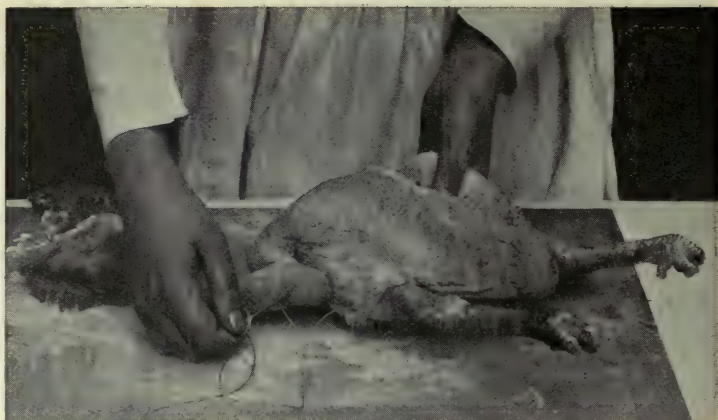
No. 3.—Securing the wings in position, turning the pinions underneath

TO TRUSS A FOWL FOR ROASTING

"wishing bone," so that there is no stump left. Cut the skin off from the neck so that a long flap is left to draw down and cover over the opening made by removing the neck. The skin must not be cut through on the breast side or it will not draw neatly.

Next loosen and pull out the crop—that is, the little bag-like skin between the neck bones—insert the first and second fingers of the right hand in at the neck opening, and loosen the entrails from the body by working the fingers round from left to right, keeping them close against the bones.

Then lay the bird on its back, make a



No. 4.—Fastening the legs and wings in position

By holding the bird up to the light and looking through it, it can be easily ascertained if the body is empty, or if any internal parts still need removing.

Wipe the bird well inside with a damp cloth, but, unless some of the inside has been broken in the drawing, do not wash it. Next cut off the claws of the bird, dip the legs into boiling water, and gently scrape them clean and free from scales.

Examine the bird, see it is quite clean on the outside, rub it over with flour, and it is ready to be trussed.



No. 5.—Sewing the legs in position, inserting the trussing needle at the tip of the breast-bone

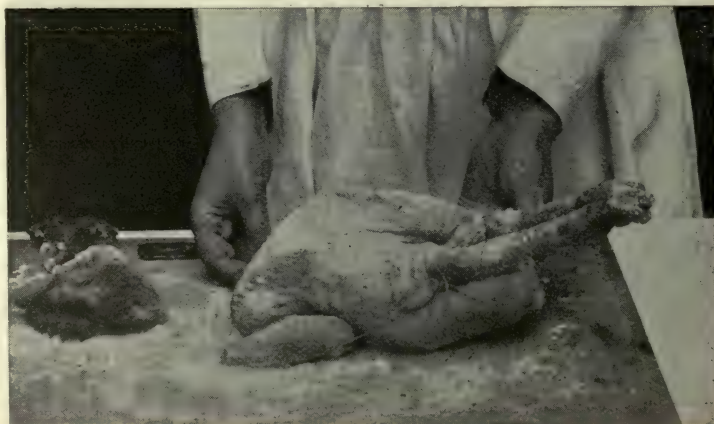
deep cut across between the tail and vent, cut the latter open, and the opening thus made is large enough to insert the first and second fingers, and hook them around the large hard lump that will be felt in the body; this is the gizzard, and if the loosening of the entrails has been done properly from the neck end, by pulling the gizzard through the whole of the contents of the bird's body will be drawn out in one mass.

trussed on any account.

With grouse the claws and feathery legs are not touched.

BIRDS THAT ARE NOT DRAWN

Plovers, snipe, quails, woodcock should not be



No. 6.—The fowl trussed ready for roasting

TO TRUSS A FOWL FOR ROASTING

Lay the fowl, back downwards, on the board, thread the trussing needle with fine string, for skewers are now but little used, push the thighs of the bird as far back towards the wings as possible, and put the needle in just between the two joints of the legs and thigh, and right out the other side through the opposite joints. Leave an end of string hanging out from the place where the needle entered.

Turn the fowl over, and carry the needle and string back between the two bones of the wings, folding the ends of the pinions back under the back of the bird and drawing the flap of neck skin down under them. Take a stitch through these under-points of the wings and skin, and as by now the string will have again come out close to where it was first passed through, the needle can be unthreaded and the two ends of string drawn fairly tight and tied in a bow.

If the string is pulled too tight the bird will not lie flat on the dish.

Next, the legs must be secured. Hold the bird in the left hand, breast downwards, pass the needle and string up through the back, close to the thigh bones, holding the legs of the birds close together under the point of the breast-bone, turn the bird over, still holding the legs together, bring the string out over one leg, then push the needle through the point of the breast, carry the string over the other leg and down to where it was first inserted, unthread the needle, pull the ends of string as tight as required, and tie them in a bow.

The bird is then trussed ready. See if it again requires singeing, and dust it with flour.

If desired, the carefully cleaned liver and emptied and washed gizzard can be tucked into the wings of the bird, small cuts being made in the skin between the point of the wings before turning them under. This, however, is often not done nowadays, as the liver is used for savouries, and the gizzard, which is generally left uneaten, goes to flavour the stockpot.

TO TRUSS A FOWL FOR BOILING

For this the legs are slipped inside under the skin, so that the bird is in a compact shape with no leg-joints protruding.

First cut the shanks off by chopping the legs across about an inch higher than the joint; this gets rid of the feet and scaly portions of the legs. Next loosen the skin over and round the thighs. Do this by inserting the fingers at the tail end of the bird. Gradually work the loosened skin over the ends of the legs where they were chopped, and press the legs back into the body so that they are tucked in right out of sight, the loose skin being drawn over.

After this is done, the trussing is the same as for a roast fowl, the needle and string passing over and round the legs inside the body instead of outside.

TRUSSING A PHEASANT FOR ROASTING

This is done in the same way as a fowl, but that the head is left on sometimes, in which case the loosening of the entrails from the neck end has to be omitted. Also some of the long tail feathers are tied together and pushed into the body after roasting.

BIRDS TRUSSSED LIKE FOWLS

Blackcock, capercaillie, grouse (except that the claws and feathery legs are left untouched usually), partridge and ptarmigan (legs the same as grouse), quails (but not drawn first), wild duck, teal, plovers.

TRUSSING A PHEASANT FOR BOILING

Proceed as for a boiled fowl.

WOODCOCK AND SNIPE

are not drawn, and the head is skinned and left on, then turned round, and the long beak used to fasten the legs to the body instead of a skewer or string; otherwise trussed like a fowl.

TO TRUSS A TURKEY

A turkey is plucked and singed by the same method as a fowl, but before trussing the sinews must be drawn.

To do this, break the leg-bones close to the feet, run them on a hook placed in the wall (above you, if possible, so that your weight will help to draw out the sinews), grip the leg of the bird firmly and pull; it is sometimes a very difficult task, but if the sinews are not drawn out the legs will not be eatable. Then proceed as if trussing a fowl.

This bird is frequently stuffed with two kinds of forcemeat, the body with sausage, while veal stuffing is placed under the skin at the neck end. If preferred, one only may be used.

TO TRUSS A GOOSE OR DUCK

Geese and ducks are prepared, drawn, and trussed in the same way as fowls, except that the wings are cut off at the first joint. The feet of a goose are nearly always removed, but a duck's are often left on, the tips of the toes alone being cut off.

After having drawn and singed the bird, put the skewer through the under part of one wing, through the body and out through the other wing. Skewer the legs by passing the skewer through the first joint, and carrying it through the body and the other leg.

Both goose and duck have the body stuffed with sage-and-onion stuffing.

Homely but excellent dishes are made of the waste portions of fowls, geese, ducks, etc., which have been cut off when trussing for roasting or boiling.

Recipes for these will be given later.

The following are good firms for supplying materials mentioned in this Section:—Messrs. Appleyard, Ltd. (Atax Flour); Alfred Bird & Sons, Ltd.; Custard Powder; G. Borwick & Sons, Ltd. (Baking Powder); Brown & Polson (Corn Flour); Hugon & Co., Ltd. (Atora Beef Suet); C. R. Shippam (Tongues, Potted Meats, etc.); E. W. Welbank (Boilerette).

THE BREAKFAST TABLE

By LYDIA CHATTERTON

A Well-arranged Table Disperses Frowns—Annoyance-saving Devices—Carving Cloths—Choice of China and Glass—How to Serve—Fruit and Cereal Food

BREAKFAST to many is the most important meal of the day. The arrangements should not be elaborate; on the contrary, they should be the perfection of simplicity.

It has been said that family quarrels would be fewer if everyone breakfasted alone in his room, and did not mix with his fellows until they had broken their fast.

But that would be a cowardly way to face a difficulty. Better far to make breakfast such a pleasant meal that frowns are dispelled.

The wife who possesses the gift of sending her husband off every morning in a good humour to his business can claim to be the inspirer of half his success in life. Moreover, if her boys and girls go off to school with sunshine in their hearts and smiles on their faces, they will learn their lessons better than if they had begun the day with cross looks at the breakfast table.

Food for the breakfast table is a subject which will be dealt with in another part of this section, but food is not the only important part of the breakfast-table; the manner of serving is equally worthy of consideration. Who does not prefer a simple meal with spotless cloth, shining silver, and glistening glass, to an elaborate repast served in a slovenly fashion.

THE CARVING CLOTH

Therefore, have your damask spotless. A great economy is always to use a carving cloth even for breakfast. These carving cloths need not be elaborate. Just a piece of damask to match the cloth, nicely hemstitched, and a large initial embroidered in one corner, is more suitable than an expensive fancy cloth, and can be easily made at home.

The time a tablecloth lasts clean and fresh, moreover, depends largely on the way that it is folded. If it is folded carefully, without unnecessary creases, each time it is taken off, it will last double the time than if a careless maid puts it away badly folded.

A cloth is often more creased than soiled, and when this is the case an iron will work wonders. The best thing to do, however, is to keep the cloth always in an old-fashioned screw press. Such a thing can often be picked up at a sale cheaply, will stand in a pantry or passage, and ensures a neat and fresh cloth at every meal.

GLASS AND CHINA

With regard to the choice of china, avoid gaudy colouring that will clash with the flowers; a simple pattern is always in good taste. In one of the illustrations white china of a good quality, with a plain band of dark blue, is used, and it is perhaps the most useful pattern for breakfast ware, as, being a stock pattern, single pieces can always be

replaced, which is a great advantage, for "accidents will happen in the best regulated families."

In the other illustration is shown a design of pale pink roses for those who prefer a more fanciful design than a band.

Fruit is fast becoming a recognised dish on our breakfast-tables, and it is a custom that is to be commended, for the Englishman as a rule eats far too little fruit and far too much meat. Fruit for breakfast should be arranged in glass dishes on some of its own leaves, or, failing these, vine-leaves or the leaves of the Portugal laurel, can be utilised with good effect.

Glass dishes for the fruit look far better than dessert-dishes that do not match the breakfast-service, a contrast being preferable to a bad match. Simplicity should be the keynote of the breakfast-table, and handsome table-centres should on no account be used. But a plain white linen centre is an improvement, either of drawn threadwork with a hemstitched border, or worked in a simple design in flax thread and finished with a scalloped edge.

Nothing in the way of a design should be attempted for the floral decoration. A tall vase of flowers, such as the phlox in the illustration, is as effective as anything, with a shower of creeper-trails hanging from the top of the vase. Sweet-peas, in their proper season, are chosen for the other table, and they are charming as a table decoration either mixed with the dainty gypsophila or with just their own foliage.

SERVING CEREAL FOOD

Porridge, hominy, and cereal foods should be very daintily served, or they are apt to look messy.

Such breakfast foods, when hot, should be in dark green or brown fireproof china receptacles. If cold, china jars used for jam or marmalade can be made to do service, and each member can help himself to grape nuts or other variety without untidiness.

A great saving of trouble and "passing," with its possible irritation (for most people like to be let alone at breakfast), is to provide a small toast rack for each person, and tiny salt, pepper, and mustard cruet between every two people. This plan in some houses is improved upon by giving to each a tiny teapot, milk, and sugar supply.

A revolving table in the centre is an excellent substitute for individual services. Such tables, or trays, on pivots can be obtained in china and wood at a cost of about 25s., and will hold small dishes of butter, preserves, and cruets, and other necessities of the breakfast-table.



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men
Woman's Who's Who
Etc., etc.

WOMAN'S WHO'S WHO

LADY HALLÉ

MANY honours have been secured by Lady Hallé, the famous violinist, since she made her London début sixty years ago. But that of which she is most proud is the distinctive title of "Violinist to the Queen," which Queen Alexandra conferred upon her eight years ago. Lady Hallé was about five years of age when she first began to study the violin, and in 1848 she made her first English appearance at the old Princess's Theatre, though at the time she was only ten years of age. The reception accorded to her on that occasion, she says, "was so warm and so

doubtful about taking the step," she once told the writer, "and eventually decided to trust to luck by spinning a coin on the question—heads to go to London and tails to remain in Australia. It came down heads, and I started on one of the luckiest ventures of my life." Her début in the metropolis, however, was characteristically modest. There were no flaring advertisements or newspaper puffs, but one or two critics were invited to be present to hear a "promising" artiste. Imagine their surprise when they found they were listening to one of the most beautiful voices ever heard. That was her first footing on the ladder of fame. "Who is this girl?" asked Queen Victoria. And added, "She has a beautiful voice, and is a true artiste."



Lady Hallé
 Elliot & Fry

kindly sympathetic that I have ever since felt at home and at ease with English audiences." As a matter of fact, Lady Hallé has for the last two years practically settled in London. For many years she resided in Berlin, but after the death of Joachim she decided to come to London, her decision being somewhat hastened on account of a very gracious letter she received from Queen Alexandra, who assured her that she would be very welcome in London. It is an interesting fact that, although Lady Hallé possesses several rare violins, she never plays in public on any but the Stradivarius which was presented to her as a joint gift from the Duke of Edinburgh and the Earls of Dudley and Hardwicke.

MADAME ADA CROSSLEY

MADAME ADA CROSSLEY, the famous contralto, only won success after a grim struggle. Like Madame Melba, she was born in Australia, and the turning-point came when the question of trying her luck in London presented itself for consideration. "I was very



Madame Ada Crossley
 Walter Barnet

MISS VIOLET VANBRUGH

THE father of Miss Violet Vanbrugh (who in private life is Mrs. Arthur Bouchier) was an Exeter clergyman. He was notable, however, for his broad-mindedness, and when his eldest daughter said she would like to go on the stage, he said that if she felt acting to be her vocation, he would raise no objection. Thus it came about that, with a small legacy of £50, which had been left to her, in her pocket, Miss Vanbrugh came to London. At the end of three months her money had gone, and she failed to secure an engagement. It was then that she met Miss Ellen Terry, with whom she stayed for a whole year. But even she would not help her to an engagement, saying firmly that she must make her own way. It was J. L. Toole who ultimately gave Miss Vanbrugh her first chance.



Miss Violet Vanbrugh
 Rotary Photo E.C.

MISS CHRISTABEL PANKHURST

No one can deny the courage with which Miss Christabel Pankhurst, the originator of the "fighting tactics," has forced the question of votes for women to the front. It was she



Miss Christabel Pankhurst
Caswell Smith

who helped her mother to found the Women's Social and Political Union. It was really the official refusal to admit her to the Bar, after taking her degree with honours at the Victoria University, Manchester, in 1905, as Bachelor of Laws, which made Miss Pankhurst determined to devote her time to the "Women's Rights" question. An

eloquent and polished speaker, she has every reason to feel proud of the success which has so far attended her strenuous fight.

THE DUCHESS OF BEDFORD

ALTHOUGH the quiet little village of Stockbridge, in Hampshire, claims the Duchess of Bedford as a native—for it was there that her Grace was born forty-five years ago—she lived for several years in India, her father being the Ven.

W. H. Tribe, Archdeacon of Lahore. It was while the Duke of Bedford, then Lord Herbrand Russell, was acting as A.D.C. to Lord Dufferin, Viceroy of India, that he first met Miss Tribe, and they were married in the same year. In spite of the fact that she is the wife of one of the richest peers in Great Britain, the duchess cares little for society. Occasionally she is seen at the Opera, and sometimes at Prince's Skating Rink. Sport and country life, however, are her great passions. Shooting and fishing are her favourite recreations, and that she knows how to handle both rod and gun effectively is evident from the fact that her shooting record for a day is 200 pheasants, while on one occasion she landed eighteen salmon weighing 200 pounds. Riding and driving, too, appeal to her very much. The duchess's town residence is in Belgrave Square, but she much prefers the delights and pleasures of Woburn Abbey.



The Duchess of Bedford
Lafayette

THE COUNTESS OF ABERDEEN

As a girl the Countess of Aberdeen interested herself largely in social questions of the day, and it was shortly after her marriage, in



The Countess of Aberdeen
London News Agency

1877, that she established the Onward and Upward Society, an association which began on a small scale among the servants and poor people belonging to her husband's estate in Aberdeenshire, and which ultimately spread until it had over 9,000 members throughout the world. Since those days the

countess has interested herself in many movements for the benefit of the masses, and she has endeared herself to the Irish people by the

practical manner in which she has helped to develop their home industries. The countess, like her husband, is a firm believer in children being taught some useful occupation, no matter what their station in life may be, and that is the reason why her son, Lord Haddo, was brought up to be a practical farmer, while her daughters are trained housekeepers who could dispense with a servant if necessary.

MRS MADELEINE RYLEY

MRS. MADELEINE RYLEY is a delightful and interesting woman, and the writer of over forty plays,

which include those delightful productions "Jedbury Junior" and "Mice and Men." The story of her career is a veritable romance of the stage. Until she was fourteen she acted as nurse to several brothers and sisters. But even at that early age the theatre fascinated her, and after her fourteenth birthday she succeeded in securing an engagement in the chorus of a musical play. Three years later she went to America, where for eighteen years she sang in operatic companies and played in comedy. Then, to while away the time on the long, tedious American railway journeys, she began to write lyrics and songs for the operas in which she was engaged, and magazine stories. Then she tried her hand at a play. The result was "Jedbury Junior," which was successfully produced at Terry's in 1896, after it had taken Mrs. Ryley three years to get it read, and four years to get it produced. In 1890 she married an American comedian, Mr. J. H. Ryley. Her leisure time she devotes to horse-riding and golf.



Mrs. Madeleine Ryley
Bassano

MISS MARIE TEMPEST

HER mother once told her that she could sing before she could talk, and it was her success as a singing student at the Royal Academy of Music which led her thoughts stagewards. It thus came about that at eighteen years of age she made her debut in a small part at the Comedy Theatre. That was in 1884, and until 1900 Miss Tempest devoted herself to musical comedy, her greatest successes, perhaps, being scored in such plays as "The Artist's Model," "The Geisha," and "San Toy." Though she excelled as a singer, however, she was pre-eminently an actress, and during the last ten years has demonstrated by her cleverness in such plays as "Becky Sharp," "Caste," "The Freedom of Suzanne," that her forte is real comedy. Beyond a fondness for Pekingese dogs, Miss Tempest confesses to no hobbies.



Miss Marie Tempest
Lallie Charles



QUEENS *of the* WORLD



No. 1.—Queen Mary of England

ON the stroke of midnight of April 26, 1867, in the room at Kensington Palace which had once been the nursery of Queen Victoria, the consort of King George V. was born. Her uncle, the Duke of Cambridge, who was in the palace at the time, placed it on record in his diary that the little girl was a "charming, healthy little child, with powerful lungs." How proud the mother—

Princess Mary Adelaide, Duchess of Teck—was of her daughter may be judged from the following delightful description which she wrote shortly after the child's birth:

"She really is as sweet and engaging a child as you can wish to see; full of life and fun, and playful as a kitten, with the deepest blue eyes imaginable; quantities of fair hair, a tiny rosebud of a mouth, a lovely complexion (pink and white), and a most perfect figure! In a word, a model of a baby!"

And yet Queen Mary once described herself as being "very naughty, very happy, and very uninteresting."

It is scarcely surprising that the Duchess was proud of her daughter. She was her first-born, and proved to be the only girl of the family, three boys being subsequently born to the Duchess.

Queen Mary's mother was singularly popular. As Princess Mary of Cambridge, her geniality, kindness of heart, and the deep

interest she took in the welfare of the masses, had endeared her to the public. This popularity was enormously enhanced, however, when she refused a diplomatic marriage with the Emperor of the French, and made a love match with Prince Francis of Teck, the only son of the then Duke Alexander of Württemberg.

The young Prince Francis of Teck came to England in 1866 to visit the late King Edward—then, of course, Prince of Wales—whom he had met on the Continent, and it was at a dinner at St. James's Palace that he first met the Princess Mary Adelaide. Four weeks later, while walking with her in Kew Gardens, near Kew Cottage, where she lived with her widowed mother, he proposed to the Princess, and was accepted. The wedding took place in Kew Church, after some sixteen weeks' acquaintance, and Queen Victoria was present at the ceremony.

As a rule Royalty marry

young, but the marriage of Queen Mary's mother was an exception, for the bride was thirty-three, and the bridegroom twenty-nine. It proved an ideal union, however, and the happiness of the couple was complete when their baby girl was born the following year. Two months after the birth the christening took place privately at Kensington Palace. Archbishop Longley, of Canterbury, officiated, and the little Princess received



Queen Mary

W. & D. Downey

the names of Victoria Mary Augusta Louisa Olga Pauline Claudine Agnes. Her mother, however, bestowed upon her the pretty abbreviation of "May." Nothing could have been more suitable to the English taste, and as "Princess May" she was always affectionately referred to by the public until her marriage.

Queen Mary's Childhood

Although born under the happiest of circumstances, and tended by a devoted mother, it seemed at one time that death would take the bonnie little girl, for shortly after the christening Princess May suffered an illness which, though short, was severe, and was the cause of much anxiety.

It was then thought advisable to remove the little Princess from Kensington, and White Lodge, Richmond—the property of Queen Victoria by inheritance—was lent to the Duke and Duchess for life by her late Majesty. Here the future Queen spent her childhood and youth, with her brothers as companions, quietly and simply—for the Duchess of Teck did not believe in much visiting and gaiety. "A child has quite enough to do," she said on one occasion, "to learn obedience, to attend to her lessons, and to grow, without too many parties and late hours, which take the freshness of childhood away, and the brightness and beauty from girlhood. There are too many grown-up children in the present day."

Like other girls who have the companionship of several brothers, little Princess May became somewhat "tomboyish," and a vivacious description of her high spirits and fondness for fun and frolic has been given by one of the gamekeepers of Richmond Park. "My word, what a bonnie girl she was," he says; "as full of fun as a young kitten! Many's the time she played rounders and hide-and-seek with my little kiddies, who are grown men and women now. She was no end of a romp. She'd fence with a bit of stick broken off from a tree, and whistle a tune as well as her brothers. I'll tell you another secret. She used to play cricket.

She'd first of all watch our boys play, and laugh and shout over the game; and when they'd gone, she'd bring her brothers along and get them to bowl to her.

"She made great pets of two of my dogs—a brown retriever, called Venus, and another one, called Bob, with four white legs. She could make them do anything. I wonder if she remembers them now?"

Dogs were always the favourite pets of Queen Mary, but she liked dolls equally as well. She became, under the guidance of her mother,

an accomplished needlewoman, and took the keenest delight in making delicate garments for the inhabitants of her dolls' house; and more than once she exhibited examples of embroidery and cross-stitching at the Exhibitions of the Home Arts and Industries at the Royal Albert Hall. Gardening, too, she became very fond of, and a little corner of the ground of White Lodge was handed over to her special care. Here she cultivated flowers, and great was her delight when her father wore one of her blossoms in his coat, and her mother allowed her to provide some for the table decorations.

The Duchess personally superintended and took the greatest interest in the education of her children. Indeed, her diary contains such entries as, "Heard May say her dates"; "Had May down to read the Psalms"; "Had tea in the nursery, and played geographical lotto," and so on.

Her Mother's Secretary

The sharp intellect of Princess May, therefore, quickly developed, and, without becoming precocious, the child made rapid strides in her education. At the age of eight she understood German and music (she was very musical); she studied under Signor (now Sir) Paolo Tosti. Her voice was a sweet soprano, though not powerful, and often she sang in the drawing-room of White Lodge. The Duchess allowed Princess May, as she grew up, to act as her secretary.

To be continued in Part 2 EVERY WOMAN'S
ENCYCLOPÆDIA



Princess Mary

Lafayette, Ltd.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

No. 1.—THE NATIONAL UNION OF WOMAN WORKERS

President for 1910, the Lady Laura Ridding

The Work of the Union—It Instigates Legislation—Guards the Welfare and Interest of Woman Workers—Deals with Matters of Education and Promotes Rescue Work—The Union also is a Section of a Vast International Organisation

THE OBJECTS of the National Union, as defined in its constitution, are :

1. To promote sympathy of thought and purpose among the women of Great Britain and Ireland.
2. To promote the social, civil, moral, and religious welfare of women.
3. To focus and redistribute information likely to be of service to women workers.
4. To federate women's organisations and to encourage and assist the formation of local councils and unions of women.

ORGANISATION OF THE UNION

The Union is organised in the interest of no one policy; and has no power over the organisations which constitute it; federated societies incur no responsibility on account of any action taken either by the council of the Union or by any other federated society.

The N.U.W.W. has forty-two branches in different parts of England and Scotland, the main object of the branches being to form a common centre for all women engaged in or interested in social, educational, philanthropic or religious work, and to promote sympathy and co-operation.

All societies working for the moral, mental, or physical well-being of women and children are invited to become affiliated to the nearest branch of the N.U.W.W. and to appoint representatives to serve on the local committee. In this way the various societies in a town are brought into touch with each other. This prevents overlapping both in religious and philanthropic work and also makes it possible for the N.U.W.W. to ascertain in what particular direction special help is needed which is not being given.

The local branch then endeavours to supply the deficiency. One branch, for instance, found that there was no health society in its town, and at once took steps to form one. Another that there was no

after-care of feeble-minded children on leaving school, and a branch of the National Association for the Feeble-Minded was quickly called into being. Every branch could probably give instances of overlapping prevented, co-operation brought about, and urgent needs supplied.

The work of the centre, under its executive committee, is chiefly carried on by means of sectional committees dealing with nearly all departments of women's work. The members of these committees consist of experts in the subjects dealt with and representatives of local branches. By this means the branches are kept in constant touch with the centre, receive from it expert information, and forward various local particulars which are invaluable to the committee when considering all sides of a subject.

THE LEGISLATION COMMITTEE studies all bills brought before Parliament affecting women and children, and on several occasions has been able to bring forward evidence which has led to the introduction of a new clause or the suppression of one detrimental to the persons for whose benefit the bill was drafted.

THE INDUSTRIAL COMMITTEE studies the conditions under which women and girls work and the legislation which has been enacted or is being suggested on their behalf.

During 1909 this committee invited the branches to take part in an inquiry into the

work of married women which the Women's Industrial Council was conducting.

They also appointed representatives to serve—(1) on a deputation to the London County Council, to urge the need for the registration of theatrical agencies; (2) on a deputation to the President of the Local Government Board and the Home Secretary, to urge the need for protecting employees at exhibitions; (3) on the joint committee to assist the Half-Time Council in London to raise the minimum school age up to fourteen



The Lady Laura Ridding
Photo, Ernest H. Mills

and to abolish all exemptions below that age, etc.

THE GIRLS' CLUB COMMITTEE consists chiefly of club leaders from various parts of London and the provinces. They are able to give each other most valuable information and assistance on club management. Inquiries come to the hon. secretary from all parts of England as to every department of club work.

A committee for promoting the PROVISION OF REST-ROOMS for women and girl employees in EXHIBITIONS in connection with one of the London exhibitions was formed in 1908 by representatives of various societies working for the welfare of girls. It proved a most inestimable boon, for, before the committee was formed and the rest-room opened, the girls had no place where they could rest during their times off, no free dressing-room accommodation, and the greater number of them were unable to obtain any food except at exhibition prices, which for many, owing to the low wages they received, were prohibitive.

Early in 1909 the N.U.W.W. was asked to take over the work and to extend it to other exhibitions as necessity arose. This it was decided to do.

A rest-room erected by the exhibition authorities and under the care of this committee was opened at the Japan-British Exhibition, and was much appreciated by the women employees.

A PREVENTIVE AND RESCUE COMMITTEE has been formed, which deals very efficiently with a difficult question. It is composed of representatives of various societies dealing with different branches of the work.

THE EDUCATION COMMITTEE watches over all matters connected with education, and has among its members representatives of important educational organisations, such as the National Union of Teachers, the Teachers' Guild of Great Britain and Ireland, the Association of Headmistresses, the Association of Teachers of Domestic Science, the Parents' National Educational Union, University Colleges, etc.

THE PUBLIC HEALTH COMMITTEE is one of the most recent of the committees formed, and will probably prove invaluable both in collecting and spreading information concerning public health. An epitome of the work done in Ireland and also by the York Health and Housing Association with regard to the care of phthisical patients has been sent to all branch representatives, asking them to co-operate with their municipal authorities in adopting those methods which they consider most suitable in their locality for arresting the progress of this disease.

A PUBLIC SERVICE COMMITTEE has been formed:

1. To study the administration of new Acts.
2. To bring to light defects in Acts affecting social welfare or in the administration of those Acts.

3. To bring to the notice of the sectional committees any legislative matter which may affect their work.

THE INTERNATIONAL ASPECT OF THE UNION

While the N.U.W.W. is all-embracing in Great Britain, it is itself but a part of a greater whole, "THE INTERNATIONAL COUNCIL OF WOMEN," which is a federation of national councils or unions of women formed in various countries for the promotion of unity and mutual understanding between all associations of women working for the common welfare of the community. The international council was organised in 1888, and has for its motto the Golden Rule.

This committee keeps in touch with the work of women in other countries, and supplies information to other national councils and to women visiting England from abroad.

THE WOMEN'S INDIA STUDY ASSOCIATION is a sectional committee of the N.U.W.W., and was established to promote sympathetic understanding between British and Indian women.

OBJECTS—(1) To serve as a bureau of information with regard to all work done by and for women in India; (2) To draw up courses of study and suggest books to those desirous of obtaining more information; and (3) to arrange lectures on matters connected with the aims of the association. It also arranges correspondence classes for the study of Indian languages, history, and literature. It aims especially at arousing interest on the part of English women who are looking forward to residence in India.

HOW TO BECOME A MEMBER

All women interested in religious, philanthropic and educational work are welcome as members of the N.U.W.W.

Subscribers of 5s. a year to the centre receive invitations to meetings in London and copies of the "Occasional Paper," which is issued three or four times a year, and gives information as to the work done by the sectional committees and branches.

Subscribers of 10s. receive in addition a copy of the N.U.W.W. handbook each year, containing full information of the work of the union. Subscriptions to local branches vary, but are not usually more than half-a-crown a year.

Among the societies of national importance, whose representatives serve on the Council of Women of Great Britain and Ireland (the governing body of the N.U.W.W.) are the Girls' Friendly Society, the Young Women's Christian Association, the Women's Local Government Society, the Charity Organisation Society, the Catholic Women's League, the Union of Jewish Women, etc.

Further information can be obtained from the Secretary, N.U.W.W., Parliament Mansions, Victoria Street, S.W.



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

• *Marriage*
Children
Landlords

• *Money Matters*
Servants
Pets

• *Employer's Liability*
Lodgers
Sanitation

• *Taxes*
Wills
Wife's Debts, etc., etc.

MARRIAGE LAW

MARRIAGE is a contract into which people under the age of twenty-one are capable of entering, and is the voluntary union for life of one man and one woman.

The Age of Consent

In order to establish a legal marriage the contracting parties must have reached the age of consent, which is fourteen in males and twelve in females. When both parties have arrived at the age of consent, the objections of parents and guardians will not be successful in setting the marriage aside if such objections are deferred until after the marriage has been celebrated. To prevent the union the parents or guardians must make their objections in time, during the publication of the banns or before the licence is granted. After the banns have been published a clergyman of the Church of England may solemnise a marriage between parties who are obviously under twenty-one years of age without the consent of their parents or guardians, provided that no notice of any objection on the part of such parents or guardians to the marriage is made either publicly in the church or notified to him privately. Although it is quite possible for young people under twenty-one years of age to get married without the consent of their parents or guardians, the general rule is that such consent should first be obtained before the marriage is celebrated.

Therefore, when parties under age go before a registrar or a surrogate in order to be married by certificate or licence, they will be required to satisfy the registrar that the consent of their parents has been obtained, or that there is nobody from whom such authority is necessary. And if the registrar has reason to doubt the truth of the assertion,

he is justified in demanding a written consent to the marriage from the parent or guardian, or in requiring the personal attendance of the parents of the party who is under age.

Misstatements

A person who is guilty of a false oath or fraud in procuring a marriage between a minor and himself is liable to forfeit all the property which accrues to him through the marriage.

For wilfully giving any false information for insertion in the marriage register, a person may be convicted of, and punished for, perjury. It is very important that every question should be answered correctly, although even a deliberate misstatement is less likely now to imperil the validity of the marriage than in bygone days, when it often proved fatal; if, however, a woman is unwilling to state her exact age, it is better for her to describe herself as of "full age," "about thirty," or "a minor," than to make a deliberate misstatement regarding it.

Anybody may hinder the grant of a certificate or a licence by lodging a caveat with the registrar, and paying a fee of five shillings. But the issue of a certificate may also be forbidden by any authorised person by writing the word "Forbidden" opposite the entry in the Marriage Notice Book, and subscribing his or her name, address, and authority.

When the minor is a widow or a widower, the consent of parents or guardians is not required.

Marriages may be contracted in any one of the following ways in England—*viz.*, after the publication of banns in church, with the registrar's certificate in church,

by special licence at any time or any place, or with the registrar's certificate or licence at the registrar's office.

Roman Catholics, Quakers, Jews, and other persons who are not members of the Church of England, who wish to be married in their own places of worship, must do so by certificate or licence, and by securing the attendance of the registrar.

Marriage by Banns

The usual and generally the cheapest way of getting married is by banns.

The minister is entitled to have seven days' notice in writing before publishing the banns, but may dispense with it when the parties are known to him.

The banns must be published on three several Sundays; in practice they are consecutive, although this is not absolutely necessary.

Residence in a parish since yesterday is quite sufficient to entitle a person to give notice as a parishioner for the publication of banns. If such notice is accepted without inquiry, then fifteen days' residence from the first to the last publication of the banns will entitle the parties to be married.

When the parties dwell in different parishes the banns must be published in each parish.

People who live in places which have no parish church must publish their banns in the adjoining parish.

If the marriage is not solemnised within three months, the banns must be republished.

The incumbent is entitled to "the accustomed fees," which vary according to circumstances, the position of the parties, the officiating clergyman, and the locality in which the church is situated. From two to five guineas would represent the fees for the average middle-class marriage, while the extreme poor pay a shilling for a copy of their "marriage lines."

A marriage by banns published under false names would be void if the mispublication was made to the knowledge of both parties; if, however, it was done in ignorance, or one party was innocent of the deception, it would probably be valid.

A marriage by licence under a false name in the absence of fraud may be valid, but if a licence was obtained in one name and

used for another person, the marriage would be void.

Foreign and Colonial Banns

The publication of banns abroad is not confined to the mere announcement of the intending marriage given from the pulpit of the parish churches of the contracting parties; in France, for example, the banns must be published at the town hall, not only of the contracting party, but also of that of the parent or guardian, whose consent is requisite for the lawful celebration of the marriage. In some parts of Germany publication is also made in the newspapers, not necessarily the local press.

In the Colonies, banns, as a general rule, must be published for three consecutive Sundays and during Divine Service; but in Nova Scotia the banns may be published at three several meetings on two or more Sundays. And in the North-West Territories banns must be proclaimed at least once in some religious assembly. In Jamaica no minister of religion who is not a marriage officer may publish banns, but ministers of religion may be appointed marriage officers for that purpose.

Licences

In each diocese the archbishop and bishops, through their officers and surrogates, grant ecclesiastical common licences which dispense with banns. Before the grant of such licence one of the parties must swear by affidavit that he or she has had his or her usual place of abode for fifteen days past in the parish. The residence must be a genuine residence, though not necessarily unbroken; to engage a room without occupying it would not be sufficient to justify a person in swearing to the fact of residence.

The cost of a common licence varies from £2 to £3. At the Vicar-General's Office, 3, Creed Lane, Ludgate Hill, E.C.; the Faculty Office, 23, Knight-riding Street, Doctor's Commons; and the Bishop of London's Office, at 1, Dean's Court, Doctor's Commons, the cost of a licence, inclusive of stamps, is £2 2s. 6d.; and may be obtained by one of the contracting parties between 10 a.m. and 4 p.m.; Saturdays, 10 a.m. to 2 p.m.

To be continued in Part 2 of EVERY WOMAN'S
ENCYCLOPÆDIA.

DEFINITION OF LEGAL WORDS USED

Age of Consent.—For males, 14; for females, 12.

Surrogate.—A deputy of an ecclesiastical judge, most commonly of a bishop or his chancellor, with power to issue marriage licences.

Caveat.—A process to stop procedure, a warning to a registrar not to proceed.

Accustomed Fees.—Fees to which the clergy are entitled for performing the marriage ceremony, and which must necessarily depend on the position of the parties, the situation of the church, and the style in which the ceremony is conducted.

Marriage Officer.—In the Colonies, either a minister of religion, as in Jamaica; a resident magistrate, as in Cape Colony; or a layman appointed for that purpose by the Governor of the Colony.

Infant.—A person of either sex under twenty-one years of age.

Parol.—By word of mouth, or by writing not under seal.

Adoptive Act.—One which in the first instance only applies to London, but which may be adopted by local authorities in other parts of the Kingdom. The Notification of Births Act is an instance in point, and parents should inquire from the medical officer if it applies to their district.

THE LAW AND THE SERVANT

Servants—Governesses—Servant or Partner?—Contracts—Married Women as Servants, etc.

THE master has the right to say not only what his servant shall do, but also the way in which the work shall be done. There are different kinds of servants. There are, for instance, domestic or menial servants; servants who are not menial, such as clerks, typists, shopmen and girls, actresses, and others; those engaged in husbandry and manufactures, such as labourers, workmen, and artisans; and, lastly, apprentices.

The governess who lives in the house, and is often treated worse than a servant, is not a menial servant; neither is a tutor or the housekeeper of a large hotel. Head-gardeners and huntsmen have been held to be menial servants. A contractor is not a servant, because his employer allows him to use his own judgment and does not direct him as to details; the contractor, therefore, and not the employer, is responsible for the acts of those acting under his orders. A corporation is not the master of the servants of a contractor. The servant of a foreman is the servant of the foreman's employer. Although a principal has the right to direct what the agent has to do, a person selling goods or obtaining orders on commission will generally be regarded as an agent and not as a clerk or servant.

Servant or Partner

A servant cannot be the partner of his master. A manager of a firm who received forty per cent. on the profits, and a cashier who received, in addition to a fixed salary, a percentage on the profits, but had no control over the management of the business, were held to be servants, not partners.

Servants as Tenants

The occupation of a house as apparent tenant, even for the purpose of carrying on business, does not necessarily alter the position of master and servant, or take away from the former his power of dismissing the latter. A servant who occupied a cottage rent free belonging to his master, and from whose wages an annual deduction was made in consequence, a shepherd receiving a weekly remuneration and a free cottage, and a labourer who received 2s. a week less wages on account of living rent free, have all been held not to be tenants.

The governor of a gaol residing outside the prison, the canon of a cathedral occupying a house which he himself repaired and with which the chapter could not interfere, and the occupiers of Hampton Court, provided they are rateable, have all been held to be tenants.

Who May Contract

Every person of full age may enter into a contract either as master or servant. To this rule appears to be only one exception—*viz.*, the relation between a barrister and his client. There is no record of a barrister suing his client for fees unpaid, or a litigant

his counsel for breach of a contract to appear for him.

There is nothing to prevent a servant from having two or more masters at the same time. A servant employed by a firm is equally the servant of each partner in the firm. A barrister's clerk has frequently half a dozen masters to serve, and is the servant of them all; and a commercial traveller who obtains orders for different firms is the servant of each of them. Where a servant of a firm receives directly contrary orders from two partners, he may obey either. A partner has implied authority to engage a servant on behalf of the firm.

Persons Under Disabilities

These include infants, married women, and lunatics. An infant—*i.e.*, a person under twenty-one—may be either a master or a servant, but the contract of hiring and service is voidable by him unless it can be shown to be for his benefit.

Before the Married Women's Property Act a married woman was incapable of entering into a contract of hiring or service either as mistress or servant, but now she may enter into such a contract independently of her husband. How far the act of a wife who has engaged servants is binding upon the husband depends upon their relations, and whether she could be said to be acting as his agent and with his assent in hiring domestics for the household. A female servant who marries must serve out her time, as her contract of service is not dissolved by her marriage; as a matter of practice, servants usually give notice to their employers of their intending marriage, and arrange to leave accordingly.

A contract of a lunatic is binding, unless the other party was aware of the unsoundness of mind of the lunatic at the time when the contract was made.

Corporations

All the higher class servants hired by a corporation must be appointed under seal, but the hiring of an inferior servant may be by parol. The appointment of a medical officer by guardians must be under seal; and so must the appointment of clerk to the master of a workhouse and a rate collector.

Agricultural Labourers

With regard to agricultural labourers, a general hiring is a hiring for a year, and a servant dismissed with good cause before the end of the year cannot recover any wages. A hiring for clothes, meat, and drink, with no mention of time, is a yearly hiring. If he served for a year it is strong presumptive evidence that he served under a yearly hiring. In the case of an agricultural labourer hired at so much a week with board and lodging it was held to be a weekly hiring.

*To be continued in Part 2 of EVERY WOMAN'S
ENCYCLOPÆDIA.*

LAW AND MONEY MATTERS

Money Paid Under Mistake

MONEY paid under a mistake of material facts is recoverable as money paid without consideration; a partner who, on dissolving partnership, paid his partner too much for his share, and who discovered his mistake later on, was allowed, in spite of his carelessness, to recover the amount paid in excess. But the person who receives money paid under a mistake of fact must not, through the mistake or misconduct of the payer, be placed in a worse position than if it had not been paid. A banker who honours the cheque of a customer who has overdrawn his account cannot recover the amount from the party to whom it has been paid. In such a case there is no mistake in reality, but only carelessness on the part of the cashier in not inquiring into the customer's account before payment.

Mistake on Both Sides

Where the mistake is mutual—that is, when both parties are acting on a misapprehension of facts, the contract is void, and money paid under it is recoverable; as, for instance, when a person attends an auction sale and bids for one lot under the impression that he is bidding for another.

Mistake of the Law

Money paid with a knowledge of all the facts, but under a mistake of the law, cannot be recovered; and so, too, money paid under compulsion of the law or threat of legal proceedings. If, therefore, a person is unable to produce a receipt for a bill which he knows he has paid, the tradesman can compel him to pay over again; but should he subsequently discover the original receipt which he had mislaid, an action against the tradesman for the recovery of his money will fail. The argument that there would be no end to litigation if everybody could have their cases tried over again when fresh evidence came to light, does not recommend itself as a sound one. In the instance given it is not equitable that the tradesman should be allowed to retain money twice paid over to him for the same article. There are, however, other cases that go to show that, however harshly the doctrine may apply, money paid under the pressure of legal process cannot be recovered.

Extortion and Overcharges

In order to get free of this doctrine it is necessary to show that a fraudulent use has been made of legal process, as when a foreigner, being arrested for an imaginary debt, paid a large sum for his release; or that the money has been obtained by extortion or overcharges under which people are forced to pay a larger sum than they intended to recover their goods; in all which cases an action for the recovery of the excess is maintainable.

Where a person parts with a portion of his property, acting in ignorance of a clear and elementary principle of law, he will be

relieved from the consequences of his mistake on the ground of a presumption that there has been fraud or undue influence of some kind. When the mistake arises on a doubtful point of law, a fair compromise will be upheld.

Officers of the Court

Where money has come under a mistake of law into the hands of an officer of the court, such as a trustee in bankruptcy or official liquidator, the court will compel its officer to repay the money.

Under Intimidation

Where a woman who attended an auction sale out of curiosity, and without making any bid, had an article knocked down to her for which she was compelled to pay before she was allowed to leave the sale-room, it was held that the auctioneer who conducted the proceedings was rightly convicted of larceny. A travelling grinder who extorted an excessive price from a woman by menaces for some knives which she had given him to grind was also convicted of stealing.

Ringling the Changes

The swindle called "ringing the changes," by which by a series of tricks a person, generally a barmaid, is fraudulently induced to pay over money without having received the proper change, is rightly punishable as theft.

Sovereign in Mistake for a Shilling

The person who receives a sovereign in mistake for a shilling, and, on discovering the mistake that has been made, determines to benefit by it, and fraudulently appropriates it to his own use, is guilty of stealing. If, however, the person who receives the wrong change does not find it out until later, when there is no opportunity of returning the money, no offence has been committed.

Mistake of Post-office Clerk

In a case where a clerk, referring to the wrong letter of advice, handed a depositor in the Post Office Savings Bank who intended to withdraw 10s., the sum of £8 16s. 10d., four judges held that the depositor who went off with the money could not be convicted of stealing; but eleven judges decided that he was guilty of larceny, though not on the same grounds.

An Irish Decision

The Irish Court of Criminal Appeal took a contrary view to the decision of the English Court of Crown Cases Reserved in a case where a man handed another a £10 note in mistake for an Irish £1 note, and held that the man who took the note thinking it was a £1 note, and, when he suddenly discovered the mistake, kept it without offering to restore the balance or return the original note to the man who had given it to him, could not be convicted of larceny.

CHILD LAW

Notification and Registration of Births—Certificate of Baptism—Vaccination, etc.

Notification of Births

THE birth of children in the Metropolis, or in localities where the Notification of Births Act has been adopted, must be notified, within thirty-six hours after the birth, to the Medical Officer of Health by the father of the child, if he is actually residing in the house, or by the doctor, or the midwife, or any person in attendance upon the mother within six hours after the birth. The provision applies to still-born children, and is in addition to, and not instead of, the existing duty of registering births. Any person failing to give notice renders himself liable to a penalty of twenty shillings, unless he satisfies the magistrate that he had reasonable grounds for believing that the notice had been given by some other person. This looks as if the father would escape the penalty by laying the blame on the nurse or the doctor, while either of the latter might excuse themselves at the expense of the other. It is really the duty of the midwife and the doctor to provide themselves with stamped and addressed postcards for notification purposes containing the form of notice, which the local authority will supply to them, without charge, upon their application.

Registration of Births

Within six weeks after the birth of the child information must be given to the registrar of births, deaths, and marriages. The duty of registering the child falls primarily on the father and the mother, but, failing them, it becomes the duty of the occupier of the house in which the child was born, or of the person in charge of the child, to give full particulars and sign the register. For failing to give information of the birth the parent renders himself liable to a penalty of forty shillings, and for registering or causing to be registered the birth of a child after three months the penalty is £10.

After the expiration of forty-two days the registrar may, in writing, require the attendance of any person who has neglected to register the birth of a child under a penalty of forty shillings.

Information respecting the finding of any new-born child must be given to the registrar within seven days after the discovery of the child so abandoned or exposed, by the person who finds it, or in whose charge it has been placed.

Alteration of Name

When a child is registered without being named, or is baptised in a different name from that entered in the register, or without being baptised has a different name given to it, the new name may be entered in the register upon production, to the registrar, of a certificate of baptism signed by the officiating clergyman, or a certificate, if not baptised, signed by the parents or guardian of the child; such certificate should be delivered

to the registrar within twelve months after the original entry has been made. There is no duty on the father of an illegitimate child to register the birth, but he may, if he chooses, register himself as the father.

Vaccination

It is the duty of the parent or other person having the custody of every child born in England to have it vaccinated within six months after its birth, and if the vaccination is unsuccessful it must be vaccinated again. The public vaccinator must visit the home of the child for the purpose of vaccinating it if required. Vaccination by a public vaccinator is not parochial relief. If the child is not vaccinated within four months after its birth, the public vaccinator, after twenty-four hours' notice to the parent, may visit the home of the child and offer to vaccinate it.

Vaccination Certificates

If the child is not in a fit and proper state to be successfully vaccinated, the public vaccinator or medical practitioner is to give a certificate to that effect, and renew the certificate every two months until the child is fit. If, after unsuccessfully vaccinating the child three times, the practitioner finds that the child is insusceptible of vaccination or has had the smallpox, he is to certify to that effect.

It is the duty of the vaccinator to transmit a certificate of successful vaccination within seven days to the registrar. No fee is chargeable by him for any certificate, nor for any vaccination done under his contract.

Conscientious Objectors

No parent or other person is liable to any penalty who within four months from the birth of the child makes a statutory declaration that he conscientiously believes that vaccination would be prejudicial to the health of the child, and within seven days after such declaration delivers or sends it by post to the vaccination officer of the district.

Concealment of Birth

The offence of concealment of birth relates to the desire to keep the world at large in ignorance of the birth, and not merely from a desire to escape the consequences of individual anger. There must be a concealment of the fact of birth, and that concealment must be carried out by the secret disposition of the dead body. The offence is an indictable one, punishable by imprisonment. The jury may acquit a person of child murder, but find the prisoner guilty of concealment of birth upon the same indictment if the facts admit of it. There can be concealment only when the dead body of the child is placed where it is not likely to be found. Leaving it in a street is not a concealment of birth, but an offence as a public nuisance.

Woman's Law Book will be continued in Part 2 of
EVERY WOMAN'S ENCYCLOPÆDIA.

LOVE SCENES IN PICTURES.—No. 1



"LOVE LOCKED OUT." By MRS. ANNA LEA MERRITT, A.R.E.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among thousands of other subjects:

*Famous Historical Love
Stories
Love Letters of Famous People
Love Scenes from Fiction*

*Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many
Climes*

*Proposals of Yesterday and
To-day
Elopements in Olden Days
Etc., etc.*

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 1—THE EMPRESS : JOSEPHINE

"You will be married to a man of fair complexion. A young Creole, whom you love, does not cease to think of you; you will never marry him, and you will make vain attempts to save his life, but his end will be unhappy. Your star promises you two marriages. Your first husband will be a man born in Martinique, but he will reside in Europe and wear a sword. A sad legal proceeding will separate you, and after many troubles he will perish tragically, leaving you a widow with two helpless children. Your second husband will be of European birth; without fortune, yet he will become famous; he will fill the world with his glory, and will subject many nations to his power. You will then become eminent, but many will forget your kindnesses, and, after astonishing the world, you will die a miserable woman."

Euphemia, the mulatto sage of Sannois, had spoken; the weird art of the necromancer had revealed and laid bare the most secret truths of the future.

JOSEPHINE'S CHARACTER

It was, perhaps, easy for the sage to prophesy, for to her dying day Josephine remained a fatalist. Power, wealth, fame—she sought them not. Together they sought her, and blindly she followed.

Josephine was not a great woman; she was not a clever woman; not even was she a beautiful woman; but some subtle fascination pervaded her whole nature. it still

pervades her memory, and it was this which made her life one long, inglorious triumph, and which laid prostrate before her feet an age rich in greatness, rich in wit, and rich in beauty.

Josephine was a bad woman, reckless and extravagant, the typical demi-mondaine of Imperial France. The historian tells us so. But she was also a most lovable and fascinating woman. As such the romancer cannot fail to find her. He proclaims her as a woman relatively good, the victim of a wicked city, a wicked country, and a wicked age. Josephine, however, drank deeply of the cup of life; she lived as it were upon the pulse of Europe, and Europe then was being racked with such a fever as it had never had before nor has had since.

HER CHILDHOOD

She was born on the Island of Martinique, June 23rd, 1763, on the day when the flag of France once again fluttered in the breezes above Sannois, and her parents, M. and Madame de la Pagerie, rejoiced to hear the victorious guns of la belle France booming in the harbour while their child was being born into the world.

Josephine was the wayward child of a precocious generation. At the age of ten she fell in love. It was no mere childish fancy, but a love which survived and wrecked her life, and which the environment of her youth alone made possible, for she was born and bred in a country where women develop

much more rapidly than in any other, and among the most voluptuous people upon earth. Her lover was also but a child. He was an Englishman, the son of exiled royalist parents, whose name still remains a mystery, and it is merely as William de K—that their son has been handed down to posterity. For three years the children loved each other in their island home, and then came the sorry day of parting.

Tearfully, and with pathetic anguish in their hearts, the children swore eternal vows of loyalty and love. Then William sailed, and a cruel fate strangled at its birth as delicate a tale of love as any idealist has yet conceived.

Josephine always cherished the memory of William, and he appears ever to have been true to his vows; his strength never wavered. Many months, however, elapsed before Josephine realised his loyalty; at the time she had good reason to regard him as a fickle, faithless swain. Madame de la Pagerie desired to see her daughter a more important woman than she would be as the wife of a penniless champion of the defeated Stuart cause; she had arranged another match for Josephine; she intercepted William's letters, and hoped that her daughter would forget.

HER FIRST MARRIAGE

Josephine, however, did not forget; but, because she was a fatalist, she bowed her head to the inevitable, and allowed herself to be married to a man whom she never even thought of loving. Before her wedding, William found her and pleaded with her long, but all in vain. It was too late; her course was marked out; she must follow it. And the lover of her youth departed a broken-hearted man.

"To die! Oh, what is it to die, now that I must give up the bright illusion which I have cherished from my very childhood? No, I shall never see her again, never again!" And he did not, although, when death already held her in his clutches, he came to visit Josephine at La Malmaison to say farewell. He had come too late, but her kindnesses he had not forgotten.

Josephine's first marriage, after the manner of such marriages, was eminently correct; it was solely a *mariage de convenance*; it was gross; it was horrible; it was very French; but to the respective parents "it was a consummation devoutly to be wished."

ALEXANDRE DE BEAUHARNAIS

Alexandre de Beauharnais was the son of the Marquis de Beauharnais, late Governor of Martinique; he was a young man of culture and of breeding; clever and ambitious; and, it seemed, destined ultimately to climb high up the ladder of success. Josephine, on the other hand, was a welcome asset to the Beauharnais ménage; she was rich—that was most important—and also she was

charming. The old marquis greeted his daughter-in-law with real enthusiasm; her wealth pleased him, and her fascinating naïveté won his heart.

At first, moreover, the gallant young vicomte was delighted with the country maiden whom he found to be his wife; she was a delicious novelty after the frail beauties of the capital. His parents doted on her, his fellow-officers admired her. This flattered him. Moreover, she was faithful to him, and a faithful wife in revolutionary France was an ideal he had never dreamed of realising. Yes, he almost loved her!

Josephine also, at first, was quite content; she was pleased with her new position; Paris was delightful after her humdrum life at Sannois; she loved gaiety, she loved luxury, she loved the delicate and priceless fruits of power. For power, however, as power, she cared not; but to her husband a thirst for power was the very *raison d'être* of life. He was for ever striving to advance, and for a wife he wanted one who would strive with him, a clever, scheming woman who was prepared to employ all the powers of seductive womanhood to pave his way.

Josephine, however, refused to become clever, refused to scheme, and, therefore, as was inevitable, Beauharnais grew weary of her, weary of his home, and once again rejoined the magic, brilliant circle of the Paris half-world, that wonderful collection of dazzling women who were ever plotting and ever scheming around the mysterious temples of place and power. Steadily he drifted downwards. In vain his parents implored; in vain M. de la Pagerie protested. Alexandre had grown weary of his wife; he hated his home, and added insult to injury. He accused her of infidelity, and once he dared even to deny the parentage of Hortense, Josephine's second child and his own image.

In 1788 he instituted legal proceedings against his wife, but even the Parlement de Paris was not insensible to justice, and the vicomte failed to win his case.

THE REVOLUTION

For his wife to live with him, however, was now impossible. She returned to Martinique, and there, amid the scenes of her childhood, made her home until at length the spectre of her husband, face to face with death, melted the image of his cruelty. His desperate and urgent plea for a reconciliation convulsed her with a wave of wifely feeling, and she hastened back to France to comfort or, perhaps, to save him.

The clouds of revolution now at last had burst. That gruesome tragedy, those two foul years of awful carnage, had begun, and France lay prostituted to the butchers' whims.

Alexandre, patriot though he declared himself to be, was too moderate in his views for men like Robespierre. In his veins, moreover, blue blood flowed; he was a noble, he was suspected, and on

July 23rd, 1794, the guillotine claimed him among the number of its victims.

Josephine escaped only by a miracle, and by adopting the lustful 'tenets of the "new religion." *Liberté, égalité, fraternité!* Never have three fair words been more degraded! Josephine, a defenceless woman, was at the mercy of the patriots. Her property, her all, were in their power. On men such as Hoche, Barras, and Tallien she depended for her very right to live; and live she must, for she loved life, and was shamelessly extravagant.

These men taught her how to live and how to gratify each of her fancy's fleet desires, and once she had learned the lesson, never could she forget it.

Love seemed to be dead in France. On every side brute passion exercised its ghastly sway. Josephine forgot the power of love and sentiment; and when she met Bonaparte, failed to understand the ardour of his passion; failed to realise that still a man could love in France and look to woman for a helpmate and a friend.

JOSEPHINE MEETS BONAPARTE

Her first meeting with "the little general" was delightfully dramatic. Bonaparte, as

Commandant of Paris, commanded that all Parisians should be disarmed. Paris demurred, but dared not disobey; and among those who came to deliver up their arms was Eugène de Beauharnais. He brought his only weapon, the sword of his dead father, whose memory he ardently revered. Bonaparte himself was a witness of the scene. He saw the boy's tears, understood and admired their meaning, and allowed Eugène to depart carrying his sword "by special permission of the commander himself."

On the following day the Vicomtesse de Beauharnais called in person on the general,

and thanked him for the favour. Bonaparte was inordinately flattered, and succumbed immediately—he who knew not the meaning of defeat—to the charm and fascination of the widow. He had seen Josephine, and he loved her!

Josephine recognised this and encouraged the general, not because she loved him, but because she realised his greatness, and saw in him a rising "star."

Bonaparte's letters proclaim the ardour of his wooing. They pulsate with passion. Indeed, at seven o'clock one morning, he wrote:

"My waking thoughts are all of thee. Your portrait and the remembrances of last night's delirium have robbed me of my senses of repose. Sweet and incomparable Josephine, what an extraordinary influence you have over my heart! Are you vexed? Did I see you sad? Are you ill at ease? My soul is broken with grief, and there is no rest for your lover. But there is more for me when, delivering ourselves up to the deep feelings which master me, I breathe upon your lips, upon our hearts a flame which burns me up. . . . *Mio dolce amor*, accept a thousand kisses, but give me none, for they fire my blood."

HER SECOND MARRIAGE

Ultimately, the marriage took place before a Paris registrar on March 9th, 1796, and Josephine found herself wedded to the greatest man the world has ever known, the most devout of husband-lovers.

But this was the man with whose affection she thought fit to play; the man whose love and whose esteem she threw away as worthless. One word, one glance, would have made him her slave for ever, would have bound him to her with a chain which even death could not have severed; but she refused to give it to him. In her the flame of pleasure had consumed the flame of love.



Napoleon's last farewell to Josephine
From the painting by Laslette J. Pott

She consented to follow her husband to Italy only because success had made him famous, and because, consumed with doubts and with suspicions, he had turned requests into commands.

But even then, when, weary after battle, recklessly he had deserted camp and army to greet her, he had occasion to write :

"I get to Milan ; I fling myself into your room ; I have left all in order to see you, to clasp you in my arms. . . . You were not there. You gad about the town amid junketings. . . . You care no longer for your Napoleon. A passing fancy made you love him ; your inconstancy now renders him indifferent to you. Used to perils, I know the remedy for weariness and the ills of life. The ill-luck that I now suffer is past my calculation ; I should not have to reckon with that. I shall be here till the evening of the 29th, but don't alter your plans. Have your fling of pleasure ; happiness was made for you. The whole world pleases itself to make you happy, but your husband—he alone is very, very unhappy."

Moreover, later, when as the conqueror of nations Bonaparte returned to Paris, Josephine would not forsake the charms of Italy to grace his triumph. Throughout the course of his Egyptian expedition, again, Bonaparte was in an anguish of fears and doubt. In his mind he saw the image of a faithless wife ; he could not blot it out. And that image, alas ! was not the mere fancy of a jealous brain.

THE DIVORCE

Josephine's fickleness now, as in the days of her widowhood, was merely a matter of policy. She loved life. For no man, for no ideal, would she make sacrifices. Her husband was hated by the Government ; it was more than doubtful if he would return safely from the East. At all cost, therefore, her own position must be made secure.

But Bonaparte did return, and his return is one of the most dramatic incidents in history.

When the news of his approach reached Paris, Josephine was dining with the Gohiers, her husband's bitterest enemies. Immediately she sprang from the table, summoned her carriage, and bade the postillions hasten with all speed to her house in the Rue de la Victoire. She hoped to get there first, but her husband had forestalled her, and when she arrived he was closeted in his study. He refused to see her, although

he would, as he himself declared, have given all his glory to know that she had been a faithful wife.

At length the tearful intercession of her children melted his heart, and he received his wife, a contrite woman. At last Josephine realised the splendour of Napoleon's passion and the greatness of his nature, and she loved him, but loved too late ; for although Napoleon forgave her everything, and had her crowned his empress, his faith had been shaken to its very roots. His eyes had been opened, and the end was now at hand.

NAPOLEON'S HEIR

To the emperor the need for an heir was imperative, and Josephine had borne him no son. He had a mission to fulfil, and must become the founder of a mighty dynasty to carry on his work and recivilise the world. On one side Napoleon saw glory, fame, and empire ; on the other, a faithless wife whom he adored. Between them he had to choose, and on December 14th, 1809, he published his decision.

"The political interests of my monarchy, the desires of my people, require that I should leave behind me heirs to occupy the throne upon which Providence has placed me. For years I have given up hope of children by my marriage with my well-beloved Josephine, and it is this fact, and this alone, which causes me to renounce her whom I love, believing that it is for the good of my country and my subjects. I have no cause for complaint ; on the contrary, I have nothing but kindness in my heart for her who for thirteen years has been my wife."

The Senate then annulled the act of marriage, and Josephine retired to La Malmaison, but carried with her the proud title, Empress Crowned.

In April, 1814, she heard the news of the Emperor's abdication. His downfall grieved her greatly, and on May 29th she breathed her last.

Some months later Napoleon sought out the physician who had watched her on her death-bed, and asked him what had caused her death.

"Sorrow," said the doctor, "and anxiety at your Majesty's fallen fortunes."

"Ah," replied Napoleon, "good Josephine ! So she spoke of me. Good woman ! She loved me truly."

Then he went to La Malmaison, and shut himself in the room where she had died whom he had loved.



LOVE-LETTERS OF FAMOUS PEOPLE

By LADY MARGARET SACKVILLE

ABÉLARD AND HÉLOÏSE

LOVE-LETTERS, when the personality of the writer is interesting enough to save them from monotony, must always possess a very strong attraction for the rest of mankind. All men fall in love, and like, therefore, to find their own, it may be inarticulate, emotions expressed as they would have them, or mirrored with perhaps greater intensity in the soul of another.

Love-letters to be of any value, however, must possess one all-embracing quality—they must be sincere. In ordinary letter-writing, sincerity is only one of the qualities demanded, but in love-letters it is everything. The love-letter must reflect the whole nature or nothing; it must reveal a soul in all its simplicity.

In writing love-letters there is no question of writing for an audience—a consideration which must, consciously or unconsciously, influence those who are speaking to the world at large.

To the writer of the love-letter there is no world except that which is contained in one person, and the idea that another might overhear the sentiments is merely horrible.

Love-letters are, at the same time, the most intimate and the most universal things that exist, and because of their sincerity all lovers find in them a true comment on their own experiences.

There are people who, when reading love-letters, have an uncomfortable sensation of guilt; they feel conscious of eavesdropping, and to them the publication of love-letters—at any rate, until a long time after the death of the writer—is like the violation and exhibition of the contents of a tomb.

There is much to be said from this point of view in an age little appreciative of secrecy and reserve, and only too ready to rend the veils of the most intimate sanctuaries, merely from curiosity, for the sole purpose of seeing what lies behind. The instinct which condemned the publication of the Browning letters was perhaps a right one. At any rate, a century must elapse before things so sensitive can be revealed without a shock to many.

LETTERS PASSIONATE AND TENDER

Love-letters, however, will afford fascinating reading so long as the world lasts, and so long as men and women are interested in each other. Women whose letters have become famous fall into two divisions—the passionate and the tender. To the first

belong Héloïse, Mlle. de Lespinasse, and George Sand; to the second, Dorothy Osborne, Elizabeth Browning, and Mrs. Carlyle. Which feel with most intensity or suffer most it is impossible to say. The former perhaps are the most dominating; the latter, with their wise gentleness, their humour, their essential gladness, are the most human. It is the difference between a dark mountain loch which the hill winds seldom leave at peace, and the clear, deep lake which is rarely ruffled and reflects green overhanging leaves and blue skies, the flowering rushes on its brink, the flight of a passing bird, and the mellow walls of some old house upon its bank.

LETTERS BY HÉLOÏSE

The letters of Héloïse, which are among the stormiest now under consideration, seem to have suffered considerably in translation. In the English rendering the fire of the original has waned into an amiable flame which could burn no one. Gréard's French translation, moreover, moves too stiffly; it is only from occasional passages that one can realise the force of that wild heart which belonged to Héloïse, who "loved the creature as the great saints loved God," and who found but little satisfaction for her passion upon earth.

The strange story of Abélard and Héloïse is too well known to need much comment—how Abélard, the seductive canon of Notre Dame, loved Héloïse, who refused to marry him for fear of injuring his career; how she became his mistress; how a child was born; and how, at her lover's insistence, she was married to him secretly; how Fulbert, her uncle, took a terrible revenge on Abélard; and how, afterwards, he persuaded Héloïse to join a religious order, whilst he himself became a monk. The story has been often told. It seems that Abélard's passion for Héloïse, at one time insatiate, cooled

at last to mere tenderness; whilst hers remained violent and unappeased until the very end. As abbess of the Convent of the Paracletan Order, founded by Abélard, she corresponded with him regularly, ostensibly on the rules and management of the order; but often her letters break off into fierce reminiscences

of the past, and reproach Abélard for his present negligence.

"You know, my beloved," she writes—"who does not?—all that I have lost in you. You know what deplorable stroke—the infamous



and public treachery of which you were the victim—severed me from the world at the same moment as you, and that what is incomparably my greatest grief is less the manner in which I lost than that I *have* lost you. But the greater the reason of my grief, the greater should be the remedies of comfort. At least, there is no one else; it is you, you alone, the cause of my suffering, who can comfort me. Sole object of my sorrow, it is you only who can give back joy to me or bring any relief. To you only is this a pressing duty, for all your wishes have been accomplished by me blindly, so far even that in nothing could I even slightly oppose you. I had the courage to lose myself at a word from you. I did more. Strange thing! My love turned to delirium; that which was the unique object of its fervour it sacrificed without the least hope of ever finding it again. At your command I put on another heart with another dress, thus proving that you were the sole master of my heart as well as of my body."

PASSIONATE LETTERS

And later, for his coldness had hurt her, she writes:

"Consider, I beseech you, what it is I ask—so small, so easy a thing. If your actual self is denied me, let the tenderness of your words—a letter costs you so little!—bring back to me the sweetness of your presence. How can I hope to find you generous in deeds when you are so sparing in words! Till now I thought I was safe in claiming consideration from you, since for you I have done everything—at your bidding withdrawing from the world. This is not my vocation; it is your will—yes, your will alone—that has cast my youth among these austerities. If this is nothing to you, see how vain my sacrifice will be. I have no reward to expect from God. I have not yet—let all bear witness—done anything for Him.

"When you went towards God, I followed. What do I say? I preceded you. As though you were troubled by the memory of Lot's wife, and the glance she cast behind her, you made me before you take the religious dress and vows. You chained me to God before you chained yourself. This mistrust of me, which till then you had never shown, filled me, I confess, with sorrow and shame—I, who at a word would, God knows, have preceded or followed you, without hesitation, into hell, because my heart was no longer

with me, but with you. And, more than ever to-day, if it is not with you it is nowhere; or, rather, it can be nowhere without you. But, I beseech you, let it be well in your keeping. And it will be if it finds you kind, if you return it love for love, little for much, words for deeds. Would to God, my beloved, you were less sure of my love, you would be more anxious! But the more I have done to render you secure, the more you neglect me to-day. Ah, remember what I have done, I entreat you, and how much you owe me!"

REPROACHES

In another letter she reproaches Abélard for speaking of his possible death:

"A heart weighed down by grief can never be calm; a spirit which is a prey to all sorrows cannot sincerely think of God. I beseech you do not hinder us in our accomplishment of those holy duties to which you have consecrated us. When a blow is inevitable, when it must bring with it immense sorrow, one must hope that it will be speedy, and not anticipate by useless fears those tortures which no human foresight may turn aside. It is this a poet has felt so well in his prayer, 'Let Thy punishments be suddenly accomplished! Let not the wit of man pierce the shadows of the future. Comfort our alarms with hope.'

"And yet, you lost, what hope remains for me? Why should I prolong a pilgrimage where, save in you, I have no comfort—where my one happiness is the knowledge that you are alive, since all other pleasure from you is forbidden me, and I am not even allowed to enjoy your presence, which sometimes, at least, might give me back to myself?"

A BEAUTIFUL LEGEND

This is Héloïse at her most passionate. But the letters are interrupted by long and tedious disquisitions concerning the order, and with these Abélard's answers are concerned. One cannot help wishing that the correspondence had taken place before their days of penitence. Now there are a few drops of pure wine to a great deal of water, and one is necessarily tantalised.

Abélard died in 1142, and Héloïse twenty years later. There is a beautiful legend that when Héloïse was laid in the same tomb the arms of Abélard opened to receive her. So that even death could not choke the faithful and tormenting flame which burned in the hearts of these two, who take rank among the great lovers of the world.





This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion

Missionaries

Zenana Missions

Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities

Great Charity Organisations

Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar

What to Make for Bazaars

Garden Bazaars, etc.

How to Manage a Sunday-school

WOMEN WORKERS IN THE CHURCH

By the Rev. REGINALD R. T. TALBOT, D.D., Canon Residentiary, BRISTOL CATHEDRAL

EVERY church has its own discipline in regard to woman's work in it and for it. The conditions under which a woman's work would be accepted, and the sphere assigned to her, would not be the same in all churches. But all churches, subject to their own interior discipline, welcome the work of women.

This is no other than the nature of the case demands. Christian Churches stand upon the acknowledged basis of belief in the Fatherhood of God and the brotherhood of mankind in Christ. A church cannot just barely maintain this as an academic proposition. It is constrained to apply it, to consider the needs of "all estates of men" in Christ's Church, and to try to put the principle of religion into practice. Women's service in the Church may be divided into paid and professional work, or unpaid and amateur work.

The terms are used without prejudice. They are simply designations of facts, and do not carry any valuation. The value of the work done is measured by its quality and not by its remuneration. The Church opens a large

field of employment to the paid worker.

SISTERHOODS are found in every branch of the Christian communion—they imply a common dwelling-place for women and a rule of life. The vows may be of lifelong obligation or for a set period. Maintenance is guaranteed. The work is done with the sanction of the church to which the Sisterhood belongs. The Sisters are engaged in the care of the sick, the recovery of fallen women,

the education of the young in its elementary and higher stages, the general care of the poor or of particular classes who need special help. Conventual life is not always maintained. Workers are detached at times from the communal centre for special service in connection with some particular church which employs them in its own work.

DEACONESSES and kindred groups of women, while they have a common training-place and headquarters in a particular institution, are attached to a given religious organisation for longer or shorter terms, and spend their lives here or there as they are appointed, doing the same sort of work as Sisters do at the



The Rev. Canon R. T. Talbot, D.D.
J. Russell & Sons

direction of the mission or church which employs them and pays them. Most British and Colonial dioceses have bodies of this kind attached to them.

The Salvation Army, the Church Army, and some other bodies use women largely in their religious and social work, and train them and put them in the way of maintenance.

In addition to this, nearly all religious organisations employ the paid service of nurses, parish visitors, or Bible women. There are also homes, refuges, and crèches (usually in connection with a religious body), where women serve in various capacities, and are paid for their work.

The pay is small and the work hard, but when a woman has the indispensable vocation no life could be more happy and more useful.

But the tale of woman's work in the Church is by no means exhausted. Every section of the Christian Church makes ample use of female ministry rendered voluntarily. Inside the Church women can and do act as churchwardens, as sacristans, and are often engaged in the instrumental and choral music. We shall in the remainder of this article describe in further detail what the amateur can do.

Such a person may find herself living in or near some centre of population. Here and there will be various churches with one or more paid workers, clerical or lay, who are called upon to minister to the varied needs of perhaps several thousands of men and women and children. Work of all sorts is required; but little more can be done than just to teach the principles of life to the few who come to church, and to do a little practical application. The fight is very unequal. On the one side, ignorance and apathy and vice are, it may be, firmly entrenched and established; on the other side are one or two officers of Christ's Church, but they have no standing and little following. There is no money to spend. The clergyman's function as a teacher, inspirer, organiser, is lost in the gulf of overwhelming drudgery. But at the last hour of need some women in the neighbourhood come to the rescue, and help to restore the lost ideal of a church.

One, maybe, is a girl of eighteen, just home from school. She wants to justify her education, she wants to have "a good time"; but also she would like to do "some good." She goes to the clergyman, or to his wife, perhaps, and, while confessing how little she knows, asks to be given something to do.

A young, inexperienced girl cannot be launched into the deep waters of social work, but there is not a little which she can safely do. It might work out like this. She will be introduced to a group of girls who are just past school age, a meeting-place will be provided, and two or three evenings a week our young amateur can both teach and learn. She will form the nucleus of what may develop in time into a girls' club.

Or take the case of a mother who is willing to make some time and use it in connection

with a church by getting into friendly touch with those who, like her, are mothers, but who have few opportunities and privileges.

How gladly the church will welcome her and provide her with all that is required, so that she can form a fellowship with other women on the basis of the common interest of motherhood. If it is true, as it certainly is, that a mother's influence counts for so much in the family life, just consider what a door of opportunity is opened in this way. Given a tactful, gracious woman, what encouragement she can give to women who only want encouragement to rise to great responsibilities, the claim of which would never have been realised but for her!

Here is another sphere of woman's work. Supposing twenty women are in touch with twenty families—here are nearly 2,000 souls linked up with the Church who otherwise would have been sheep without a shepherd. In this way the Church becomes a living reality in the district, and the throb of life is felt in the before-time inanimate parish. Or, again, there are the Sunday-schools, ranging from infants through every grade up to the adult Bible-classes; there are Bands of Hope, guilds, classes, and so on. Well, in every single instance there is work waiting to be done which some woman or girl can do—without a great expenditure of time—work by which she can create or continue extraordinary influence over the opening lives of young human beings.

There will be women who want to help the Church who cannot leave their home, but for such there are many opportunities within the homes. A working party can be organised to clothe those who need clothing, or to provide for an annual sale, the proceeds of which can be devoted to church work. Every parish will also afford facilities for those who do not feel called to work which is of a religious or ethical character.

Physical drill, nursing classes, ambulance classes, swimming classes, dramatic entertainments, concerts, savings banks, friendly visits to the sick or infirm, are just hints of the very varied shapes of service which a church needs and welcomes.

How can a start be made? Well, the simplest thing is to go to someone in charge of some church, settlement, or mission, and say: "Give me something which I can do." The rest will follow. And when you are engaged in some piece of work remember two things: (1) Work with as much care and fidelity as if you were paid for it, and work not in the spirit of patronage, but of loving service; (2) you and others are together working to fill up with detailed service the large outline of the otherwise unfulfilled possibilities of the Church in a given area. The measure of the welfare of the whole parish or district depends upon the loyal co-operation of all concerned. There must be one desire—the desire to secure the good of all by the unselfish service rendered by each worker. There must be as little room for self-praise as for petty rivalry.

THE WEST LONDON MISSION

"The Sisters of the People"—Their Organisation and Work—Care of Children—Clubs and other Institutions for Boys and Girls—The Guild of the Brave Poor Things—Rescue Work—Services in a Theatre

FEW of the efforts of the Wesleyan Church have been more successful than that of the West London Mission, which was founded by the Rev. Hugh Price Hughes in 1887.

The "Sisters of the People," that self-sacrificing band of workers called together by Mr. Hughes in his efforts to help the poor, are in very deed the sisters of the people amongst whom they live. They understand their lives, and realise that men and women are composed of body, soul, and spirit, and that it is impossible to minister to the one without knowledge of, and care for, the other two.

CARE OF CHILDREN

For children whose mothers are forced to go out to work a crèche is provided, where a mother can leave one child for 4d. a day (or two for 7d.) from 8 a.m. to 8 p.m.

Mr. P. W. Wilson, M.P., has declared that: "Here we have a piece of work which has added to the social experience of the State. It is probable that in future years the nursery school will have to be undertaken on broad national lines, but this possibility only emphasises the need for maintaining a crèche like that at Lincoln House, which has to serve as well as it can so large a population.

"It goes without saying that the crèche reaches the parents as well as the children. At Lincoln House there are classes and mothers' meetings, and a vast network of sympathetic agencies which would never have developed if it had not been for the central work.

"The crèche only costs £270 a year, and for this small sum about 200 young lives are yearly rescued physically, morally, and spiritually from the gutter. The life of a tiny child when its mother has to earn her living is one of the tragedies of modern civilisation. It feeds upon some dirty crust flung at it from a window, or is given a penny to buy what unsuitable food appeals to an unguided palate."

For older children there are *Guilds of Play and Handicrafts*. Here the children

learn both to play and to work, and study basket-making, carpentry, painting, etc., with enthusiasm.

CLUBS FOR BOYS AND GIRLS

Again, there are the *clubs* for boys and girls when they reach the most difficult age of all—the age when most care is needed, and, amongst the children of the people, least is given.

At fourteen the children leave school and begin life as wage-earners. In thousands of cases, in return for the money they pay for their keep they receive their freedom from any kind of home discipline. The Sisters of the People, however, do much to draw these unruly units together, and infuse into them a wonderful *esprit de corps*. It is said that "to conduct a mothers' meeting or a Bible-class is to enter on a vocation

hallowed by centuries of approval, but to meet five or six nights of the week with girls or boys on the common footing and comradeship of a club is to venture forth on the new and untried. The club is a revolutionary institution, because it is formed to meet the needs of a revolution which has taken place in the lives of its members.

"To the uninitiated the club programme consists of drilling one night, games another, a lecture or instructive reading on some evenings, wood-carving, sewing, and painting or Bible-class at other times, and so on, according to the circumstances of the case and the wishes of the leader

and her members. But that is merely a superficial view of it. It really consists—in early stages, at any rate—of an immense wrestle between the club leader and the members. During this process it is not unusual for the two combatants to stand apart awhile, and comment on mutual progress. Boys, in particular, who have a keen sense of humour, have been known to remark to their leader as follows: 'I am not saying that your method is not good, but we are not accustomed to it. If you will only stick to the work you may make something out of it in the end. There



A corner of the crèche which saves 200 children from the streets every year

has been good training on both sides, and we are angels to what we were.' The club leader, indeed, is 'trained' quite as much as the members, and it has yet to be proved that the most effective work has been done, not among the members, but the leaders and helpers.

In the *Girls' Clubs* the members can obtain recreation after their long day's work, as well as spiritual help. In addition, lectures are given to them on hygiene and other useful subjects."

THE GUILD OF THE BRAVE POOR THINGS

The Guild of the Brave Poor Things, which is now well known throughout the country, was formed by Sister Grace after reading "The Story of a Short Life," by Mrs. Ewing. All the members are in some way crippled, but all try to live up to the motto of the Guild, "*Lætus sorte mea*" ("Happy in my lot").

The West London Mission has done much good work in the cause of temperance. We

are told that "every Sister, whatever her department, is equally concerned with this problem"; that "while allowing for those differences of temperament and method which are so distinctive of the efforts of the Sisters, there is complete unanimity in their conclusions that to face the drink question from the purely negative standpoint is worse than useless. If the drink traffic is to be controlled by the State and the number of public-houses to be reduced, the State and the Temperance party and the churches between them must supply something else in their place." Such a conviction has characterised the efforts of the Sisters from the beginning, and has led to the concerts and happy evenings and goose clubs which in old days puzzled the pious. In every neighbourhood they have fought the traffic by providing attractions in its place."

In addition, the Mission organises *Mothers' Meetings, Sewing Meetings, Coal Clubs, Penny Banks, etc.*, and undertakes much district visiting. The district extends from Soho to Seymour Street and Charlton Street in the Euston Road.

One of the Mission nurses said: "We Mission nurses are specially privileged, because we have the whole Sisterhood behind us. Thus we not only nurse people, but find them work again after they have

recovered, through the other Sisters and their departments. We have often been enabled to set a whole family on its feet again, and to help its members in every possible way, morally and physically. A daughter whose health imperatively demands a holiday has been enabled to obtain it, and a son who has never been in the habit of attending a place of worship will go to one of our halls. When the father of a family dies we look after the widow and get the children into suitable homes." This is done by the *relief work* of the Sisterhood, which is conducted on very sound principles. A *Pension Fund* was started by the late Sister Edith. It is said by one who knew her that "perhaps no one ever loved and understood the deserving poor as she, or was wiser in aiding them in times of misfortune."

No work by women for women is more needed than *rescue work*, and here the Sisters of the People are up and doing. Their

experience is that they very rarely meet any English girls who have deliberately chosen to live the lives from which the Sisters desire to rescue them, and that most would gladly escape if they could. In Winchester House they find a way of escape. About fifty girls pass through this home each year, the large majority of whom, as a result of their time there,



IN THE CRÈCHE

The West London Mission provides for children whose mothers have to go out to work. Fourpence a day is charged for each child

are leading happy, useful lives. The Mission provides a *Home for the Dying*, St. Luke's House, which contains at present thirty-four beds and a child's cot. The number of applications far exceed the number of available beds. It is intended chiefly for the poor of London, although cases from the country are admitted under special circumstances. The existence of this home is not only an inestimable boon to the sufferers themselves, but it also enables those whose energies were absorbed in nursing them to continue their wage-earning occupations.

Those who wish to see what the Mission is doing for men should go to the Lyceum Theatre on any Sunday evening at 7 o'clock, and see that great building filled with a congregation of between 3,000 and 4,000.

Mrs. Price Hughes is indefatigable in carrying on her husband's work. She will be glad to give further information to anyone applying to her by letter at Lincoln House, Greek Street, Soho.

others learn dressmaking, spinning, weaving, bootmaking, cooking, laundry and house work; others work on the farm and learn dairy work, the care of animals, fowls, and flowers. In addition they make the material for their own clothing.

The establishment consists of five hundred persons, and all the food required is produced on the spot. Electricity, moreover, for lighting the convent is generated on the premises. All the work involved in attending to these matters is performed by the inmates.

When educated, the deaf and dumb girls and women return home, if they have homes. If not, their fate is sad indeed, because when they leave the convent as dressmakers, weavers, or lacemakers their lives are very lonely, for few, if any, are able to hold converse with them by signs.

A HOME FOR THE DEAF AND DUMB

After a time, therefore, it is only natural that they should want to return to the convent.

This, however, lack of accommodation makes impossible.

A great object of the nuns, therefore, is to build a self-supporting home where these poor creatures can come when they are unable to obtain work outside. All that is required is the money for the building, since there are enough workers to make it self-supporting.

Owing to the want of such a home, many deaf mutes who have left the convent well educated have forgotten all they learned, and their lives have ended in misery.

When the late Queen Victoria paid her last visit to Ireland, she was accompanied by their Royal Highnesses Princess Christian of Schleswig-Holstein, Princess Henry of Battenberg, the Queen of Spain—then a child—and the Princes Leopold and Maurice of Battenberg. The princesses and princes visited Cabra, accompanied by the Earl of Denbigh, and were so delighted with it that they went a second time, and expressed great interest and pleasure in all they saw.



Little Boys' School St. Mary's Dominican Convent

CONVENTS IN THE ARCHDIOCESE OF WESTMINSTER

Convent of Notre-Dame, 55, Tollington Park, London, N. Address: The Rev. Mother Superior.

Convent of the Daughters of the Cross, Cale Street, Chelsea, S.W. Address: The Superioress.

Convent of the Sacred Heart of Jesus, 212, Hammersmith Road, London, W. Address: Rev. Mother Superior.

St. Mary's Convent of the English Institute of the Blessed Virgin Mary, England's Lane, Hampstead, London, N.W.

Convent of the Sacred Heart, Walsworth Road, Hitchen, Herts. Address: Rev. Mother Superior.

Convent of St. Mary, Windhill, Bishop's Stortford.

Convent of Jesus and Mary, Willesden, London, N.W.

Convent of Jesus and Mary, 28, Park Avenue, Cricklewood, N.W. Address: Rev. Mother.

La Sagesse Convent of Our Lady, Golder's Green, London, N.W. Address: Rev. Mother.

Convent of the Assumption, 23, Kensington Square, London, W. Address: Rev. Mother.

Marist Convent, St. Peter's Lodge, 596, Fulham Road, London, S.W. Address: Rev. Mother, or Rt. Rev. Dr. Fenton.

Convent of the Immaculate Conception, Woodford, Essex. Address: Mother Superior.

St. Clare's College, Clacton-on-Sea. Address: The Rev. Mother.

Convent of Jesus and Mary, Saffron Walden, Essex.

Ursuline Convent, Brentwood, Essex. Address: Rev. Mother.

Ursuline Convent, Upton, Forest Gate, Essex. Address: Rev. Mother.

The Convent, Grey Friars, Colchester, Essex.

St. Michael's Convent, The Grange, North Finchley. Address: The Superioress.

St. Dominic's Convent, Harrow-on-the-Hill. Address: The Prioress.

St. Dominic's Convent, 1, Mutrix Road, Kilburn, London, N.W.

Convent of Our Lady of Sion, Chepstow Villas, London, W.; and 1, New West End, Hampstead, N.

Convent of Notre Dame de Sion, Eden Grove, Holloway, N. Address: Rev. Mother Superior.

Religious of the Society of Marie Reparatrice, Tower House, Chiswick, W. Address: The Superior.

Convent of the Holy Child Jesus, 11, 12, and 13, Cavendish Square, London, W. Address: Rev. Mother.

To be continued in Part 2 of EVERY WOMAN'S ENCYCLOPEDIA. The lists published will form a complete directory of convents.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on:

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

THE LADY ART STUDENT IN PARIS

By GLADYS BEATTIE CROZIER

To study art in Paris is, as a rule, a girl artist's highest ambition, and the change which has gradually but unmistakably crept over student life there during the last few years is probably traceable to the influx of English and American maidens with their genuine enthusiasm and feeling for art.

The *Quartier Latin*, as known to the immortal Trilby and her famous trio of companions, with its picturesque, tumble-down, vine-covered cafés crowded with curiously attired students of either sex and every nationality, seems practically to have ceased to exist. Trilby's prototype, clad in a duplicate of the historic regimental tunic, brass buttons, and with bare feet, would probably attract as much undesirable notice from the gamins of "Mont Parnasse," in the heart of the *Quartier*, to-day, as she would if she were to take a stroll at noon down Oxford Street or the Strand.

Picturesque rags are no longer to the fore, and now one meets no more exciting vision than an occasional shock of unkempt hair, the cherished possession of some Polish art student, a riotous yellow necktie, or a well-dressed but sandal-shod individual whose bare feet consort somewhat quaintly with clothes of English cut, and a high white linen collar.

In fact, as a young English artist has remarked, "it is no longer good form amongst the students to be unconventional." The young English girl who succeeds in completing her artistic training in the congenial atmosphere of Paris, and in spending a couple of years at one of the famous ateliers, engaged in systematic hard work under the immediate supervision of the first artists of the day, is fortunate indeed.

The expense of a feminine art student's life is inconsiderable. The best obtainable artistic tuition is cheap in Paris, and £100 a year with economy, £150 with comfort, and £200 with luxury, can be made to cover all expenses.

Every girl seeker after art or novelty, visiting Paris for the first time, will doubtless decide to make her headquarters at one of the reliable pensions in the *Quartier*, within easy reach of the atelier which she has decided to join—at least, for a time, and until she has gained sufficient personal knowledge of her companions and surroundings to make other plans.

Of these pensions, the *Villa des Dames*, in the *Rue Notre Dame des Champs*, is one of the most comfortable, though rather expensive, for a room, with good food and attendance, costs from £1 16s. to £2 8s. a week. At the Franco-English Guild, No. 6, *Rue de la Sorbonne*, all information may be obtained by intending students regarding the neighbouring art schools and studios. It is through the lady secretary of the guild that I can give two further addresses of residential homes, run by the Young Women's Christian Association, where ladies are made extremely comfortable—one at 5, *Rue de Turin*, and one at 93, *Boulevard St. Michel*. Here young girls studying alone in Paris would be quite safe and in good hands.

Many mothers prefer that their young daughters should not go alone to classes, and lady chaperons in charge of pupils are admitted to all the ateliers.

The list of schools of art is a long one. I append the scale of fees at the famous *Académie Julien*, which is a very representative one.



Lady students' friendly gathering
Discussing the Salon



A new student being initiated

ten francs for the loan of a painting stool and easel.

The course of instruction includes drawing and painting from the living model, sculpture, a course of instruction in costume and in water-colour painting, black-and-white drawing, sketching, and decorative composition.

There are also special Sunday classes for drawing from the costume model, and for sketching out of doors. The Luxembourg Gardens are a favourite spot on sunshiny mornings, when the shadiest spots are usually taken up by enthusiastic sketchers' easels.

Most of the big studios hold three "cours" a day. The first begins at eight o'clock and lasts till noon, the second lasts from one o'clock till five, and the third from seven till ten.

Few girls attempt to take all three, but many remain at the studio from 8 a.m. until 5 p.m., sending a messenger out to a neighbouring café for an attractive little meal.

At the Académie Julien five concours (exhibitions) are held each year. The first takes place in October, and continues throughout the last week of the four ensuing months.

The entries consist of (1) a portrait study, (2) a full-length figure of a woman, (3) a full-length figure of a man, (4) a torso of a woman, and (5) a torso of a man. These concours give endless opportunity for the criticism in which the soul of the student delights.

There are separate class-rooms in a separate building—the Académie Julien des Dames—for the young girl whose people do not wish her to

For the half day:—

	Francs	£	s.	d.
1 month ..	60	2	8	0
3 months ..	150	6	0	0
9 months ..	350	14	0	0
1 year ..	400	16	0	0

For a whole day, which includes a morning, afternoon, and evening class, the fees are as follows:

	Francs	£	s.	d.
1 month ..	100	4	0	0
3 months ..	250	10	0	0
6 months ..	400	16	0	0
9 months ..	600	24	0	0
1 year ..	700	28	0	0

The pupil, on first joining, must also pay a fee of



A dainty meal is done full justice to after the day's study

work side by side with the masculine students; but the concours are held for both sexes competing together, and there seems little doubt that it is a better plan for the serious older woman artist to join the bigger classes, where men and women work side by side, and where far wider and more varied criticism is obtainable than in the more restricted atmosphere of the art classes devoted to women's work alone.

Different professors visit the studios twice a week, when criticisms are made, and much valuable advice given. Exhibitions also are held each month, at which both the men's and the girls' work are shown, and medals and diplomas are awarded.

Very many well-known artists in Paris take private pupils, but comparatively few students avail themselves of the advantages of working constantly under the direct eye of the master, preferring for the most part the wider life of the schools.

A TINY APPARTEMENT

The more enterprising spirits amongst the girl students old enough to be capable of judging for themselves, after a few weeks spent at a pension, will sometimes club together in couples to take a tiny *appartement*—probably up in the roof—consisting of a big studio with a couple of tiny cupboard-like bedrooms attached. One may sometimes be found which comprises a wee bathroom and kitchen at a slightly additional cost.

The price of such an *appartement*, with the necessary furniture, runs from £1 12s. 6d. to £4 a month, but in an *appartement* at eight shillings a week there would only be bare room for one occupant.

The girl art student soon becomes a good cook, and many a dainty supper dish will she turn out with the help of a tiny stove or chafing dish, manipulated in a corner of the studio for the benefit of a stray guest.

Then the concierge of the flats in which her studio is situated is usually only too willing to add from five to fifteen francs a month to her income by calling the occupants, sweeping out the studio when necessary, lighting the fire each morning in winter and bringing up hot water, and perchance a steaming bowl of bread-and-milk or a tray of *café au lait* and new rolls for *petit déjeuner*.

For those who do not care to cater for themselves, or who grudge the time thus spent away from their work, the excellent *cafés* and creameries in the Boulevard Raspail, which runs through the heart of studio land, offer a pleasant and economical alternative.

Each *café* has a pleasant dining-room indoors for use in bad weather, and some of these have interesting souvenirs of artist customers. One famous *café* of the *Quartier* has its walls entirely decorated with scenes from the history of the "Queen of Hearts," whilst it also boasts of a delightful menu-card designed by a clever patron, depicting the excellence of the service, wines, and food in a highly amusing manner.

To the enthusiastic picture lover the art treasures of Paris—and especially of the Louvre—will prove an inexhaustible mine of pure enjoyment and a constant source of inspiration during leisure hours. On certain days during the week students are allowed to work there and to copy any special masterpiece which takes their fancy—from the "Primitives" of the Early Italian school to the dainty and frivolous Lancret and Watteaus.

Then, in the spring, no fewer than three separate *salons*—the *Salon des Artistes Internationaux*, the *Salon des Beaux Arts*, and the *Salon des Indépendants*—which between them contain examples of the artistic output of every imaginable school of painting, open wide their doors to myriads of picture gazers daily for the sum of a franc per head.

The beauties of the city itself, with its clear, sunshiny atmosphere, and splendidly proportioned buildings, beautiful statuary, and avenues of fine chestnut trees, serve as a source of constant inspiration to an artistic nature.

Examples of all that is best in modern art are to be found at the Luxembourg, which corresponds to our Tate Gallery. The treasures comprise a splendid collection of modern sculpture, and some of the military masterpieces of *Détaille*. His most wonderful conception of the winged horse and flying horseman, however, is perhaps his picture in the Paris Panthéon.

Pleasure is cheaply attainable in Paris, and for the music lover the Opera House and the Opéra Comique afford every opportunity of gratifying their tastes. Here some of the finest artists in the world can be heard at a quarter of the price charged for seats at Covent Garden.

HOLIDAY JAUNTS

Then, again, many a day of pure delight may be enjoyed by forming a little party of girl-student friends to go down the Seine in one of the delightful river steamboats. For a few pence one can travel by water to St. Cloud, where the delightful and beautifully kept gardens of the old palace still remain to form a national pleasure ground.

Another delightful day's excursion is to the Palace of Versailles, with its marvellous collection of pictures, or to Petit Trianon, which is close beside it. Here one can reconstruct a vision of Marie Antoinette in her happy youthful days, when she and her maids-of-honour played at being dairymaids or making hay with light-hearted abandon.

The markets of Paris, too, are a joy, and household shopping becomes a pleasure, for the market-woman delights in bargaining with the English "mademoiselle." With much gesticulation, she will sell a handful of cherries and a dozen strawberries for a few pence—to provide a varied dessert "just for one!"

This series dealing with Art Schools will be continued in Part 2 of EVERY WOMAN'S ENCYCLOPEDIA

FAMOUS BOOKS BY WOMEN

No. 1. JANE EYRE

By CHARLOTTE BRONTË

IN 1847, when "Vanity Fair" was coming out in serial numbers, there appeared a three-volume novel by an unknown author—Currer Bell. In a few weeks the critics were engaged in quite a warfare as to the merits and defects of the new book, "Jane Eyre." Some of them said the plot was loosely knit, many of the characters were absurd, and much of the dialogue was impossible. Others hailed it as a work of genius. Perhaps both were right. But wonder grew to amazement when it became known that this marvellous book was the work of a girl who had never lived outside her father's country parsonage in Yorkshire, or various schools at which she had been pupil or governess. Charlotte Brontë, although she lived in bleak, moorland surroundings, was the daughter of Celtic parents—an Irish father and a Cornish mother. That is where she got her fire from, and her delightful sense of fun. Some of her later books avoided the chief faults of "Jane Eyre," but they have never quite taken the place of that first work.

"Jane Eyre" is the story of a child who is left an orphan when an infant. She is brought up by a hard and unjust aunt, whose children are, one hopes and believes, quite impossible in their dreadful snobbishness, vanity, and dishonourable ways. This is how John Reed, aged fourteen, talks to his ten-year-old cousin, whom he addresses as "You rat":

"You are a dependent, mamma says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mamma's expense."

From this unhappy home Jane is sent to a charity school, where, although she suffers many hardships, she makes a great friend in Helen Burns, who is a faithful portrait of Charlotte Brontë's sister Maria. Much of the book, indeed, can be traced to real sources. Helen dies of consumption, and Jane's life becomes monotonous and quiet for eight years.

With the next stage of her life we enter on the real story of the book. Jane goes as

governess to the little ward of a rich man, Edward Rochester. He has a strange and gloomy character and appallingly bad manners; his conversation to his ward's governess is a series of brutalities alternating with fairly civil outpourings about himself. Here is a specimen of his compliments: "I don't mean to flatter you; if you are cast in a different mould to the majority it is no merit of yours; nature did it; and then, for what I yet know, you may be no better than the rest; you may have intolerable defects to counterbalance your few good points."

A man who praises in this wise

is not likely to be niggardly with his blame. What would have happened to any ordinary, insipid governess with such an employer it is hard to say. He would probably have knocked her downstairs at the end of the first week. But Jane fares very differently. The outstanding charm of this portion of the book is Jane's character, as it is revealed in her own narrative. She is so fearless with Mr. Rochester, so instant with the truth, so brimming with quiet humour; she is such a little mouse about the place—a kind of meek, tame mouse with the unbreakable



CHARLOTTE BRONTË

From the original by George Richmond, R.A.

spirit of a Luther in her; one realises so well why Rochester finds a sort of elfin quality in her; and with it all, she is so human, and not at all above teasing him when he has been too rude even for her humility, that one gets a personal affection for her. Before long she and Rochester are engaged.

Before this time a few little incidents have occurred which would have made a more ordinary governess rather nervous. The house occasionally rings with unaccountable "Ha, ha's!" and one night Mr. Rochester's bed is set alight, and Jane is only just in time to save his life. On another occasion a tremendous cry and scuffle in the top storey is heard in the dead of night, and Jane is sent for, and left locked up with a half-dead guest of the house, who has apparently been viciously stabbed, to bathe his wounds for two hours while Rochester goes for a surgeon.

These happenings are all put down to a sewing-maid who lives in the house and seems surrounded by mystery.

Not till Jane and Rochester are at the altar is the mystery explained. The "sewing-maid" is really the keeper of Rochester's lunatic Creole wife, a hopeless maniac. Her brother interrupts the wedding, and the party go back to the house, and Rochester shows Jane the horrible inmate to whom he is legally bound.

Jane is naturally stunned by such a revelation. All her hopes of happiness are dashed to the ground. She appears to feel but little resentment at Rochester's behaviour in planning a bigamous marriage with her; but when he tells her the whole story of his boyish marriage and its awful sequel she forgives him entirely. She has, indeed, other things to think about, for he implores her to stay with him, arguing that the animal-like creature upstairs is only his wife in law, not in reality, and that without Jane his whole life must go to ruin.

Jane has a hard struggle with herself. She longs to stay, to comfort him; she longs to stay, because she does not know whither his stormy, violent character will lead him if she forsakes him. It is this struggle which caused many over-prudish folk, in the squeamish mid-Victorian era, to call the book immoral. They thought Jane should have had no difficulty at all in leaving Rochester. But Jane is a real, human creature. She loves Rochester, and the glimpse of the wolfish thing upstairs, running on all fours and yelping, is not like the vision of a human being with a prior right to Rochester's care and love.

It is a struggle; but Jane goes, upheld by her certain knowledge of her duty. She steals away in the middle of the night, to avoid another interview with Rochester. Her scanty money she spends on a coach-fare to a distant part of the country. Then for three days she wanders, penniless and starving, on the Yorkshire moors, vainly asking for work in the villages. Death is very near when she meets with succour.

She is taken in by a young parson, St. John Rivers, and his two sisters, and nursed back to health. She becomes the village school-mistress, and for a time her life is tranquil, if dull. Then an amazing thing happens. An uncle in Madeira dies, and leaves her twenty thousand pounds, and with this good fortune comes the discovery that Rivers and his sisters are her first cousins!

A very happy time follows. She shares her fortune with her cousins, and they dwell together very comfortably for a time. It is not for long, however. St. John Rivers is of a cold, austere nature, with only one warmth in his heart. He feels a passionate vocation to be a missionary, and is going out to India. Jane strikes him as just the type of woman to help him in such work, possessing the necessary spirit, endurance, gentleness, and sympathy, and he proposes that she shall marry him and go out to Calcutta as his help-mate. In his frozen, controlled way the man is a fanatic, and although Jane refuses so cold-blooded a proposal as his, he pursues his wish with such relentless persistence, and urges it with so many arguments about the beauty of self-sacrifice, that one trembles lest Jane will give in at last.

She is afraid of it herself. They do not love each other; they must marry simply because social conventions forbid them to go to India together unwed; and Jane shrinks from this; but St. John has a great power in him, and late one night he is persuading and arguing, and has all but won a "Yes!" when Jane is saved by a voice, full of misery and longing, that cries through the quiet night: "Jane! Jane! Jane!" Rochester's voice!

"I am coming! Wait for me! Where are you?" cries Jane, rushing to the house-door. But there is silence. St. John has heard nothing.

Jane goes to her room, and, always quiet and decided, makes her preparations for a journey. She knows that Rochester is in need of her. She goes back to his home—to find it a blackened ruin. It has been burned to the ground, many months before, the mad wife perishing in spite of Rochester's efforts to save her, and he himself is blind, and has lost a hand. Of course, Jane goes to him, and the scenes of their reunion are the most touching in the book. The giant is maimed and weak; pity and help are intolerable to him—but not from Jane. He loves her to help him.

Here the book ends. An epilogue tells us that Rochester regains his sight and that everyone lives happy ever after. That is the bald story of "Jane Eyre." It is impossible to give any idea of the engrossing charm of the book. It deals with an old-fashioned society and an improbable plot; with some out-of-date manners, and some that were never in date, but it remains a famous book and a delightful one. Jane herself is a real friend to all who read her story; and the telling of the tale is the work of genius. Charlotte Brontë dipped her Yorkshire pen in magic Celtic ink.



WHERE TO STUDY MUSIC

THE ROYAL COLLEGE OF MUSIC

The Foundation of the Royal College at South Kensington, London—The Equipment, Accommodation, and Staff of the College—The Course of Tuition—Scholarships and other Benefits—The Institution of Alexandra House

THERE was a time when it was considered absolutely necessary for every girl to be taught music, whether she had any aptitude for it or no. That was in the days of "accomplishments," when the sign of a gentlewoman was that she painted a little, sang a little, played a little, embroidered a little, and, as a rule, did that little very badly.

The idea that education draws out what is in us, and can never put into us what is not there, seems only to have struck us comparatively recently. But when, after much thought, it occurred to us, we were quick to act upon it, and to-day it is rare to find a wretched child who has no ear and no feeling for music sitting at the piano practising its scales for hours.

As soon as this promiscuous education ceased, accommodation for individual talent became necessary. When a girl who loved music had no longer to bend over a drawing-board or an embroidery frame, she had all the more time in which to cultivate her gift, and accordingly facilities for doing so were greatly needed.

THE FOUNDATION OF THE ACADEMY

The Royal Academy of Music was opened in 1823, but it could not provide for the increasing number of musically inclined men and women who wanted first-rate instruction and a definite course of post-scholastic guidance. King Edward VII., then Prince of Wales, who always took a great interest in music, made the suggestion that another school was needed, and, at his instance

and through his exertions, the Royal College of Music at South Kensington came into being in 1883. The building was given by the late Sir C. J. Freaque, Bart. Eleven years later, its Royal founder opened with state ceremony, on behalf of Queen Victoria, the magnificent building in which the college is at present housed, in Prince Consort Road. The late Mr. Samson Fox, M.I.C.E., built the present college at a cost of £48,000.

The objects of the college, in the words of the original charter, are three.

"First, the advancement of the art of music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons, whether educated or not at the college, who on examination may prove themselves worthy of such distinctions and evidences of attainment.

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the art of music in the United Kingdom.

"Lastly, generally the encouragement and promotion of the cultivation of music as an art throughout our dominions."

THE ACCOMMODATION AND STAFF

Everything is done for the comfort of the four hundred odd students at the college. The building includes a rest room, where food can be obtained very cheaply. There are two gardens open to the students, and a magnificent concert hall which can seat a thousand



Royal College of Music South Kensington

Photo

J. Pong's & Co., Ltd.

people, and is, perhaps, the best-designed and most beautifully decorated in London. There are light and air all over the college, and a total absence of that depressing look which may be called "institutional." The class-rooms have good pictures on the walls, there is a library for the students, and a students' union, which gives charming "At Homes," indoors or out, as the case may be. There are separate staircases for the male and female students.

The staff of teachers is long and brilliant, and the subjects range over every form of musical education, and include operatic acting, elocution, deportment, stage dancing, and languages. The ordinary course consists of a principal subject, a secondary subject, and a number of paper-work classes and general classes. There is no limitation of age, and students must enter for at least three terms. The fees are extraordinarily low, considering what first-rate and comprehensive teaching they include.

There is an entrance fee of two guineas, and the tuition fee is twelve guineas a term for the ordinary course. After three years, there is a reduction per term, and in the junior department, for pupils under sixteen, the fee is only six guineas a term. There are extra fees for extra subjects, which are optional, and, in addition, there is a fee of five guineas for the examination which enables successful students to put the coveted letters A.R.C.M. after their names.

The pupils are divided into three sections: Students — those who are simply taking the ordinary course in the ordinary way; scholars—those who are enjoying one of the fifty-seven open scholarships or the eleven local scholarships; and exhibitioners, who have won one of the seven exhibitions.

In addition, many prizes are given annually, consisting either of musical instruments or medals. Many of those who enter for scholarships and exhibitions have not been trained at the college, but this does not prevent them from entering for one of these benefits, some of which give three years of free instruction, and all of which are valuable both intrinsically and professionally.

Each pupil stays in the class-room for an hour—that is, twenty minutes for a private lesson, and forty minutes listening to two other lessons.

COURSE OF INSTRUCTION

An intending student must obtain a form

of application, fill it up, and pay the entrance examination fee, and the first term's fee.

The entrance examination is fairly easy, consisting of questions in the rudiments of music, and the projected principal and secondary subjects. The object of it is merely to discover the exact stage of proficiency of the pupil. References and an undertaking to obey the rules must be given to the director before entering the college.

The usual course consists of two lessons weekly of one hour each, as described above, in the principal study. These lessons may be solo singing, violin, viola, 'cello, double bass, piano, organ, harp, or wind instrument. If theory or composition be the principal study, the lesson is an individual weekly one of half an hour.

One lesson weekly of one hour is given in one of the practical branches of music, such as piano accompaniment, or in languages, elocution, or composition. Then

there are weekly class lessons, one of each, in harmony, counter-point, sight singing (for singers), choral singing, ensemble playing, orchestral practice, and choir training, while frequent lectures are given, fully illustrated by voices or instruments.

A second principal study may be taken at an extra fee, and stage dancing, dramatic action, and deportment are also extra.

A feature which makes the college particularly attractive to people living in the country, who wish to send their daughters to a first-class musical

centre, is the existence of Alexandra House, on the opposite side of the road to the college, where fifty female pupils are housed.

For sixty guineas a year, a girl has a bedroom to herself, shares a sitting-room with one other pupil, and is well fed. She also has the use of a drawing-room, with library, gymnasium, practising rooms, and a concert-room. For £1 a term, her washing is done by a steam laundry; and for an extra half-crown, she has the use of a telephone. Alexandra House is under the patronage of Queen Alexandra, and its watchword is "Care and liberality." There is also an infirmary in which students are cared for by expert medical attendants.

This series will be continued in Part 2 of EVERY WOMAN'S ENCYCLOPÆDIA

The following are good firms for supplying materials mentioned in this Section: Messrs. The Artistic Photographic Co. (Pictures), The Fine Art Publishing Co. (Pictures).



The Library



WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include:

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens

The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England

Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

WHAT TO DO WITH A SMALL GARDEN

By THE HON. FRANCES WOLSELEY

Principal of Glynde School for Lady Gardeners in Sussex

Illustrations by Miss M. G. Campion

WHEN the logs upon the great parlour fire burn brightly some autumn evening, and work in the garden is at an end, because twilight comes early, who has not dreamed of the gardens that are to be?

Shadow gardens, maybe, where the strong sun hardly penetrates through densely woven trellis of honeysuckle, sweet-briar, or vines, where only quiet, pale-coloured flowers, white lilies, turquoise-blue anchusa, deep blue and light delphiniums are seen through small openings in the shadow house. Gardens such as these are for thought and contemplation.

Who has not also had wafted recollections of sweet-smelling stocks, white nicotiana, and longed to make a night garden of these and soft yellow evening primroses?

It is the fashion at present to own a week-end cottage, where friends from town, dwellers who take refuge from noise and dust, regain nerve power and happy contentment. How can we help them find surroundings congenial to Walt Whitman's song?

To breathe the air, how delicious!

I think heroic deeds were all conceived in the open air, and all free poems also,

I think I could stop here and do miracles.

Now I see the secret of the making of the best persons—

It is to grow in the open air, and sleep with the earth.

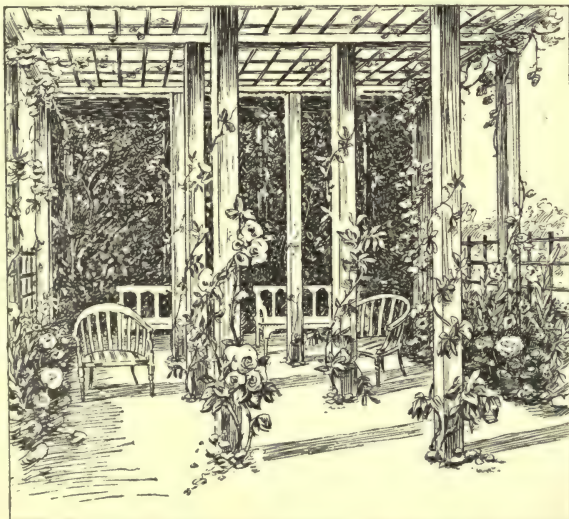
The efflux of the soul is happiness; there is happiness. I think it pervades the open air, waiting at all times;

Now it flows into us; we are rightly charged.

What more peaceful retreat can be offered

than a paved court adjoining one of the principal rooms of the house, shaded from powerful sun, protected partially from wind and rain?

A paved floor is suggested because in our uncertain climate it is the only one upon which it is possible to place chairs after rain. A small portion of the court may be roofed in for shelter from a violent storm, but the larger portion has only a square-mesh trellis, over which



A simple suggestion for a paved court, shaded from the sun and protected partially from wind and rain.

charming roses, honeysuckles, jasmines, and other creepers climb, and cast a light shade, without excluding the fresh country air.

Here the reader's attention may be drawn to many differences there are in wooden trellis-work. All so-called "rustic" work is to be avoided, as it gives a suburban appearance. The fox-coloured, red-brown varnish that one so often sees upon woodwork is an unbecoming background to pink roses. It is best either to have all woodwork creosoted—which preserves it from the weather, or to paint it with three coats of a colour in harmony with the house, and also one that forms a pleasing background to flowers.

If old pictures of gardens are studied, it will be found that at Versailles and in the formal gardens at Schwetzingen only the square-mesh trellis was used. We gain rest to the eye, for all the lines correspond to those of the upright posts that support the roof. A trellis with lines running so as to form a lozenge-shaped lattice is not reposeful.

This light trellis roof is supported upon stout, square uprights of wood, and here again it should be noted that square wooden posts are more in character with a house than round fir poles. The height and general proportions of the court will be decided only when the house itself is taken into consideration, for this roofed-in trellis loggia must be strictly in keeping with the adjacent building. It should appear to be a portion of it, and, if necessary, a four-foot-high wall of the same coloured stone or brick as the house can surround it, and the upright posts may rise upon this to the roof.

A small projecting ledge of tiles, slate, or bricks cemented over, would be a neat finish to the wall and would be serviceable for holding books, writing materials, or work, and here and there a little pot of thyme or basil would recall old Italian gardens. Green-faced potteryware dishes, or other quaint jars from France or Spain would be nice planted with pink carnations or yellow pansies. Any little touches of bright colour give the pleasing look of home, for we want the loggia to be an additional out-of-door room to our house. Should some of the sitting-room windows look into it, pleasant little surprises may be produced by planting a variety of flowering creepers upon the upright posts.

Do not select only those that flower in summer—have winter jasmine as well as the white summer one; winter-sweet and evergreen honeysuckle, *Kerria japonica* and passion flower for spring and summer. Arrange it so that winter, spring, and autumn

each has its representative. By this means the loggia will never be dull, and there will always be a bright piece of colour to attract the eye.

Then, too, arrange, if necessary, to have little openings, circular or oval, in the trellis that forms the sides, above the four-foot wall. Perhaps a distant vista of garden walk or border can be seen framed in this way; care must be taken not to expose too much upon the sunny south side; only give sufficient air and light for plants to thrive, and not too much to allow of glare or heat.

The floor of this arbour will be a garden, too, for it is not necessary to have the paving joined together like a road-pavement. If old, disused York slab is to be had, so arrange it that there are small chinks and holes between each stone. Fill these with good soil, and plant bright-faced pansies, blue and mauve aubrietia, white arabis, blue forget-me-nots, London pride, sedums and saxifrages, and any little plants, in short, that friends will send.

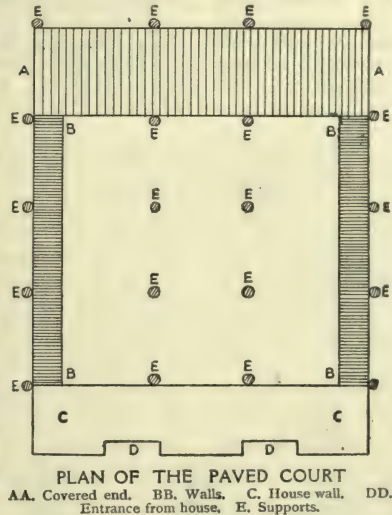
It is advisable to keep a large space in the centre somewhat free from plants, and this should be evenly paved, so that a table for meals and chairs can stand ready for use at any time. The surrounding corners of the loggia, which are not necessarily required in this way, may have flower-beds one or two feet wide, and these may be planted irregularly with a succession of sweet-smelling flowers. A group of madonna lilies will look lovely in one corner of it, perhaps a carpet of polyanthus near by, some tall yellow evening primroses, a few tobacco plants, and

many other favourites will find a happy home.

Provided no large trees overshadow or rob the good soil with their distant roots, these plants will revel in the semi-shade and protection given by the loggia.

In Sussex there is a picturesque paved garden which might be copied and improved upon. It belongs to some quaint old almshouses, and for many years the old people had tended favourite flowers in it, and each had a plot set apart for sowing annuals. Originally all were arranged in orderly little squares and oblongs, and round these was an ordinary earth path.

Here flourished sunflowers, love-in-a-mist, *eschscholtzia*, *mignonette*, sweet-peas. When, exactly, the change took place is not known, but with the demolition of an ancient building near by, the governors became possessed of innumerable pieces of Horsham slab, which had previously been used as roofing tiles; these were laid all over the almshouse garden, regardless of much-loved



flower-beds. Whether the change was made from the point of view of economy in the upkeep of the gardens, or whether it was done for the prevention of rheumatism in the old people, by enabling them to walk about on dry ground, is not known. Whatever the motive was, the present result is original and delightful.

In spite of a hard fight and struggle for existence, sweet sultan, wallflowers, sun-flowers, and sweet-peas have managed to sow themselves and come up in between the chinks and cracks of the slabs of stone. They fought their way at first, but now the almshouse people help them, and each year little packets of seed are bought and dropped into the holes between the stones. The effect is wonderfully picturesque, for flowers look their best springing up irregularly with this soft grey-blue background.

This idea, somewhat modified, might be adopted for a children's playground and garden plot. So often little ugly, neglected beds are seen, cut out of a damp, dark shrubbery, possibly surrounded by hedges or high trees. Children are expected to amuse themselves here, and make flowers grow, but the results are usually disappointing. Nothing will flourish if robbed of food

by larger beings, and the big elms or yews take all nourishment from the children's garden. Here, too, the paths are a source of trouble, for wet earth is apt to soil clothes, and gravel is tiresome when you kneel upon it, and holes in stockings are the natural consequence.

A paved court in a sunny aspect, with a few mounds of good soil let in here and there, would give pleasure and would prevent many a cold. Certainly, flower-beds would look their best, instead of being little brown heaps of disappointment. Those who are interested in this subject will find it well described, with plans and drawings, by Miss Rose Haig Thomas in a book called "Stone Gardens." She has made a careful study of the subject. All the following little plants are mentioned by her as suitable to the chinks in paving-stones, and their names are added as being possibly less well known than the plants mentioned at the beginning of this article. The experiment may be made first with the commoner kinds of rock plants, and when these are firmly established the following may be added: *Gentians*, *lithospermum prostratum*, the annual *phacelia campanularia*, also *saxifraga oppositifolia*, tufts of *lychnis*, *erinus alpinus*, *myosotis rupicola*.

WINDOW-BOX PLANTS FOR AUTUMN AND WINTER

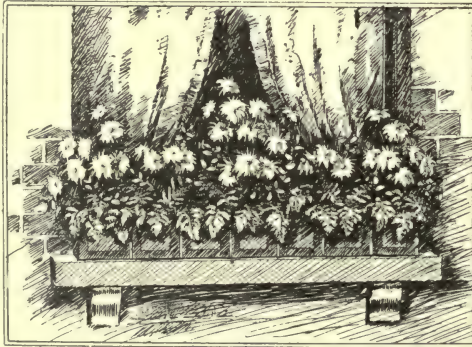
By EDITH WEBSTER, F.R.H.S.

WHY is it that window-boxes are invariably left neglected and empty for nearly half the year? This, too, at the particular period of the year when something is wanted to relieve the dull monotony of rows and rows of houses with closely drawn blinds, and the general look of desertion which meets the eye in so many directions. And what is really worse than empty flower-

they are required again in the spring, and so avoid the damage which damp and exposure naturally cause. Then they will come up again clean and bright for the spring and summer seasons.

The green and variegated euonymus, and some *Aucuba vera*, with their clusters of red berries, will last through the whole winter until they can be replaced by the

spring or summer plants. The green and golden privet is also a most useful evergreen for window-boxes, the golden variety being most effective. A row of these placed at the back of the box, with a row of *solanum* (winter cherry) in the front, or red China asters, make a really bright filling for boxes, and can replace the geraniums, etc., which have faded in the early autumn. When



A neat and simple window-box for a town house

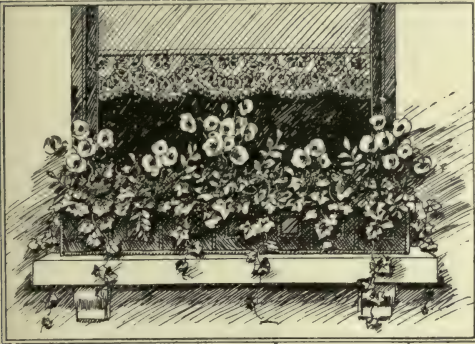
Some people are under the impression that there are no suitable plants that will live out of doors through the winter except heavy, dark laurels or yew; and the latter are objected to by some persons as having the superstitious credit of being unlucky; but a row of the former, although better than nothing, does little to relieve the sabbreness of the house in the dull and dreary winter days. If it is not possible to have the boxes filled and looked after during this period, they had better be taken down, emptied of the mould, etc., and stored away in the basement until

the asters have done flowering, a row of short euonymus can be planted in their stead.

Another autumn arrangement is to use yellow to bronze chrysanthemums at the back of the box, with a tall *cryptomeria* or juniper at each corner, and *solanum* in the front; the red-coloured berries tone very well with the autumn-tinted shades of the chrysanthemums. Another suitable

combination of plants is physalis (Cape gooseberry) mixed with silver euonymus, which is very showy with its larger leaf, and a row of asplenium ferns, all of which will last and look well until the frost appears, when they can be replaced by the hardy winter evergreens and berries, or dwarf variegated holly-bushes can be used instead of the shrubs mentioned.

Then there is the white-leaved periwinkle and the veronicas, which can also be requisitioned as substitutes or accessories.



Small-leaved ivy hanging out of the box

It is sometimes thought that any outdoor plants, whether in window-boxes or on balconies or terraces, in tubs or stone vases, do not require regular attention in watering during the winter months, but this is a mistaken notion. It is necessary to watch the weather, and occasionally to feel if the earth or mould below the surface is kept moist, and not to allow it to become too dry. There are many days of constant high and strong winds which dry up the surface moisture of the pots or tubs. All houses facing the north or east necessarily require that the window-boxes should be more often looked after and watered. From these directions much rain does not fall, and, even when it does, the plants in these aspects get very little natural watering.

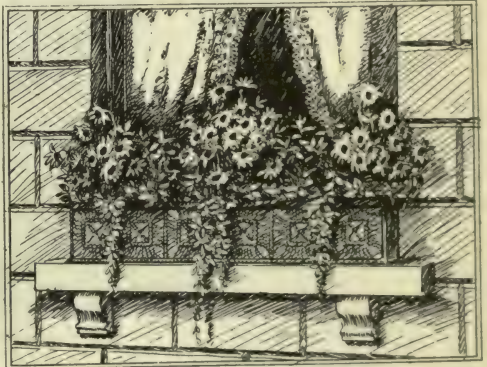
In country towns and villages a much greater variety of combination and changes can be effected, for the owners are generally on the spot to superintend the arrangements, and to make suggestions. Besides, the gardener would have a natural desire and interest in keeping the window-boxes nicely and well filled whilst the family, and probably guests, too, were in residence. In rural districts it is not considered so necessary to maintain such symmetrical lines and quite the rigid neatness which have to be observed in town.

For instance, the variegated small-leaved ivy looks charming hanging out of the box, with a row of any of the berried shrubs standing up behind. For quite a cottage arrangement we might suggest the ivy alone, allowing it to trail on the top, with perhaps a plant or two of solanum. Where economy has to be considered, these can be replaced by a few berberis plants, which, with their

tinted foliage, give a pleasing effect. Then again, laurustinus, with its pinky-white flower, furnishes another pretty change in the autumn. Where strict neatness is preferred, this can be obtained by carefully arranging a compact row of green and variegated box, placed alternately, and backed by some good plants of barberry. This can be made to suit the purpose admirably.

As in everything to do with plants and flowers a look ahead is not only advisable, but necessary, so with window-box decorations there is work to be done in the autumn in anticipation of the coming winter months and the early spring. Bulbs should be planted, but they need not interfere with the use of other plants, for they can be buried in the earth between the plants in the same boxes. Snowdrops, crocuses, and the double jonquils all give such pleasure, and especially in town, where there is no garden to appreciate and enjoy. In the country it is a good plan to have two zinc linings for each box, so that whilst the one is doing duty for the dull months of the year, the other one is being prepared with bulbs—and kept in a cold frame—so that when in bloom the whole can be placed in the position of the other lining, which has then done its duty, and so save the trouble of re-planting the bulbs, as you have only to lift out the old lining bodily and replace it with the other, already flowering and complete in itself.

It is quite possible, with care and attention, to grow plants in window-boxes in the basement of houses, as well as in flats, and even down an area, or in a back yard or so-called back garden, by those who have to live where the outlook is somewhat cheerless



A pretty arrangement of trailing plants

and dreary. Much pleasure can be derived from so doing. The humblest cottager need not be without these rays of comfort. In addition to the pleasant sight of the bright, growing plants there is also the interest of watching their progress in life.

More care and attention is required to rear flowers under such conditions, for they do not receive the benefits of Nature's aid in the way of fresh air, light, and sunshine which are to be enjoyed under more favourable surroundings

NOVEMBER WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.

Things to be Done in the Flower, Fruit, and Vegetable Gardens—How to Trench, and Why—Planting and Re-planting—Greenhouse and Conservatory Work

THE FLOWER GARDEN

Although October is the orthodox month for making fresh herbaceous borders, yet it is naturally desired to prolong the season of flowers as much as possible, and drastic treatment, therefore, will be deferred until November in many gardens.

TRENCHING

Trenching should be carried out in November with great thoroughness. All plants will be lifted and heeled in—*i.e.*, their roots laid under soil in a spare plot. A trench 18 inches wide is then marked out across the border, and the soil in it dug out to a depth of 2 feet and removed to the farther end of the border, or to a spare piece of ground.

If the lower depth is found to be light and poor, this should be merely turned over and not removed. Any rubble, etc., which is free for disposal in the garden can be laid at the bottom of the trench for drainage. On the top of this, place the dying greenery of the perennials lifted, and cover it with a thick layer of well-decayed farmyard manure. Turn in the adjoining width of soil; add a layer of leaf mould and some good phosphatic fertiliser containing lime. Basic slag is excellent and inexpensive for the purpose. Bone meal should be substituted on chalky soils.

Next dig out the second width, and place it on top of the first. After the trench has been turned in it should be well sprinkled with some reliable soil fumigant. The process of trenching is continued from end to end, and the last trench filled in with the soil from the first. If the ground treated is in an exhausted state, some good fibrous loam—*i.e.*, top-spit of an old pasture—should be obtained and worked in near the surface.

The why and wherefore of trenching is a subject large enough for a lengthy treatise. The following facts, however, may be mentioned here:

1. The soil is a living thing, containing bacterial organisms acting upon substances which cannot otherwise become available for plant food. In other words, the soil cannot become fertile without the agency of both.

2. The bacteria can only do their work when proper conditions of aeration, warmth, and moisture are present. Moreover, lime and other substances must be present for their nutriment.

3. Such conditions of aeration, etc., and of nourishment, are made possible only through the opening and turning over of the soil. This object is best obtained by trenching deeply all uncultivated ground, and by continuing the process during seasons of growth, with surface cultivation—*i.e.*, by the use of fork and hoe.

RE-PLANTING BORDERS

In re-planting borders, most of the perennials will need dividing. Cut the coarser growers into pieces with a spade or large knife, and pull the more tender ones gently apart. Discard

altogether woody centres of Michaelmas daisy roots, etc. Give plenty of room in re-planting, and arrange for bold clumps and masses, usually of not less than three specimens. Be careful to place most of the taller plants towards the back of border, unless, of course, it is a bed with a path on either side.

Lilies should be introduced freely in borders of perennials, and left for years to come to perfection. It is advisable for this reason that the bulbs should be planted rather deeply. Cover with sand when putting in. Many lilies, it should be remembered, are better for being protected against the hot summer sun by plants with tall foliage.

May-flowering tulips should be planted in November. Seedling wallflowers, Canterbury bells, double daisies, and sweet-williams, also carnations from layers, may be placed in their permanent quarters during mild weather. In cold, wet districts, however, planting is best deferred until spring. The choicer among edging plants prefer sand, and should not be planted in heavy soils where a cold, wet clay predominates. Many of them, however, will stand a better chance of getting established if they are planted in the spring.

Keep the lawn well swept and rolled, and do any re-turfing necessary, also alterations in flower-beds and walks. Unless the season is unusually mild and wet, grass-cutting will from now be discontinued.

FLOWERING SHRUBS

Flowering shrubs also will be planted in November. Town-dwellers should replace some of their "ever-greens" with the charming deciduous subjects which make a garden so beautiful. Among such shrubs may be mentioned the following: Weigela, Deutzia, Buddleia, Hibiscus, Persian lilac, Dogwood, scarlet Ribes, Guelder rose, Kerria japonica, Brooms (white and yellow), Philadelphus, Bladder senna, Mock orange, and Rhododendrons. Evergreen trees and shrubs, as well as those which are deciduous, may be shifted during the present month. Any half-hardy shrubs, also half-hardy herbaceous plants, should be lifted before severe frosts arrive. Dahlias and cannas, and the corms of gladioli also

should be lifted and dried. Continue planting late bulbs, such as anemone, ranunculus, hyacinthus candicans, ixias, etc., and, when necessary, protect with loose litter or bracken leaves.

THE FRUIT GARDEN

This is the best month for planting fruit trees. The ground should be prepared by trenching at least 2 feet deep, and allowed to settle before planting. In every case dig out a hole of sufficient depth, and wider than the spread of all the roots after cutting off clean any thick, woody ones, or such as are crooked or broken.

Hold the stem of tree upright at centre of the



Philadelphus fantasia
Copyright Veitch

hole, and work the finest soil gently around the roots, afterwards filling in and treading firmly, so that no holes are left underneath.

When the work is finished, the collar—*i.e.*, the point at which stem joins root—should be just below the surface.

All "standard" trees, and such bushes as seem to require it, should be supported with a stout stake, driven in *before* planting is concluded, so as to injure roots as little as possible. Spread a layer of manure over the ground after planting.

The figure shows a gooseberry-bush, trained in palmate or gridiron form, "mulched" in this way. This form of training allows plenty of air and sunshine to play about the branches. The largest shoots of the trees may be slightly shortened at planting-time.

Wall fruit-trees will be untied, the walls washed, and the trees re-trained.

Cuttings of apples, pears, etc., should be inserted this month. These must not exceed a foot in length, and should be taken off the lower portion of a shoot springing from an older one, and, where possible, having a portion of the old wood attached.

Insert the cuttings, three-quarters of their length and 4 inches apart, in sandy, well-prepared soil, and tread the ground down firmly. This last detail should be attended to whenever the ground is disturbed by frosts.

The principles laid down above apply with equal force to rose-trees and other shrubs.

Any fruit-trees which have become rank or unfruitful must be root-pruned. This is done by digging out a serviceable trench, chopping off woody tap-roots, and adding good soil to encourage surface fibres. It should be remembered that the smaller and finer roots really feed a tree or plant; the woody portion serves only as an anchor.

THE VEGETABLE GARDEN

Jerusalem artichokes will be dug during this month. Other root crops, such as turnips and beetroots, should be lifted and stored. Globe artichokes which have been cut down should be covered with leaves or litter.

Asparagus must also be cut down, and the beds cleaned. Clear all vegetable plots which have been cropped, and keep all growing crops clean and free from slugs.

Seakale and rhubarb should be covered for forcing.

In very warm localities, peas and beans may be sown, with lettuce or radishes between. Potatoes may be set in a sheltered border; but early vegetables can be grown with much success under glass only.

THE CONSERVATORY

At this time of year the conservatory should be able to compensate for the increasing dullness out of doors.

Chrysanthemums, begonias, camellias, crinums, gladioli, mesembryanthemum conspicuum, and salvias should be in full bloom; also cinerarias

and cyclamens, Scarborough lilies, tuberoses, abutilons, Chinese primulas, pelargoniums, epiphyllums, and such orchids as *Odontoglossum crispum* and *Oncidium Forbesii*.

One or two uncommon plants for the conservatory, distinguished by *pink* flowers, are the following: *Luculia gratissima*, *Bredia hirsuta*, and *Centropogon Lucyanus*. The last is a hybrid of French origin, and is very pretty for hanging baskets. *Daphne odora* Mazelii is also uncommon and attractive.

Much more frequent use might be made of permanent climbers in conservatory decoration. Such plants include *Hoya*, *Clerodendron*, *Thunbergia*, *Solanum*, *Bougainvillea*, *Bignonia*, *Aristolochia*, and *Habrothamnus Newellii*. The handsome seed-vessels of the Cup-and-saucer plant (*Cobaea scandens*) are highly decorative in autumn and winter.

Watering should now be done in the morning, and sparingly in dull weather. If mildew appears, dust at once with flower of sulphur.

THE GREENHOUSE

In the cool greenhouse—minimum temperature to aim at, 45° Fahr.—successive batches can be brought on of chrysanthemums, winter-flowering begonias, perpetual carnations, etc. These can be followed by early Roman hyacinths and other Dutch bulbs. Summer-flowering

heaths and kindred "American" plants will need keeping as cool as possible.

Where more heat is available, many early-flowering shrubs and roses may be forced, starting them slowly, however. *Spiraea confusa*, *Thunbergias*, *Prunus sinensis*, *flor. pleno*, lilacs, deutzias, Azaleas, *Philadelphus*, and *Viburnums* can be treated in the same way; as also can such flowers as Solomon's seal, lily-of-the-valley, bleeding heart, and *Astilbe japonica*.

FRAMES AND PITS

Christmas roses should be planted in frames with plenty of soil. This is a far better plan than leaving them out of doors, where the snowy flowers soon become splashed or smutted.

Give some mild stimulant twice weekly to bouvardias and cinerarias whose flower-spikes are coming on.

Violets must have plenty of air, also lately-rooted bulbs

and lilies. The lights should be removed from frames of rooted cuttings on all mild and open days.

Put stakes to pots of mignonette. Auriculas must be watered carefully.

Frames should be protected from frost by a packing of straw or leaves. See that all glass is in a perfectly watertight condition.

During wet weather, the inside painting of glass-houses can be done, woodwork and tools repaired, mowing-machines taken to pieces and thoroughly cleaned, fresh labelling attended to, stakes bundled, etc. Plans can also be made for rotation of crops, and for fresh planting or other improvements next year.



Gridiron or palmate-trained gooseberry
Copyright Veitch



WOMAN'S RECREATIONS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* gives instruction and practical information on every kind of recreation

The *Chief Authorities* on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the *Encyclopædia* is completed, the section will form a standard reference library on woman's recreation.

SPORTS:

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

HOBBIES:

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

PASTIMES:

Card Games
Palmistry
Fortune Telling by Cards

HOLIDAYS:

Caravanning
Camping
Travelling
Cycling, etc., etc.

HOCKEY FOR GIRLS

By PERCY LONGHURST

V.-P. National Amateur Wrestling Association, Author of "Wrestling," "Jiu Jitsu." Official Referee, Olympic Games, 1908.

Hockey as a Game for Girls—Its Increasing Popularity—The Necessary Outfit and Clothes—Some of the Rules—The Hockey Association

FOR those enjoying good health and possessed of fairly robust physique there are many delightful out-of-door pastimes, but of them all hockey is far the most popular—and deservedly so. It provides the most healthy and enjoyable exercise, and combines these with all the benefits to be derived from team play. It is a valuable exercise for girls and an exhilarating recreation, but, because it is a strenuous game, the above reservation is desirable.

In the women's colleges in America hockey is very largely played, but no student is permitted to enter a team until she has been medically certified as fit.

In 1898 there were fifty-seven ladies' hockey clubs affiliated to the governing body; six years later there were 300, an incontestable proof of the extraordinary grip on public favour the game has obtained. These latter figures do not include the countless girls' school hockey clubs.

Viewed solely as an exercise, hockey is of the greatest value; it tends to invigorate the circulation, develop increased lung power, strengthen the heart, and, by strengthening the muscles of the back, to aid in the acquiring of that graceful carriage of the body which is never associated with physical weakness. Beyond all doubt is it that the

game has exercised a very beneficial influence upon the health of the womanhood of the country.

THE NECESSARY EQUIPMENT

There are now so many ladies' hockey clubs that introduction for membership is a matter of no great difficulty, but before discussing the game, and how it is played, it is well to consider the requisites for playing. A suitable stick is of great importance. Between the stick in use when the game was introduced and that of to-day there is a world of difference. One matter must be guarded against—the purchasing of a stick of inconvenient length and weight. Except these be suitable one's play will inevitably suffer.

Each stick must be no thicker than will enable it to pass through a two-inch ring, and its weight must not exceed twenty-eight ounces. Except a player be of more than average physical strength, a lighter stick than the permitted maximum is advisable. In the matter of price one can pay anything up to 15s. or 21s., but half-a-guinea will buy a stick of quite as good quality as any player needs to have. Sticks—the blades at least—will wear out, and though a leather boot or shoe may be used, no one will be content

to use only a single stick during her hockey career, and the high-priced article plays no better than one of the price mentioned.

Shin-guards are seldom worn by good players, except such as act as goalkeepers, and then not so much for the sake of protection of the limbs from blows as that the wearing of them enables the custodian more efficiently to defend her goal from vigorous shots.

In the matter of footgear some have a preference for shoes, alleging that greater speed in running is possible. This may be so, but boots are recommended.

Hockey is a game requiring an immense amount of running about, sudden checks in running, and the quick turning at awkward angles. By the wearing of boots the ankle is strengthened and safeguarded against a disagreeable twist or sprain that may result in an unpleasantly prolonged rest. *Boots must not be spiked.*

A blouse, or shirt, and a skirt of not too great weight and fulness around the hem is the correct costume. *The skirt must be at least eight inches from the ground, and even if shortened a little more there will be lessened impediment to running.* Serge is a good material, if it be not too heavy.

The different associations have their own colours, which all players are required to wear. Those of All-England are white blouse, scarlet skirt and belt, and a badge of three roses. The Northern ladies favour white shirt and tie, navy skirt and cross belt. The Midland Association colours are grey skirt, white shirt, scarlet tie and hat-band; the shirt and hat-band bear a scarlet and white badge. In the west the uniform is white blouse, blue skirt, scarlet brassard, with badge on right arm, scarlet waist-band and long scarlet tie. The badge is cross-hockey sticks with letter W. The Southern Association requires green skirt and tie

and white shirt; while that of East Anglia has fixed upon brown shirt and skirt, white collars and cuffs, and brown and white tie.

Most players prefer to be bareheaded, but in any case, *sailor or other hard-brimmed hats are not permissible, nor may hatpins be worn.*

RULES AND REGULATIONS

A team consists of eleven players—five forwards, three half-backs, two backs, and a goalkeeper; this formation is not, however, compulsory. A few hints on the game will be of interest to would-be players.

A goal is scored when the ball is driven between the goal-posts. The ball may be caught with the hand, but must be immediately dropped, or stopped by the foot—to be at once withdrawn afterwards; but it may not be carried or thrown or kicked, or moved in any way except with the stick. Infraction



After the opening bully

Short and General

of these rules calls for a penalty. *The same is demanded should a player, at the completion or beginning of a stroke bring any part of her stick above the shoulders.*

Hockey is frequently denounced as a rough game, but the rules are all against roughness. *Tripping or pushing of any kind is forbidden, as is the pushing of oneself between a player and the ball, or any such form of obstruction; nor is hooking or striking at an opponent's stick permitted.*

Generally speaking, the ball should be hit along the ground, and "undercutting" is prohibited; but the scoop stroke is permitted (except when a free hit is given), and the ball may be struck while in the air, providing the striker does not give "sticks." A free hit to the opposing side is the usual penalty for rule breaking.

When played according to the rules, and in the proper spirit, there is nothing rough or dangerous in the game, and objections on this head have no real foundation. But a

player must be fit and strong, for she has to continually be on the move, and the regulation period for each "half" is thirty-five minutes, while the ground is, or should be, 100 yards in length, and 55 yards in width.

The novice's difficulty is off-side; the seasoned player's commonest fault over-



Breaking through the defence

Short and General

anxiety to score, particularly if she be a wing forward, when the temptation, on getting the ball, is strong to race down the side line and endeavour to shoot a goal on her own account, although the proper play would be to shoot back to a fellow-player in the centre.

Though the forwards have a sufficiently

busy time, the place on the field that gives the hardest work, the most running about, the greatest care for the exercise of self-control (to avoid off-side) is that of the half-back. She must follow up to back up her forwards in attack, be ready to intercept any return shot that may get past them, and when they are driven back headlong by a vigorous attack, should the ball be carried past the half-back line, it is her place to speed towards her own goal and strive to check the rush. And always to be careful to avoid touching the ball until it has been touched or played by an opponent, should it be sent onward by one of her own backs or the goalkeeper, unless there be at least three of her opponents nearer to their own goal-line than she is. If not, then she will be off-side, for which the penalty of a free hit is given. This off-side rule applies to all of the players. No player, however, can be off-side in her own half of the ground, nor if an opponent last touched or played the ball.

Well played, hockey is a most attractive game to watch. The ball is continuously changing its locality and direction, and it is one of the fastest and most open games ever instituted.

To quote all the rules governing the game would require more space than is available in this article. Most of the important rules have been referred to, such as those relating to the stick, the dress required, team constitution, method of using the stick, and conduct towards opposing players. The following regulations may, however, be mentioned.

The goal-posts must be four yards apart, and the cross-bar seven feet from the ground, and a net must be fixed behind each goal. The ball used shall be an ordinary leather cricket-ball painted white.

Fifteen yards in front of each goal a half-circular chalk-line is described, joining the goal-line on either side of the post. The

space enclosed is the "striking circle," and the ball must be struck from within this circle for a goal to be scored, even though otherwise it may pass between the posts.

The game is started by two opposing players bullying—i.e., striking at the ball from the middle of the centre-line, which is to be chalked.

Infractions of rules inside the circles are punished by a free hit if the attacking side be in fault, and by a penalty "bully" or "corner" if the defenders have been guilty.

When free hits are taken no player must be within five yards of the striker.

Should the ball pass over the side line, it is brought into play by being bowled or rolled back in any direction the roller-in may choose. She must be of the side opposing that last touching the ball previously.

Unfair rolling-in is penalised.

If the ball be sent over the goal-line without scoring, it is bullied off again twenty-five yards out, but if the defenders send the ball over their own goal-line a corner or penalty corner is awarded the attackers.

A practical hockey lesson for beginners will be given in Part 2 of EVERY WOMAN'S ENCYCLOPÆDIA.

THE HOCKEY ASSOCIATIONS.

The book of the rules may be obtained from Miss M. A. Julius, 7, Onslow Avenue, Richmond, Surrey, the Hon. Sec. of the All-England Women's Hockey Association. Besides this body, there are five subsidiary associations. These are the Northern, Hon. Sec., Miss F. A. Mark, Manhattan, Bootle, Lancs; the Midland, Hon. Sec., Miss Simpson, Chelveston, Higham Ferrers, Northants; the Western, Hon. Sec., Col. W. Leir, Ditcheat Priory, Bath; the Southern, Hon. Sec., Miss Armstrong, 176, Coleherne Court, S.W.; and the East Anglian, Hon. Sec., Miss B. S. Gibson, Camden Hill, Chislehurst.

SPORTS RECORDS BY WOMEN AND MEN

Nature of Sport	Best Female Performance		Best Male Performance	
	Holder	Record	Holder	Record
Diving	Miss Serene Nord	97 ft.	J. Wall	151 ft.
Athletics:				
Running, 50 yds.	Miss Fanny James	6 1/5 secs.	R. L. Murray (and others)	5 2/5 secs.
" 75 yds.	Miss Helen Buck	10 1/10 secs.	R. E. Walker (and others)	7 3/5 secs.
" 100 yds.	Miss Fanny James	13 secs.	A. E. Duffy	9 3/5 secs.
" 220 yds.	Miss Agnes Wood	30 3/5 secs.	B. J. Wefers	21 1/5 secs.
Running High Jump	Miss Helen Schutte	4 ft. 6 in.	M. F. Sweeney	6 ft. 5 5/8 in.
" Long Jump	Miss Helen Aldrich	14 ft. 6 1/4 in.	P. O'Connor	24 ft. 11 1/4 in.
Standing High Jump	Miss T. Bates	3 ft. 6 in.	Ray C. Ewry	5 ft. 5 1/4 in.
" Long Jump	Miss Edith Boardman ..	7 ft. 11 1/4 in.	Ray C. Ewry	11 ft. 4 7/8 in.
Putting 8 lb. Shot	Miss M. Young	33 ft. 1 in.	Ralph Rose	67 ft. 7 in.
Throwing Base Ball	Miss Alice Belding	195 ft. 3 in.	R. C. Campbell	381 ft. 2 1/4 in.
Vaulting	Miss Mildred Villas	4 ft. 10 1/2 in.	C. H. Atkinson	7 ft. 5 3/4 in.
Hop, Step and Jump	Miss H. Kempton	27 ft. 5 in.	T. J. Ahearne	48 ft. 11 1/4 in.
Golf: Longest Drive (with gutta ball)	Miss M. Whigham	234 yds.	James Brad	395 yds.
Swimming: 50 yards	Miss D. Gillham	39 4/5 secs.	C. Healy	25 secs.
" 100 yards	Miss J. Fletcher	78 3/5 secs.	C. M. Daniels	55 2/5 secs.
" 200 yards	Miss D. Mackay	3 min. 12 3/5 secs.	C. Healy	2 min. 11 1/5 secs.
" 300 yards	Miss E. Mackay	4 min. 28 secs.	T. S. Battersby	3 min. 31 2/5 secs.
" 15 miles	Miss O. Carson	3 hrs. 51 mins. 25 secs.	T. S. Battersby	3 hrs. 21 min. 21 1/5 secs.
For endurance (48 miles)	Mdm. W. von Icaessou ..	8 hrs. 3 mins.	—	—
For endurance (25 miles in sea)	Miss A. Beckwith	9 hrs. 13 min.	—	—
Weight Lifting (barbell lift, both hands)	Mdm. K. Brumbach	220 lb.	Joseph Graf	367 lb.
Cycling, road records:				
2,000 miles	Miss Margaret Gast	222 hrs. 5 1/4 mins.	—	—
2,192 miles	Miss Margaret Gast	285 hrs. 55 mins.	C. W. Miller	142 hrs.
2,800 miles	Miss Eleanor Seers	20 hrs. 15 mins. (road)	W. Brown	13 hrs. 28 min. 40 2/5 sec. (track)
Walking: 76 miles	Mrs. Bullock-Workman ..	23,300 ft.	Duke of the Abruzzi ..	34,883 ft.
Mountaineering:				
Greatest altitude reached				

BENT IRONWORK

Tools Required—How to Obtain the Iron—Bending the Iron—Clamping the Parts

BENT ironwork, sometimes called Venetian ironwork, is a pretty and useful hobby. It is by no means an extravagant one, as both tools and materials are inexpensive.

The tools necessary are: (1) cutting shears; (2) square-nosed pliers; (3) round-nosed pliers (diagrams showing exactly what these tools are will be found on the following page), a yard measure, a pencil, also a foot rule. Some people prefer to work in gloves, in that case, strong leather ones should be obtained, as these often save the hands from sundry accidental hard nips. All the tools range in price from about 1s. 6d. each. When buying them it is better to get a good quality, as they will wear better and the handles are smoother, which the worker will find a great advantage if much work is done.

The iron required for the work is sold in strips about 24 inches long, and generally costs 9d. a pound.

The iron is in various widths, ranging from $\frac{1}{4}$ of an inch to $\frac{1}{2}$ inch, this being the widest. The beginner will find that of $\frac{1}{4}$, $\frac{5}{16}$, and $\frac{3}{8}$ the most convenient. It is generally rough and unpolished (although sometimes slightly blackened over). This, however, is as it should be, for after the work is finished

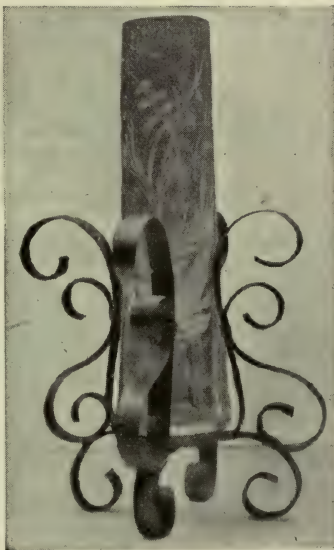
that can be ornamented with it. Those that can be made are all sorts and shapes of vase-holders, photograph-frames, scent-bottle stands, candlesticks, fern-pots, and stands for small pictures, etc. Those that can be ornamented are brackets, newspaper-racks, calendar-stands, screens, hall-lamps, fire-guards, curtain-poles, ornamental panels for doors, to mention only a few.

The chief principle in bent ironwork is based on two scrolls, called the S and C scroll. These often vary in shape, and their curls are sometimes tighter or looser, as the case may be; but it is easy to trace this particular form all through the work.

To make a C



A more elaborate vase-holder



A vase-holder clamped with iron



A pretty picture-frame holder. It is clamped with wire

it must all be coated over with a dull black paint, which must only be bought from the shops selling bent ironwork requisites, as this particular paint must give a dull

black surface, not a bright one. The paint costs 1s. a tin, and a tin is sufficient for several small articles. A short-haired brush is the best for applying it.

A strong, dark apron must be worn to protect the dress, and also a thick covering for the table is necessary, as it is apt to get dented and stained.

There are many and various articles that can be made with bent iron, and many more

first, curve the iron just a little more; repeat this till about the middle of the strip is reached. Then reverse the strip, getting the curl in the same way as the first one was obtained. The jaws of the small pliers always point from right to left, the large ones from left to right. Care must be taken that the ends of the scrolls are not made too tightly, they look very much better when a free and bold curve is given; but a smaller width of iron will stand a tighter curl than a wider one.

Then come the S scrolls; they are made in the same way as the C scrolls, except that when the middle of the strip is reached after making the first scrolled end, the next scroll is bent in the opposite direction, so that it looks as nearly as possible like a large S. These, too, can be varied in the making, sometimes keeping the two curved ends alike, sometimes having one closely curled, and the opposite end a bold free curve. Therefore

it would be well for the student to practise carefully, making scrolls, curves, and angles, till she is proficient, and can handle her tools easily.

The next process is the clamping—that is, the fixing together of the various parts of a design.



Fig. 1

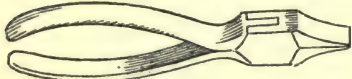


Fig. 2



Fig. 3

There are two ways of clamping—one by using a very narrow strip of iron, and the other by using copper wire. This latter is generally used when scrolls have to be fixed to any rounded support, or if several different thicknesses are fixed together.

To use this method a piece of wire is taken and bent into the shape of a hairpin, placed round the pieces to be joined, the two ends held by the jaws of the square pliers, and then twisted several times till the scrolls are quite tightly fixed together, the ends of the wire are cut off, and the twisted part pinched closely down against the iron itself.

To clamp with the iron use the narrowest width, and take quite a short piece ($\frac{1}{4}$ of an inch long if fixing only two thicknesses), make a little hook at one end of this, holding with the square pliers and turning it over with the small pliers. Slip this hook round the pieces to be joined, flattening it well down with the square pliers; then bend the other end down to meet the first bit, taking care it does not overlap, otherwise it will not hold firmly. The ends of a clamp must always come on the inside of a curve, so as not to show from the outside of the work.

When the work is completed and painted over, some people like to pick out the clamps in gold paint, but care must be taken not to pick out too many of them with this, as it is apt to make it look gaudy. A better method is to use copper for the clamping, and a fair-sized piece of this can be bought for a shilling, which will suffice for many clamps. It is not at all hard to cut, and the effect of it very good.

CHIP CARVING

Tools Required—Wood and Patterns—Practical Hints—Sharpening Tools

CHIP carving consists of decorating smooth wooden surfaces by cutting or chipping designs upon them. It is much simpler than relief or deep carving. The hobby requires but three or four tools of an inexpensive order, and may be made extremely useful as well as ornamental. There is plenty of scope, moreover, for original designs in chip carving.

Many hobbies can only be carried on indoors; this can be worked at out of doors as well, which is a decided advantage in the summer, since only a small steady table is required to rest the work on.

THE TOOLS REQUIRED

As regards tools, it is best to have four, although it is possible to do with less. The four should be: (1) a chisel, $\frac{1}{4}$ inch size; (2) a small veiner; (3) flat gouge, $\frac{3}{16}$ inch; (4) a carving-knife with curved blade.

The average price for

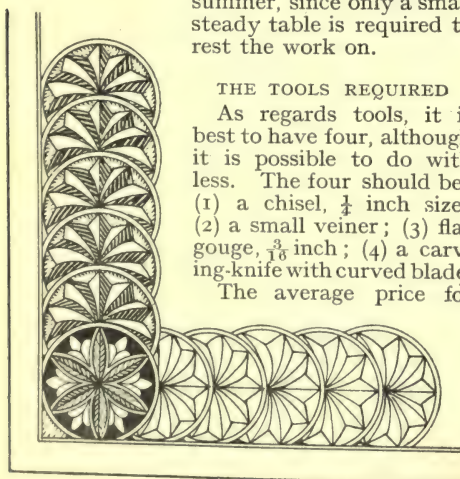
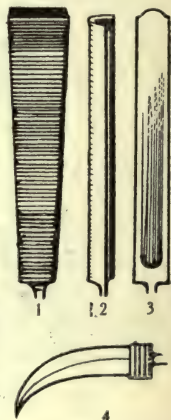
each will be about 1s. When ordering them be sure to ask that they may be already sharpened for use.

Also it will be necessary to have a leather strop, a Washita stone (6d.), a Turkey slip (9d.) for the inside of the tools, and an oil-can with best machine oil.

HOW TO CHOOSE WOOD AND PATTERNS

As regards the wood it is well for a beginner to get a fairly soft one, the best American white wood being very satisfactory. A white wood will show up the pattern best, and so is better for the eyes if working at night. Other woods to be recommended, when one is more used to the work, are holly, sycamore (both these are white), oak, American and Italian walnut, and teak.

If one wishes to design one's own patterns then it is necessary to have some knowledge of geometry, as generally geometrical patterns are used if the work is kept to chip carving pure and simple. Any small handbook on geometry would give sufficient knowledge to enable the worker to set out the patterns, and also it is important to know the way set-squares are used.



An original design for a photograph frame

The requirements for the work are, besides the handbook, a pencil compass, dividers, a foot-rule (steel, if possible), and two set-squares, one of 45° and the other 60° .

Before starting the work, get the size of the space to be decorated on paper, and put in the leading lines of the geometrical pattern, and then it will be quite easy to set it out upon the wood.

If the student does not care to make her own designs they can very easily be bought ready traced on the wood. Care must be taken to get a simple pattern at first as some are rather over-elaborated. Almost any shop that sells the white wood articles for decoration will supply them.

Suitable articles for this style of carving are boxes of all sorts, blotting-pads, trays, book-slides, buttons, stools, butter-pats, frames, and many other similar things.

PRACTICAL HINTS FOR THE ACTUAL CARVING

If the wood splinters and is difficult to cut, let the student stop and try another direction, as the tool must cut the grain with a clean, sharp cut. However, experience will soon teach this. The chief cut in chip carving is a triangular one, and care must always be taken to get the edges sharp and clear.

It is better not to fix the work, as it has to be moved continually. It can be steadied sufficiently by the left wrist and fingers whilst cutting.

Now, as to the actual carving. The chisel should be held upright and used with equal pressure along the line, and care always should be taken to insert the tool into the corner of the former cut before making a fresh one. For the side lines the chisel is held slightly sideways to the wood. The cutting should be done from right to left.

The veiner should be held with the handle sloping towards the worker, fairly low. The tool itself is guided with the thumb and first finger of the left hand. It is run along the line, and the cut it makes is a short semi-circular groove.

It is as well to practise using the different tools, making zigzags, circles, straight lines, etc., before starting on the actual work. The tool must be held firmly, yet allowed to work quite freely.

For curved lines the knife will be found

best, and then the cutting should be done from left to right.

HOW TO SHARPEN THE TOOLS

Every student should know how to sharpen the tools. The chisel and knife are to be sharpened on the Washita stone, which is first wetted with a little oil before placing on the table. The cutting edge of the tools is rubbed up and down on it, and then they must be wiped and stropped on the leather.

The veiner and gouge should be sharpened on the Turkey slip, held in the hand; the inside of these should be rubbed with this, which on one of the rounded sides should fit into the veiner. Care must be taken not to turn over the cutting edge of the tool. For the back of the tool hold the slip in the right hand, the tool in the

left, and move the flat surface of the slip up and down; afterwards wiping and stropping it.

For the flat gouge use the thicker edge of the Turkey slip for the inside. The tools must be frequently sharpened, as otherwise the work will not be good. If possible it would be an advantage to have a lesson in sharpening from a practical woodcarver (not a carpenter, as their method of sharpening tools is very different).

When the carving is finished it should be first stained, and then French polished. Not many stains are required, as by mixing them various colours are obtained. Four bottles of Stephens' water-colour stains—(1) walnut; (2) rosewood; (3) ebony; and (4) satinwood, costing 6d. each—and two small

tubes of water-colour paint, crimson lake and indigo, and two camel-hair brushes, will be sufficient to start with.

The stains should be mixed in little saucers, and when taking up a brushful always stir a little, as the colours are apt to separate. Use rather a large

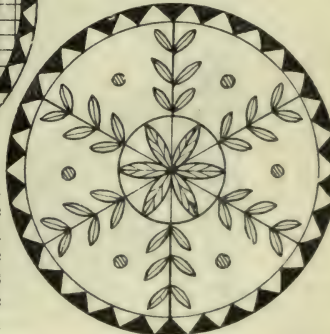
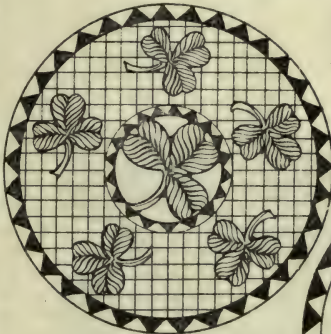
Two carved butter-pats that may be easily made by the beginner

brush, and take care never to let one brush-mark dry before the next is added.

When working, be careful not to rest the hand on the wood, as the slight moisture from the hand will prevent the stain taking evenly. Brushes must be thoroughly washed before using each different colour, and before being used the colour should be tested on a waste piece of wood.



A circular box lid





WOMAN'S PETS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will prove to be of great interest to women and will contain practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dog's Points
Dog's Clothes
Sporting Dogs
How to Exhibit Dogs

Cats : Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

THE TOY BULL-TERRIER

By the LADY EVELYN EWART

HISTORICALLY, toy bull-terriers hold their own with any breed of dogs. They are the miniature representatives of bull-terriers, doubtless so-called from their bull-fighting talents. This breed of dogs conjures up memories of the Georgian epoch in England, and bull-baiting, bear-baiting, dog-fights, rat-pits, cock-fights, and the prize-ring rise from their century-old oblivion when we contemplate these game little dogs.

Of late years toy bull-terriers have fallen in popularity as pets, and it is chiefly in the East End of London or in the mining districts of the Midlands of England that specimens of the breed are to be found.

THEIR SUITABILITY AS PETS

Their plucky qualities appear to appeal particularly to some kind of men, and these same qualities seem to make them unpopular as house pets. This is a pity, as their Lilliputian self-assertion is most amusing. As pets they are most affectionate, excellent as watch-dogs, clever at acquiring tricks, and always cheerful and companionable. They have good noses and will hunt diligently ; but wet weather or thick undergrowth will deter them, and they are too small to do serious harm to the best-stocked game preserve. Favourable circumstances may enable them to kill a young rabbit, but

such an event is rare. Persons who have owned this breed generally agree that it is characterised by much individuality. The wonderful excitement which some of these alert little pet dogs will display at the sight of a rat-trap or on approaching a stack that harbours rats and mice is most remarkable. One little dog which belonged to the writer would fly at cattle, and once got kicked by a cow for his pains. Equally he would fight any big dog,

and the only chance of distracting him from his warlike purposes was for his mistress to run when a fight was impending. Fear of being lost made him follow his owner and abandon his enemy. After many narrow escapes he met his fate in the jaws of a large black retriever which he had attacked in his own kennel.



Lady Evelyn Ewart's toy bull-terriers

Photo T. Fall

THE TOY BULL-TERRIER IN ART

In art one fancies one sees a likeness to these dogs in Morland's "Stable Amusements," and in more modern days in Mr. Briton Rivière's "Giants at Play," now to be seen in the Tate Gallery. It is rather doubtful whether dogs of a coarser make than toy bull-terriers were not the models in both these cases ; still, there is a certain resemblance ; and in Morland's case this is interesting as a link with the past.

The most valuable toy bull-terriers are

small and very light in weight, and these small dogs usually have "apple heads." Pony Queen, the former property of Sir Raymond Tyrwhitt Wilson, weighed under 3 lb., but the breed remains "toy" up to 15 lb. When you get a dog with a long, wedge-shaped head, the latter, in competition with small "apple-headed" dogs, always takes the prize, and a slightly contradictory state of affairs arises from the fact that the small dog with an imperfectly shaped head will sell for more money than a dog with a perfectly shaped head which is larger.

THE DOG'S "POINTS"

In drawing up a show schedule of classes for this breed, it is perhaps better to limit the weight of competitors to 12 lb. The Bull-terrier Club put 15 lb. as the lowest weight allowed for the large breed, and it seems a pity to have an interregnum between the large and miniature variety; still, in the interests of the small valuable specimens, this seems inevitable, and the opportunist principles must be applied to doggy matters as to other business in this world. At present

there is a diversity of opinion as to their points, but roughly they are a long flat head, wide between the eyes and tapering to the nose, which should be black. Ears erect and bat-like, straight legs, and rather distinctive feet; some people say these are cat-like.

COAT AND COLOUR

Some toy bull-terriers have a curved back which looks as if the dog were cringing. This peculiarity has been attributed to the fact that they have been carried under the arms or even in the pockets of their owners for generations, and that finally nature adapted the dog to its usual position. This is as it may be. Toy bull-terriers ought to have an alert, gay appearance, coupled with refinement, which requires a nice whip tail. The best colour is pure white. A brindle spot is not amiss, and even a brindle dog is admissible, but black marks are wrong. The coat ought to be loose and stiff to the touch. Toy bull-terriers are not delicate as a rule. They require warmth, and never are better than when taking plenty of exercise in all weathers.

THE PET MARMOSET

A Lovable Little Animal—The Care It Needs—What It Eats

THOSE who are tired of the eternal "cat-dog-canary" circle of pets might vary it by acquiring a marmoset.

Though first cousin to the monkey, the little fellow has few of the vices of the organ-grinder's colleague and most of the virtues which go to the composition of the ideal pet.

The first requisite in a woman's dumb friend is that it should be "caressable." Look at the marmoset's six-inch scrap of a body, with its wee black face looking sharply out of a tuft of floss-silk hair, and you are inhuman if you can resist kissing the soft little ball of loveliness. Unlike the monkey, the marmoset is gentle, and makes friends with an appealing readiness. He will sit on your wrist and coil his tail round to anchor himself, visibly radiating with happiness.

Marmosets love nothing better than being petted—the finest possible quality in a pet, for both parties to the contract are pleased. He will play with your hair, quite gently and quietly, but the impish curiosity and mischief of his cousins are only mildly represented in his composition. He costs no more than a well-bred dog or cat—one could certainly be obtained for £2 2s., or even less, from any good dealer in animals.

Your marmoset must have plenty of soft warm bedding to burrow in, for he is sensitive to cold. If there is the slightest

chill in the air he loves to insinuate himself into muffs, pockets, the breast of a jacket; or any warm place that is nearest.

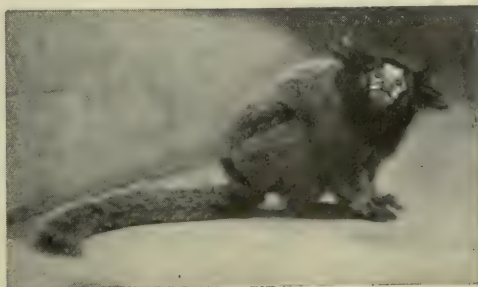
There is a wide range of foodstuffs which will suit him. Eggs, fruits, and insects all come alike to him. Nothing delights him more than a fly, which he seizes in his ridiculously tiny hand and promptly swallows.

He is an intrepid ladies' knight when there comes an encounter with that bugbear the cockroach; but, to give an idea of the range of the marmoset's dietary, he has been known to capture skilfully a goldfish from its crystal bowl and devour it.

Like many captive tropical animals, the marmoset is delicate. As a rule, the lungs are the most vital spot in this pet, and to take a marmoset out of doors on a wet day would be tantamount to killing it. One of the most attractive varieties, the lion marmoset, whose colouring, combined with the wonderful miniature mane which covers his head and shoulders, makes the name a remarkably

true description, is also one of the most delicate; but it only needs common-sense treatment to secure for your pet the prospects of a reasonably long life.

Keep him warm and dry and never neglect him, for the tiny creature is apt to die from a chill, or from what is suspiciously like a broken heart if not properly cared for.



Black-eared marmoset
Photo W. S. Burridge

THE FEEDING AND CARE OF CATS

A Daily Menu for Cats—Animal Hospitals—Cats as "Paying Patients"—The Training of a Cat



IF cats are properly treated and cared for from their early kittenhood they become as human in their companionship and as keenly intelligent in their ways as the most intelligent dog. But, from hereditary reasons—they being of the tiger tribe—it takes a trifle longer, and requires a little more patience to humanise them.

A well-known authority on this subject—the matron of the Cats' Hospital—declares that for healthy, happy cats the same three essentials are required that are given to the healthy human baby—namely, warmth, fresh air, and cleanliness. The two former demand no elaboration, but in connection with cleanliness it is essential that cats should be carefully brushed every day. This is particularly necessary when they are changing their coats, as they are otherwise liable, by getting the loose hairs into their mouths, to contract a painful cats' disease known as "hair-balls."

The best cure for this is to give the cat a teaspoonful of olive-oil—indeed, olive-oil acts as an excellent general preservative, and if the animal will take it, its mistress ought to give it a

teaspoonful or half a teaspoonful every day. Pussy should always have access to fresh water. Milk is by no means sufficient for her to drink, and the fact that the cat cannot obtain clear drinking water often leads to illness.

But it is in the matter of pussy's diet that her masters and mistresses make perhaps the gravest mistakes. The following is, therefore, commended as an "ideal" diet both for the animal's health and for the appearance of its coat. Of course, it is understood that a cat's personal taste is to be consulted just like a child's, and food that it does not like should not be forced upon it.

A SUGGESTED DAILY MENU

Here is the day's menu: For breakfast, a small quantity of boiled rice and milk. Rice is much better for the animal than bread. For dinner, about an ounce of raw, fresh, lean beef, or, as a change, fish—but never salt fish. Another alternative, and one specially good for the pet, is fried or boiled liver, which acts as an aperient. If pussy expresses dissatisfaction—and very often she does at a dinner of liver—she may have some sardines, which must, however, be preserved in oil, and not on any account in vinegar. In the middle of the day the pet's lunch ought to consist of some green vegetable.

breadcrumbs, and gravy. Cat's-meat is not advisable, and should not be given.

ANIMAL HOSPITALS

When pussy shows signs of a cold she ought to get instant attention, and be isolated, both for her own sake and because nothing spreads infection, particularly amongst children, so quickly as a cat. Pussy can be at once taken, when she shows signs of illness, to one of the many "private nursing homes." The cat will be received at the Sanatorium, Beddington Lane, Surrey, or at Althorpe Road, Bridge Road, West Battersea. Or the owner can apply by telephone to the Matron of the Animals' Hospital, who will give other addresses. Or, on the other hand, she can be attended, like any human mortal, at her own home by a specially trained cats' nurse, and be daily visited by the veterinary surgeon. The Animals' Hospital at No. 1, Hugh Street, Pimlico, S.W., owned by "Our Dumb Friends' League," has special wards for cats, where pussies suffering from every kind of disease are treated. This famous hospital, which is supported only by voluntary contributions, exists for the treatment of the animals of the poor, and has no paying department, but the matron can recommend homes for paying patients.

If cats are to be "humanised," they must be frequently spoken to and noticed by their owners, and they must also have plenty of playthings, etc., to keep them bright and lively.

To train a cat never to leave the house, by no means injures it or makes it unhappy, providing that it is allowed plenty of fresh air and plenty of room. The making, in fact, of a perfect race of cats resembles closely the necessary proceedings for the making of a perfect race of babies.

Cat owners should remember that when it is absolutely necessary to punish pussy this ought to be done immediately after the fault is committed. Do not whip or strike to punish immediately an offence has been committed, but take the cat and press the hand on the back of the neck firmly enough to hold the animal with head down on the ground. Hold it steadily for some five minutes, talking to it and scolding it gently all the time. If the fault is repeated, bump the nose gently several times. This is quite sufficient to teach any ordinary cat all that is necessary.

Cats are passionately fond of the taste and smell of aniseed, a fact that can be utilised in training them either to cleanly habits or to the performance of homely tricks. A cat that is taught by kindness to sit up and beg for some special dainty enjoys it all the more, and the education is good for it.



Modern veterinary surgery: setting a broken leg

Photo C. Landy



TEACHING A PET DOG TRICKS

TRICKS without number can be taught to a clever fox-terrier or any other dog if, from the day he comes into her possession, his mistress takes entire charge of his education, making him her constant companion, always feeding him herself, and teaching him prompt obedience to the word of command however gently spoken.

At six months old his training in tricks should begin. Already he will have shown all sorts of pretty ways and characteristics of his own, as every cheerful and well-



"Dying for his country"

cared-for puppy does, and, by studying these ways, the basis can be found for all manner of tricks.

Perhaps he will run always to a lighted cigarette or burning match which has been dropped accidentally on the ground, and will swiftly stamp out the fire with his hard little paws; perhaps, after waiting patiently in the farmyard until a triumphant cackling from a nest-box announces the fact that an egg has been laid, he will pick up that treasure gingerly between his teeth, and take it as a present to his mistress; perhaps, if he is not hungry when given a biscuit, he will hide it with his paw, and play about with it before eating it; perhaps when excited he always springs on to a certain chair, and, putting his paws on the back of it, gives vent to his feelings by a series of short, sharp barks.

Bobs, the dog appearing in the illustrations, for example, learnt in half an hour to "make

a speech" at the word of command, flying to the little chair, and barking over the back of it, directly it was produced and placed in the middle of the floor.

A trick box, containing a small frying-pan and spoon, a box of big wooden matches—wax ones would have stuck to his paws and burnt them—a tin of biscuits, and the little chair, were always kept behind the piano ready for a performance.

"I want to make an omelette—what can you do to help me?" his mistress would ask, flourishing the frying-pan and spoon. Off Bobs would scamper down the kitchen stairs to cook, returning proudly, his head held high in the air, gently carrying an egg, which he would lay down in the frying-pan placed at his mistress's feet.

Next, his mistress would light a match and drop it on the stone verandah, exclaiming excitedly:

"The house is on fire! What would you do, Bobs?" The dog would then promptly "put it out."

Smelling and tasting a biscuit, and, finally, hiding it with his paw at the word of command, before receiving the order to



"Gently carrying an egg"

eat it, would wind up his entertaining little performance.

It is best to begin teaching a dog tricks when he is from six months to a year old, and two or three short lessons a day are more valuable than one long one. Lessons should be given just before meals, and each

successful effort should be rewarded with a lump of sugar or a biscuit.

Never teach a new trick until the last one is thoroughly mastered, but go over all the old tricks every day, so that the dog may not forget any of his repertoire.

Rolling a barrel is a novel and effective drawing-room trick. The barrel should be covered with velvet to make it more decorative. Teach the dog to jump on to it, and to roll it, by means of holding a bribe, in the shape of a biscuit, just beyond his reach and over his head. Directly he succeeds in rolling the barrel even a few feet in the right direction, give him a reward, and start again.

Skipping is another effective trick, but is best performed out of doors. Get two people to turn the rope slowly, and, to begin with, stand on the opposite side of the rope to the dog and, by tempting him with a biscuit, make him jump over the rope as it turns.

Next take one handle yourself, holding a bit of biscuit over the rope with the other hand, call "Jump!" and turn the rope skilfully under his feet as the dog springs into the air.

If he is rewarded each time the rope passes successfully under him, he will soon learn to skip half a dozen turns of the rope in succession, and will "run in" just as a child does.

Shutting the Door is a most useful trick for a house-dog, and is taught by means of opening the sitting-room door for about a foot. Having pointed it out to the dog and exclaimed "Shut door!" hold a bit of biscuit up just beyond the dog's reach. As he scrambles to reach the biscuit, he pushes the door to, for which he should at once be patted and rewarded, and the lesson immediately repeated, using the same words, at least half a dozen times. Soon he will learn to run to any door which stands ajar and shut it, if it is pointed out to him with the words "Shut door!" and a bit of biscuit should be kept in readiness to reward him for his trouble.

Dying for His Country is another good trick which is soon taught with a little patience. Place the puppy in position, and say "Die!" in a low, deep voice several times, until he remains quite still

with his eyes shut for a moment; then, in a high, cheerful voice, cry—"Rats!" and up he will spring and dart off with alacrity. Bobs used to illustrate the

following little anecdote told by his mistress and founded on this trick.

"Once there was a poor little dog who by - and - by died." Bobs proceeded to "die." "A policeman came along and shouted, 'Get up, you bad dog!' And then a boy came along and gave him a kick"—suited the action to the word—"but still the little dog remained lying as dead. Then his mistress came along and cried, 'Why, Bobs!' and knelt down and kissed him." And in an instant Bobs was alive again, frolicking and barking round the teller of the story!

Walking on its hind legs is an invaluable trick, for it makes the foundation for many others.

Fox-terriers are specially easily taught to perform this trick.

Hold a bit of biscuit just over the dog's head, repeating the word "walk" encouragingly, and help it at first to get its balance by means of a short, stiff cane or rod—a small curtain-rod cut in half answers the purpose admirably—which may be just slipped under its front paws to help it to maintain its balance as it stretches up after the biscuit.

Teach it to walk in this way a few steps at a time, at first with, and afterwards without, the help of the balancing rod, and when once it has thoroughly found its balance it will soon learn to cross the room on its hind legs at the word of command.

Now have a little suit made consisting of hat, soldier's jacket, and gun, or a little bride's dress, with a gathered train springing out from just above the wearer's tail, so that it can be used to stick the dress out behind, keeping it clear of its feet; add a tiny orange-blossom wreath and a veil, fastened on with fine elastic, and the "bride" will create the greatest delight, particularly at a children's party, entering the room standing erect on her hind legs, and being led along by her mistress.



"Hiding a biscuit with his paw"



"Bobs puts out a lighted match with his paw"



OUR TRANSFER PATTERN WORKED IN GOLDEN BROWN SILK ON CREAM SATIN CHILD'S HOOD; IN GREEN MALLARD FLOSS ON PALE ROSE SILK, FOR EVENING DRESS; IN RIBBON-WORK, NATURAL COLOURS, FOR CUSHION COVER OR NIGHTDRESS CASE.



WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with:

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps, etc.
Servants' Duties, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

HOW TO CHOOSE A HOUSE

Continued from page 1, Part 1

By W. S. ROGERS, Civil Engineer

The Character of the Street—The Need for a Front Garden—External Appearance—Dampness—Flues—Drainage—Garden and Outhouses

Neighbourhood

WHEN, owing to the smallness of the household or slenderness of means, one has to seek a house of moderate rental, a difficulty will be found in regard to the class of people that may be one's neighbours.

In town and suburban districts the street takes its character from that of the majority of its occupants, and persons of refined tastes would find it impossible to live up to their usual standard of comfort in a district tenanted by people inspired by a different set of ideals. Amongst the disconcerting factors to be reckoned with are the presence of noisy children in the roadway, street music in generous abundance, hawkers of sturdy lung-power, and disturbances from early risers and late homecomers.

One could hardly mistake the character of an established neighbourhood, but in a new suburb, before the majority of the houses are occupied, it might prove that the pioneer tenant had misjudged the class of householder that would follow him, and in a few months he would regret his choice.

By diligent search, however, one may find quite admirable little houses sandwiched in between others of more ample proportions,

and generally such houses are free from the objections that attach to those of the same rental repeated in endless perspective. Some landowners have recognised the difficulty, and provided variety of size when developing their estates.

Position Relative to Roadway

Other things being equal, the house-hunter is advised to select a house not too close to the roadway. A forecourt has many advantages apart from questions of horticulture. It is a barrier against road-dust, which in thoroughfares used by motors is fast becoming a bane to the housewife, filtering into the rooms through every opening, and appreciably adding to her daily round of work. Street nuisances become less distracting when heard from a distance, and undesirable callers are sometimes deterred when they find the front door remote from the side-walk.

The House from Outside

Questions of style and external decoration, although they do not necessarily affect the comfort and convenience of the house internally, cannot be ignored. The advent of the

Garden City, and the recent revival of a more refined taste in domestic architecture, have already exerted their influence on the speculative builder, showing him that a fair exterior of simple design better satisfies the average twentieth-century person than the hotch-potch of cheap carving, florid cast-iron work, and gaudy paint that one time drew him tenants. Associated with an in-artistic exterior one not infrequently finds faulty construction and bad materials.

The Walls

Bad brickwork soon shows its shortcomings. The bricks may be sound, but the "pointing" falls away, revealing the shoddy mortar behind, every course of which becomes a channel for conducting the rain inwards.

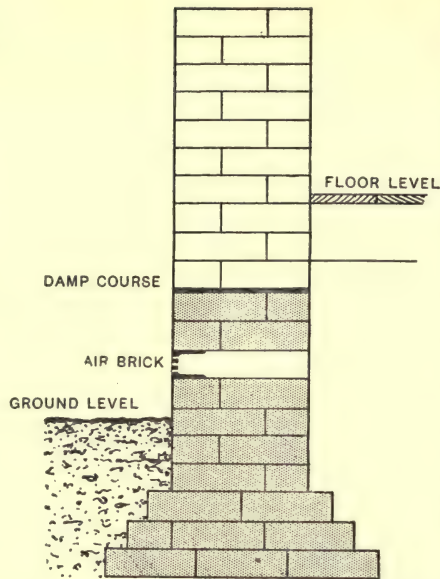
Look, then, at the pointing, and see that it is sound, continuous, and of cement-like hardness.

Every house is required to have a properly constructed "damp-course," the purpose of which is to prevent the moisture rising from the soil and permeating the walls. Many old houses lack this essential, but are not always damp in consequence, because they have been built of materials less porous than the present-day brick, and with better mortar.

Some modern houses have the damp-course in name only, owing to the use of improper materials, or of proper materials badly applied. The damp-course is generally obvious enough as an extra thick space between the brick courses just above the ground-level.

It will be noted that the bricks below this space are permanently damp in all weathers, but if the damp-course is effective, the brickwork above it will be dry. If not, and provided there is no temporary cause for the dampness, such as recent rain, it may be assumed that the damp-course is at fault and the house on that account undesirable.

Patches of moisture showing above, but not immediately contiguous to the damp-course,



The damp-course is generally obvious as an extra brick space between the brick courses just above the ground-level. Shaded part of wall is always more or less moist. The unshaded portion should be always dry

Painting the brickwork is one remedy, but hanging tiles is a better one. Cementing and "rough-cast"* is still another. Houses of impervious stone, like those found in the north of England and in Scotland, are usually dry enough.

An important point is that the space below the ground floors should be ventilated by "air-bricks" let into the walls (see illustration above). This not only ensures that no stagnant air shall be imprisoned beneath the floors, through which it may filter into the living-rooms, but also that the wood of the joists and floors shall be protected from dry-rot, a fungus that plays havoc with all woodwork, and diffuses an unpleasant musty odour through the house. Air-bricks, if present, will be seen in the brickwork below the damp-course.

Cracked walls, even if the cracks have been made good with cement, are an indication either of settlement, due to bad foundations or unstable soil, or of bad materials and faulty building. Houses with cracked walls, therefore, are best left out of consideration.

Window-frames should be examined to see that they fit snugly and are properly pointed with cement.

Houses, the brickwork of which is rendered in cement and covered with rough-

* Coarse plastering applied to the exterior of walls.

cast, are, generally speaking, drier and warmer than those with the brickwork exposed. Thick walls—thicker than the local by-laws insist upon—imply the same advantages.

Slate roofs are cold in appearance and in reality, but when in good condition are weather-proof.

The Roof

Tile roofs are decidedly warmer, particularly if laid on boarding with felt interposed. Tiles of bad quality are subject to fracture by frost and may become a perennial source of trouble and expense.

A good criterion of the state of the roof is the condition of the ceilings in the topmost rooms. If water has come through, the ceilings will show evidence of it. Access to the inside of the roof is generally provided, and it is well to take a peep amongst the rafters to see whether or not the tiles or slates are exposed internally.

In all these questions of structural quality and fitness it is an advantage to have someone technically well informed to help in the survey, though a shrewd observer, guided by these hints, may find out much for himself.

Chimneys

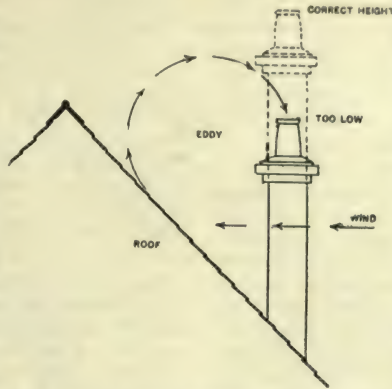
The comfort of the home may be seriously discounted if the chimneys refuse to perform their office in all states of the weather. There are few houses that do not suffer from draught in one or other of the chimneys in gusty weather. Smoky chimneys mean much soiling of decorations and unwelcome dirt on furniture and other belongings.

The presence outside of any of the various patented devices for persuading the smoke to take the upward course should awaken the suspicions of the house-hunter.

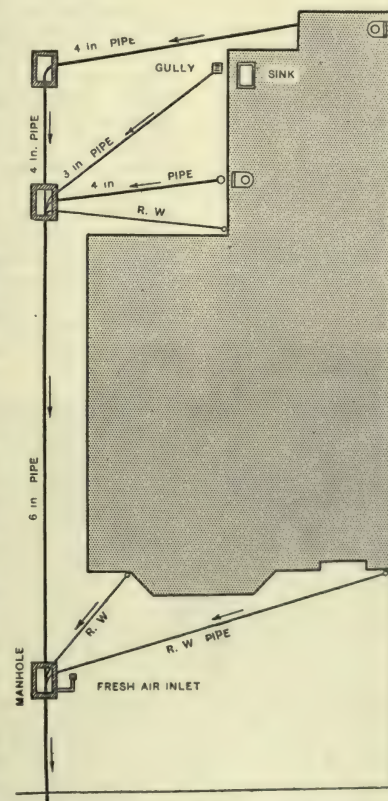
In many cases the defect is a radical one, due to faulty construction or to insufficient height. Patent cowls rarely do more than half remove the trouble.

The state of the ceiling near the fireplace

is a good indication of the behaviour of the chimney, provided, of course, the zeal of the landlord has not expended itself in a new coat of whitewash.



One cause of chimneys smoking: Eddy produced by wind striking roof. Patent cowls rarely remove the trouble entirely



Ideal drainage plan for a semi-detached villa. A superficial examination of drains is useless. Before a house is taken the drains should always be examined by a qualified inspector

The condition of the drains is so important from the hygienic standpoint that one cannot be too particular about them.

Nothing short of a thorough inspection by a properly qualified expert should satisfy the tenant. If the house is an old one, this applies with greater urgency, because it is only in comparatively recent times that house drainage has been reduced to a strictly sanitary system.

Drains

In spite of stringent by-laws, modern houses are frequently found with the drainage in a deplorable condition, either as the result of original bad work, or of neglect to remedy defects which have arisen from the ordinary wear and tear. As such defects do not appear on the surface, a superficial inspection is useless. The only safeguard for the house-hunter is to obtain from the landlord a guarantee that the drains are in perfect condition, and thus be in a position to force him to repair them if it should prove subsequently that they are defective.

Landlords are usually quite willing to give such a guarantee, and it should not be forgotten that one can always appeal to the sanitary inspector.

The Garden

Allusion has already been made to the usefulness of the forecourt. Garden space is valuable for so many reasons that a house without a garden must have some other very strong recommendations to make it desirable.

The open spaces at back and front mean a better circulation of air around the house, and, as regards the back, some few feet of territory to separate one from surroundings which in certain circumstances may be, or may become, a source of annoyance. Then

the housewife requires space for drying clothes, even though she may send the bulk of the washing to the laundry. Again, where there are children, garden space is really a necessity.

It is true that the tenant of a flat has to forgo this item, but there are few flat-dwellers who do not pine for some open-air retreat in the summer months, and it may be added that the absence of the garden is one of the greatest drawbacks to flat life, and deters many from adopting it.

Side Entrances

Where the garden exists, the convenience of a side entrance should not be overlooked. This is almost invariably the accompaniment of a semi-detached house, but not always of the terrace house.

The latter is more often provided with an entrance to the garden from a thoroughfare at the back. The disadvantages of this arrangement hardly need be emphasised. It involves the tradespeople traversing the whole length of the garden, thereby destroying its privacy, or, in the alternative, it necessitates the servants making the journey in the reverse direction.

Thus far, we have considered the garden solely from the utilitarian standpoint.

To a large section of the community its utilitarian features are eclipsed by its horticultural interest. It is there for the flowers, and a very few square yards of soil suffice to provide a healthful and interesting occupation for one or other member of the household.

A well-tilled garden usually is in a more sanitary condition than a neglected one, hence the cult of the flower contributes in a measure to the healthiness of one's surroundings.

Gardens which adjoin a school playground, or waste ground, are apt to be invaded by the ubiquitous boy, whose capacity for mischief stops at nothing, and on that account should not be considered, when a second choice is available.

Roadway Charges

The householder who may contemplate purchasing his house, either immediately or in the future, should ascertain whether the street has been taken over by the local authority. If not, he may be called upon to contribute his share to the cost of "making up" the roadway, which may be anything from 10s. to 20s. per foot of frontage. Bearing this in mind, he will consider twice before he takes a house on a corner plot, or one with a garden skirting the roadway.

Desirable as garden space is for the many reasons above set forth, an excess of it has disadvantages for the tenant of limited means. Garden upkeep entails a certain yearly expenditure, and, if the garden is large, one has to face the alternatives of spending more than one can well afford, or of seeing the garden neglected and unprofitable.

Gardens adjoining other gardens are

preferable to those which are bounded by buildings, trees, and other obstructions, not only on account of the more open outlook, but also because they obtain more light and air, and are therefore better conditioned for cultivation.

It is well to note just what accommodation is provided for coals, as often this is too scanty to admit of storing more than one quality of fuel. At least there should be provision for a ton of coal and an equal quantity of coke, with a division for separating the two.

If a permanent receptacle is provided for household refuse, it should be of brick, with a cemented floor and an iron door.

Outbuildings

A garden-tool house is a convenience that is now more generally embodied in the house structure or permanently attached to it, and if not applied to its avowed purpose, it may be used for the storage of bicycles, mailcarts, and other things one likes to keep out of the house.

Should a motor-house be a necessity, then it is well to see that it is not so placed as to be a nuisance.

This implies that it should not stand too near the dwelling. Even to the motor enthusiast the odour of the petrol does not blend harmoniously with the savouries at the dining-table.

Also it should be seen that the motor-house does not usurp too much of the landscape as seen from the living-room windows.

Lastly, it is preferable that the motor-house should stand on that side of the house remote from the kitchen quarters, for more reasons than one.

If the burnt gases find access to the larder they will taint the food.

The Yard

A few square yards of open space immediately adjoining the kitchen premises is a great convenience. It gives opportunity for drying cloths, shaking dusters and mats, and in the summer months enables the maids to conduct outside many dusty operations that otherwise they might be tempted to do indoors.

It is better if the yard is paved with bricks or cemented. Less dirt is conveyed indoors, and the yard itself is more readily cleaned and kept clean.

In a well-planned house the outbuildings will be grouped round, or at least open upon the yard.

The portable dustbin may find a corner there, screened from the passer-by, and there the baby-carriage or bicycle may be washed and cleaned before it is put away for the day.

After all, it is the little conveniences in the aggregate which make for comfort in the home, and, therefore, unimportant as some of these things may seem, it is worth while to take them all into account when searching for the ideal house.

To be continued.

FURNISHING

No. 2.—ON THE COLOUR-SENSE IN FURNISHING

Continued from page 5, Part 1

By HELEN MATHERS

The Hall Gives the Keynote to the House, and Should be Arranged with Reference to the Rooms which Open out of it—Taste is a more Important Factor than Money—The Halls of Flats are more Difficult to Arrange

I DEMAND only of a hall that it strikes a note of warmth, of welcome, to the incoming guest. It is really the keynote of the house, and the first impression it makes on you, good or bad, remains, no matter how charming (or the reverse) the rest of the house may be.

Many people arrange their entresol without reference to the rooms that open out of them, thus you will see a hot red hall and a piece of green just beyond, through an open door, or vice versa; you may even see two rooms beside or opposite with clashing wallpapers, and stair-carpeting chosen without relation to either.

If, when the front door is opened, you do not have an instant feeling of pleasure, something is wrong, or it is *all* wrong, and on studying the details that have gone to make up this disagreeable whole, you will realise how easily it might have been right.

It is the usual mistake—choosing colours haphazard without regard to one central idea, one dominant note, to which all others are subordinated. That comfort, combined with the restfulness which harmonious colours bestow, is the first consideration in a hall that is used constantly as a living-room, no one will deny. You want plenty of easy-chairs of the quietest pattern, some small tables, a carved chest, a tall oak dresser with some good blue on it, and a thick Turkey carpet or some Persian rugs look well, and everything, in short, that is good to use and look at, and in character.

A square hall, however, is by no means within the reach of everyone. There is, however, nothing expensive in the very simple but tasteful inglenook at the end like the accompanying illustration, devised by Mr. Harry Finn, of St. Albans.

The colouring is delightful—red tiled floor,

briquette fireplace in various tones of rich deep green, cushions in keeping with last, woodwork, oak, dull, wax-polished; wall-paper warm cinnamon brown, curved ceiling of lower level than that of room, large cupboard bookcase behind figure, coloured leaded lights, catching the morning sun, and kerb and fireplace fittings, hammer-marked copper.

I have in memory another hall, of quite a different type, that I remember with pleasure, because on either side of the front door were small windows rather high up, that lit the hall beautifully, and did away with the usual groping effect. A cabinet or two, some high bronze jars, a rich Japanese screen, and some rugs sufficiently furnished it, and at some distance down was a white gate that swung open as you passed through, and that closed behind you.

I have always wondered why architects do not devote more attention to the lighting of halls—in this instance, no mistake had been made, and the result was delightful.

It is safe to lay down the axiom for a hall that you do for a room. Once get your walls, and carpet, and few hangings into harmony, the furniture, so long as it is



An inglenook is a delightful addition to a hall which is occasionally used as a sitting-room. This photograph shows a fireplace in various tones of rich deep green

suitable for the purpose, may go anywhere you like. There is one point, however, to be insisted on, that coats and wraps are to be hung up somewhere out of sight; a cupboard must be contrived, and from a hall that is used as a living-room, even hats must be banished. A dog-grate, big enough to hold logs of wood, adds immensely to its cheeriness, so do sporting prints and foxs' heads, with such weapons as the men of the house have brought home from their travels, or the women glean.

Some people hang oil-paintings in a hall, just as they will put exquisite water-colours

on a paper swearing loudly in all the primitive colours, and hang a Murillo beside a line engraving in a bedroom. While it is true that a large picture in oils above a vast open fireplace in a great house has the best possible effect, and the same holds good with dining-room and library, still, for the ordinary hall there is nothing to beat good etchings and good sporting prints. For the people who buy a picture because it is "pretty"—and it is the pretty-pretty in taste even more than the downright hideous that reduces one to despair—and hang it up where the spirit

moves them, in the hall or elsewhere, I do not write; it requires the training of a lifetime to buy the right pictures—pictures you can live with—and to learn where and how to hang them. Probably more houses are ruined by a miscellaneous collection of oils, water-colours, and prints than from any other reason—bare walls with the simplest paper, if all of one colour, are beautiful, austere, but before the "splattered" expanse one sits weeping or anathematising, according to one's temperament, longing to haul them all down, to sort, to banish most—sometimes all.

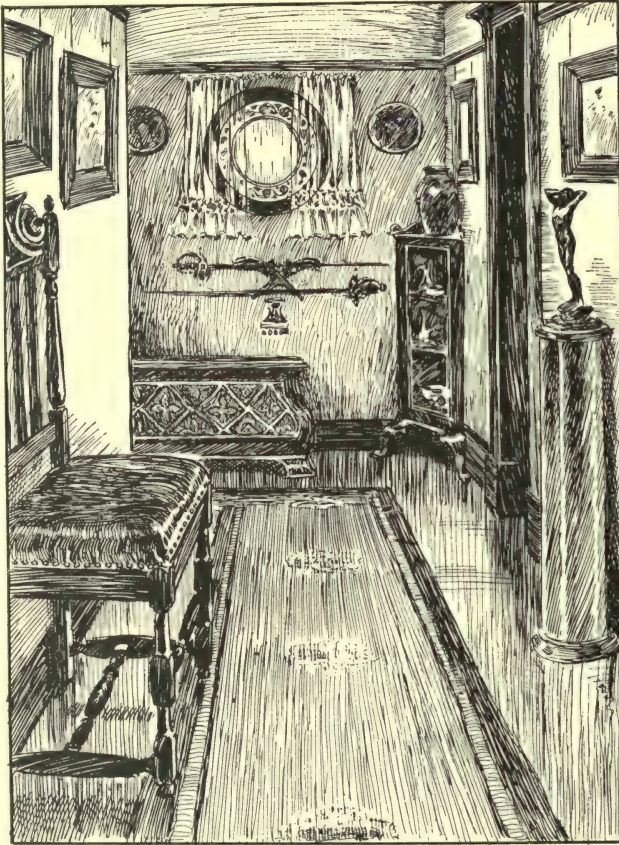
For I must again, and yet again, assert

that there is *no* ugly house, big or small, that could not by sorting, eliminating, adding to in places, and rearranging generally, be made comfortable and even delightful to live in.

In speaking of halls, one must not lose sight of the all-prevailing flats that have, alas, sounded the knell of families, for when you have to choose between a guest-chamber and a nursery, what becomes of the poor baby? Roosevelt answers "Where?" When the hall is of negligible proportions there is seldom more than room for a table, a hat and coat stand (that, like the lady whose

figure had faults on both sides, achieves neither comfort nor elegance), a chair or two, and that is all.

In this case the first thing to do is to decide on the colour of lobby and corridor. If you are well off for engravings, black woodwork above and below, a blue-grey paper, and dark slate-blue linoleum or carpet and mats to match, will not at any rate show want of taste, or discount the blue, pink, or green rooms opening off, and that invariably (for in flat-life there is no privacy, and what would be indecent



Even a moderately wide passage can be made into an effective hall if taste is displayed in the arrangement of engravings, and a few good pieces of furniture

in a house is Nature in a flat) have their doors flung wide open.

Remember that you cannot make a note of vivid colour as effective in the hall of a flat as a house, because there is no staircase ascending before you, when the quality and colour of the stair-carpeting arrest your attention, and a dead level does not at any time make for beauty.

When we were told to lift up our eyes unto the hills there was more than one sound reason behind that advice, for the eye being carried up and on, instead of depressed and lowered, causes a profound feeling of delight, and teaches its lesson

in even so humble a matter as furnishing. Every room, however small, should have some *tall object* in it. If no pedestal, then one of the old pedestal lamps, with the lamp removed, filled with flowers or greenery, and placed behind a screen, is a graceful object and fulfils the line of beauty that Nature, knowing so well, never made straight.

The Hall of the Small House

Where a small house is in question, even a moderately wide passage is amenable to treatment, especially if any good engravings are forthcoming, for black and white is essentially the one thing for passages and corridors, just as oils are for a dining, and good water-colours for a drawing and morning room.

Say that you decide on blue stair-carpeting, you will be wise if you tile your outside flower-boxes with vivid blue, so that on entering you get a second note of the colour in the blue Axminster carpet that runs from the front door and covers the staircase, and you might lay this blue carpet down on white linoleum, that washes beautifully and wears longer than dark colours.

Let the walls be white, hang copper engravings, in perfectly plain black frames, and,

say, one fine brass on them; then through the open door of the dining-room show a satin-striped white paper; and going upstairs there is only that bright blue and the white all the way up, while at the back of your mind is the vivid blue of those tiles outside.

I am only giving this as an instance of the "one colour" idea, a very unambitious one, and available to anyone, in the smallest of houses, and if you substitute rose-colour stair-carpet for blue you get a good effect; green is especially fresh and dainty, and a deep orange Axminster by no means to be despised.

There are big halls and there are small ones, and there are houses with no halls at all, yet they, or their substitutes, may be made pleasant by the exercise of a little of that taste and love of beauty which is essential to every condition of true living. Most people think that taste is only purchasable by very rich people, that beauty spells luxury, and belongs to show; it does nothing of the sort, it is within the reach of the humblest, and often the best results are got at the smallest cost, because the furnishing has been "mixed with brains."

To be continued.

RENOVATING OLD CHAIRS

How an Old Chair May be Renovated—Interesting and Valuable Work

It seems not unlikely that once again the woman who is clever with her needle will, like her great-grandmother, turn her attention to tapestry and ornamental decorative needlework. Perhaps with happier results, since the old-fashioned "crewelwork," the pride and glory of the severe drawing-rooms of the Victorian era, was not beautiful.

Often an antique chair or settee of quaint and beautiful design is hidden away in a corner, because its covering is worn and faded. Why, therefore, should one not try to renovate it suitably? Modern brocade seems out of place. The object of this article, therefore, is to give a practical suggestion.

Before beginning work an upholsterer should be allowed to cut the material to the shape of the chair. The embroidery will not then be interfered with later on. Moreover, when the work is completed, it is wiser to let the upholsterer make it up.

The fabric chosen for the work reproduced on this page was biscuit-coloured satin.

The design is an uncommon one—wild parsley, treated conventionally and giving the idea of the *growing* plant.

The leaves and stalks are worked in the satin stitch, and shade from the darkest bronze green almost to pale gold. Thus is given the effect of a ray of sunlight falling across the leaves.

The wild parsley is embroidered in three shades of raspberry, treated boldly, and worked entirely in French knots. The silk is brought through the fabric, and twisted around the needle, which should be held tightly with the left hand. The needle is then put into the material again near the point where it came out first. Next the silk is drawn through and released



A chair re-upholstered with biscuit-coloured satin, embroidered with an uncommon design of wild parsley

with the left hand as it tightens whilst being pulled.

After the design has been completed the biscuit satin is literally powdered with the "rice" stitch. This, if done in a soft shade of old gold, further accentuates the idea of sunlight, and gives an embossed appearance to the design.

ARTISTIC ARTIFICIAL LIGHTING

By ELLA G. GRUNDY

Author of "The House Beautiful," "How to Furnish a Flat,"

Lighting a Reception-room or Dining-room—Colour Schemes—Lights as Table Decorations

IT may seem absurd to emphasise the fact that the main object of lighting arrangements is to give light. A little observation of the average home, however, shows that most fittings seem to be chosen for their material and design rather than for the production and distribution of the light.

No artistic results can be obtained by buying fittings haphazardly or without the advice of some expert who has seen and carefully considered the possibilities of the rooms to be lighted.

One great axiom of artistic lighting is that one should not be able to perceive immediately how it is done. On entering a well-lighted room one should have first a pleasant impression of diffused light. Lighting, however, cannot be really artistic unless it is becoming to and is suitable to the purpose of the room.

Lighting a Reception-Room

A soft-shaded light is beautiful in a reception-room, but out of place in a living-room, where work has to be done, or in a bedroom, where hair-dressing or shaving require strong light. In a reception-room the light should be bright and clear, but not garish or dazzling. A room of this kind should be evenly lighted, so that hard or unbecoming shadows are avoided.

To obtain this result lights must be placed round the room in such a position that the brightness does not strike the eyes direct, but shines on to ceilings, walls, or mirrors, and is reflected back into the room. This can be done by setting small electric bulbs behind the cornice. A large number of bulbs are required for the scheme, as not more than three-quarters of the light is reflected back again. This expense, however, is counter-balanced by the saving in fittings. If the cornice is not deep enough to hold

the bulbs, reflecting fittings may be suspended from the ceiling. These consist of a group of lights, under which is a kind of deep bowl of cut glass, coloured silk, or pierced metal. This bowl allows only a very little light to fall downwards, but throws most of it up on to the ceiling, and so diffuses it about the room. The lights themselves can be either electric or incandescent, and a very pretty result can be obtained from the use of an oil-lamp with reflecting fitting. When oil or gas is used the light must not be hung too near the ceiling, and if it is to reflect and diffuse properly the ceiling must be white, cream, or a light blue-grey.

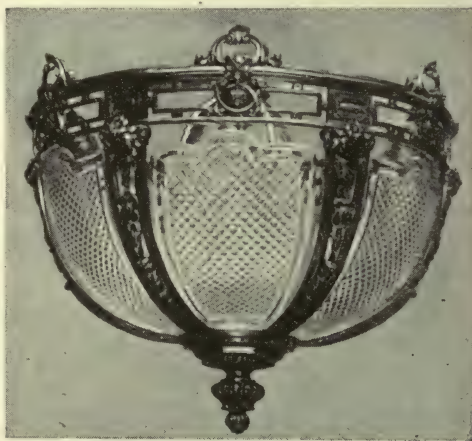
Wall brackets or sconces should be fitted with butterfly shades, which throw the light back on to the walls, from whence it is reflected to the room.

For conversational purposes a low, shaded light is more artistic, and nothing gives a more beautiful effect than standard or table lamps fitted for incandescent gas or electric light. Any kind of standard lamp can be fitted with an incandescent burner, and can be moved about with almost as much freedom as an electric lamp.

For the ordinary drawing-room it is a good thing to have a combination of the two kinds of lighting. Cornice or wall lights, which can be used when brightness is wanted, and well-shaded lamps when cosiness is required.

The Colour of Shades

The success of lighting depends largely upon the colour of the shades chosen. A most becoming effect can be obtained from deep yellow or rose-pink—really deep, warm colours. Pale yellow simply looks a dirty white when the light is on, and very pale pink gives a trying glare. Pink shades look

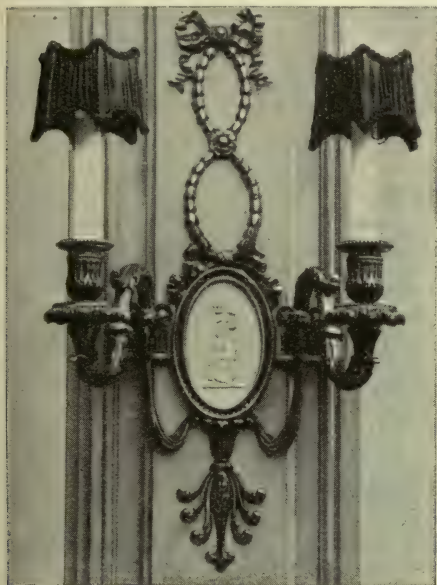


The "reflecting bowl" fitting, which throws most of the light up to the ceiling, so that it is diffused softly about the room

beautiful in a grey room, yellow shades in a green room. Red shades should be used in a dark room with pannelled walls, or dark red or brown paper. Anyone who wants a "pink" room or a "yellow" room will find that a much prettier effect can be got by having white or cream walls, and pink or yellow shades, rather than by decorating the walls with coloured paper.

Coloured Bulbs

Artistic effects can be obtained by the use of coloured glass bulbs, such as are used in exhibitions and open-air decorations. This



An effective wall-bracket, with porcelain candles, that can be fitted for electric or incandescent gas light

is quite a new idea in house-lighting. Most people buy the ordinary white bulbs and cover them with little silk bags, or surround them with silken flower-petals. If a deep pink bulb be chosen and partly covered with a pink silk petal shade, the light looks exactly like a big glowing rose. A deep yellow bulb may be shaded with green silk petals, giving the effect of a large glowing buttercup.

Electric "Candles"

Devotees of the "good old days" say there is "nothing like candle-light." But, however beautiful and mellow this light may be, it is hardly practical for modern use.

The same effect, however, can be obtained from gas or electricity. Porcelain candles can be fitted with very small incandescent mantles or electric bulbs, and, when the direct rays are broken by shades of beads or silk, the effect is as soft and pretty as that of candles or oil-lamps.

Owners of old-world houses should remember this when planning their lighting, for the charm of old-fashioned rooms in the evening depends upon the use of the quaint pendants and sconces which harmonise with and are part of the decorations. Queer old

lamps and antique candelabra, handsome Sheffield plate and valuable lustre candlesticks, or any other kind of fitting, can now be used with gas or electric light.

Old Sheffield plate candlesticks fitted in this way form the ideal method of lighting a dining-room.

Hanging Lights in the Dining Room

If a hanging light is used over a dining-table, the top of the fitting should be covered in, so that the light is thrown on the table and reflected back from the linen and silver or the polished wood of the bare table. Great care should be taken that this light is pulled down low enough to prevent any of the rays striking directly into the eyes of those sitting at the table.

Small electric-light bulbs can be introduced among the dinner-table decorations, and produce most charming results. A bank of moss in the centre of a table becomes a mass of delicate green and gold light if hidden among it are a few electric bulbs.

There are two or three ways of fixing up the electric light on a dinner-table. The easiest is to use ordinary table-lamps with long wires and attach them to a plug.

Another way is for the table-lamp to be connected to the fitting which hangs from the ceiling.

Still another way is to have an electric plug in the floor under the dining-table, and connect this by wire with an electric plate



Porcelain candles can be fitted with tiny incandescent mantles or electric bulbs, and when the direct rays are broken by shades of beads or silk the effect is soft and pretty

or cloth, which is placed underneath the damask cloth. The electric fittings, lamps, candlesticks, or candelabra have two little pins underneath, and when the fittings are placed on the table, their pins connect them up with the electric plate or cloth.

A small hole has to be cut in the carpet, and is generally edged with a brass ring to form an eyelet-hole round the floor-plug.

Illustrations are kindly lent by Best and Lloyd, of Birmingham and London.

To be continued

THE ROMANCE OF OLD CHINA

By MRS. WILLOUGHBY HODGSON

Continued from page 9, Part 1.

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain."

OLD CHELSEA CHINA

The Beginning and Development of the China Industry at Chelsea—Characteristics of Chelsea China—Marks—How to See if the Work is Genuine

THE previous article pointed out the connection between the great porcelain industry in China and the beginnings of the same industry in Europe. It dealt with the tragedy of the potter groping in the dark to elucidate the mystery of paste and glaze. It was also an endeavour to assist the would-be collector by explaining the difference between pottery and porcelain.

Towards the middle of the eighteenth century porcelain was first made in England. It was not the hard paste, or true porcelain, such as was manufactured in China, but a soft paste, translucent and beautiful to the eye and touch, but very difficult to work upon, and easily drawn out of shape in firing. Such was the porcelain made at Chelsea.

The terms "hard paste" and "soft paste" are apt to puzzle a beginner, and it is only by learning the difference in the composition of the two "bodies" that she can distinguish between them.

Soft-paste porcelain was composed of a large proportion of glassy grit and sand, and a small quantity of white clay and bone-ash. The glaze employed with it was very fusible and glassy, being made from red lead, nitre, and sand.

A future article will deal with the ingredients of "hard paste." For the present it must suffice that Chinese porcelain is hard. Upon it a file will make no impression, but the Chelsea body it will powder.

If the bottom of a Chelsea figure be examined, three or four whitish-brown marks will be observed. These were caused by the struts upon which it rested in the kiln, and are called "thumb-marks." Portions of the base are generally unglazed, and if the eyes are shut and the fingers passed over the unglazed surface it will be found to be soft and smooth. Dishes, plates, cups and saucers do not generally bear the thumb-marks, but three little wart-like blisters take their place. These were caused by the tripod in the kiln.

The glaze of Chelsea porcelain is very glassy, and is of a pale green colour. It will be found in tears and thickly accumulated under the base. It is not at all unusual to find a lump of glaze standing out upon the surface of a plate or dish, over which a leaf, flower, or insect has been cunningly painted to hide the defect.

The date of the establishment of the Chelsea factory is not known, but the existence of a small milk-jug dated "Chelsea 1745," proves that at this time porcelain of superior quality was being made there.

A characteristic of the first period was the absence of gold in the decoration both upon figures in the drapery and the rims of dishes, plates, cups, and saucers. These were generally edged with a line of dark red or chocolate colour.



Two fine Chelsea figures of the best period

Early forms of decoration were copied from the Chinese and Japanese, and tea-services of sexagonal shape were much made at Chelsea at that time, the most famous being one at the British Museum painted with scenes from Æsop's fables.

Late Chelsea Work

From the beginning first-class artists were engaged at Chelsea. Soon simple forms gave way to more elaborate designs, and detached groups of flowers, butterflies, and insects gave place to brilliantly painted exotic birds, fine landscapes, and heavy gilding.

The three magnificent dishes in the Victoria and Albert Museum are fine examples of this later period. These are the kind of specimens so successfully copied in Paris that it is only by knowing the characteristics of the Chelsea body and glaze that they can be detected as forgeries.

At one time Chinese porcelain which had been brought over to this country in the white was decorated at Chelsea, the principal forms being exotic birds or sprays of flowers, insects, and caterpillars.

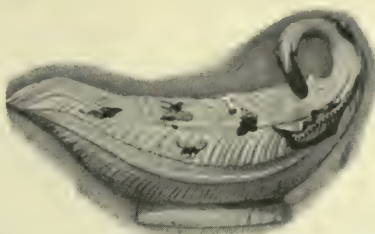
Chelsea figures are very desirable possessions. More than forty varieties are mentioned in the old catalogues of the firm. Early specimens were either without gilding or were only sparingly gilt. In addition to these, many little toys intended to be used as miniature snuff-boxes and scent-bottles were made.

Basket-dishes with twisted handles and encrusted with raised flowers, bell-shaped mugs and sauce-boats moulded in relief and painted with flowers, foliage, and insects, are well-known products of the Chelsea factory, in addition to tea and dinner services. But some of the most noticeable pieces are swans, rabbits, and birds, beautifully modelled and often of large size; cabbages, cauliflowers, and bundles of asparagus, faithful copies of Nature, are also characteristic of this factory.

How to Determine the Date

It is possible to find the approximate date

of a piece of Chelsea china from the ground-colour used. Dark blue, or *gros blue*, as it is called, is first mentioned in 1756. Pea-green came into use as a ground-colour in 1759, turquoise blue in 1760, and the wonderful claret colour, which became so famous, in the same year.



Sauce-boat of Chelsea porcelain, moulded in leaf form and painted with flowers and butterflies

In 1769 Mr. Nicholas Sprimont, who owned and managed the Chelsea factory, retired, and the works were bought in the following year by William Duesbury, of Derby. For some time Duesbury carried on the two factories, and the porcelain made from this time till 1784, when the works were closed and the plant transferred to Derby, was known as Chelsea-Derby.



An early Chelsea cup with raised decoration

The Earliest Mark

The earliest regular mark used at Chelsea is an anchor in relief on a raised embossed oval, but on a few pieces of quite the earliest period an incised triangle is found, and the word Chelsea in script characters.

A very rare mark is the anchor raised in red-brown on white.

The anchor in red, puce, or gold is the most usual Chelsea mark, and the gold anchor is the mark generally made use of by the forger.

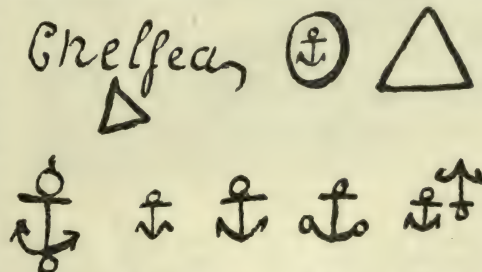
The size of the anchor varies as does its form, and sometimes it may be found in a fold of the drapery of a figure, when it will be of very small size. Two anchors frequently occur together, one of which is painted upside down.

A triangle alone, incised in the paste, is sometimes, but very rarely, found on a piece of Chelsea china of early date.

The forger, it is said, has been known to mark his wares, notably woolly lambs, with an anchor in blue, but as this colour was never used as a mark at Chelsea, pieces so marked need not deceive anyone.

An anchor was used as a mark in the china factory at Venice, but this was so much larger than those used at Chelsea that it should not mislead the collector.

This series will be continued.



The earliest regular mark used on Chelsea china is an anchor in relief on a raised embossed oval. The anchor in red or gold is the most usual mark, and it is the gold which is copied by the forger. When of very small size, two anchors sometimes are found, and on china of a very early date the triangle alone incised

TABLE DECORATIONS

LEAVES, BERRIES, AND GRASSES

By LYDIA CHATTERTON

The Rowan-berry—Grasses for Winter Decoration—The Use of a Mirror for the Table

WE should do well to imitate the squirrel by storing up for the winter months in the time of plenty. Few of us remember that so many of the autumn treasures can be preserved for our use in winter-time, and each year leaves and berries find their way to the rubbish-heap, or are left to die on the trees, when, with a little trouble, they might be kept to gladden our hearts in the dull days. What is more beautiful than the placentas of the honesty, a plant that can easily be grown in any garden? These placentas rival mother-o'-pearl, and in the light reflect colours just as pearls do. When the honesty has gone to seed, and the seed-pods are quite brown, they should be gathered in bunches. Cut with stalks as long as possible; remove the brown outer skin from either side with the fingers. The seeds are then taken away, and the pearly portion remains. It looks charming mixed with the flaming Cape gooseberry—another plant that should be cultivated for winter use—and arranged in old-world jars forms an ideal decoration for an orange-and-white room.

salt they will keep fresh and bright for Christmas, when they can be utilised in conjunction with holly-leaves.

A design for rowan-berries is here depicted, in which they have been used with their own leaves. A triangle has been formed by laying them flat on the tablecloth in the centre of the table. In the middle of this stands a candelabrum with red silk shades. Three garlands of creeper-leaves, entwined with red satin bébé ribbons, are suspended from the candelabrum to the corners of the triangle.

At the corners of the table miniature baskets are placed. These have been painted silver, lined with ruches of red crinkled tissue-paper, and the handles twined with sprays of creeper, and the baskets are filled with white fondants.

The ice-cases consist of soufflé-cases, with two rows of tinted autumn leaves round them. These leaves are made of stiff paper, and coloured in natural colours.

Grasses for Winter Decoration

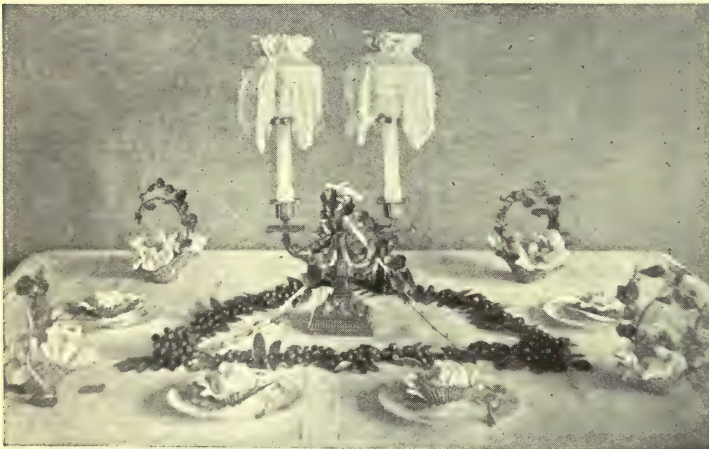
Reed grasses, fine grasses, and the various kinds of teasels should all be dried for winter use. When cut they should be tied in bunches and hung, heads downwards, until dry, and then they will stand well and not be limp. Reed grasses are handsome in pottery jars on pedestals for the corners of rooms. Bulrushes also look well mixed with them. The blue teasels are pretty for table decoration. In the illustration they are arranged in a tall white glass vase, with a spray of ruddy blackberry foliage twined round the stem.

The vase is placed upon a white lace d'oyley, and a similar d'oyley is placed for

each plate. From the centre to the corners and sides of the table graceful trails of blackberry foliage with berries are arranged, and clusters of cob-nuts are placed about the table. The candlesticks are of white china with Empire shades.

Use little baskets for the sweetmeats, and fill them with imitation blackberry sweets.

Another delightful scheme can be carried out with autumn leaves and white china figure vases. Any pretty autumn foliage



Candelabrum triangle of rowan-berries and baskets daintily arranged

This combination can also be used with good effect for table decoration. Fill a set of Coalport china vases with them, and place them on a loosely ruffled slip of chiffon that shades from white to deepest orange. Have all the little etceteras of the table service to correspond in colour.

The Rowan-berry

The rowan-berries are a lovely shade of red that makes them particularly suitable for winter decoration. If they are packed in

would be suitable for this—such as the red ornamental plum-tree, copper beech, golden elder, or the variegated maple; the latter being especially effective. The contrast of the pale green and white is particularly light and pretty for table use.

Use figure vases suitable for the time of harvest—such as a girl carrying corn and a sickle, and a boy with a hamper of grapes. The vases are plentifully filled with sprays of the variegated maple, so that each figure appears standing under a bower of it. Sprays of the foliage are also used to form a design on the cloth, wreaths of it being placed around the base of the figures, and lines of foliage arranged between the guests.

Hips and haws may be used in white vases with sprays of copper beech. Use a set of five vases—one rather tall, two a little smaller, and two smaller still. Fill them with small sprays of the beech and a goodly number of the bright hips and haws. Then take a number of small ones or of any kind of red berry that is plentiful, and having cut off their stalks closely, thread them on to cotton or fine wire, and festoon these berry garlands from one vase to another, connecting the whole five in this way.

Collect fir-cones, large and small, and you will be able to make all kinds of pretty things with them during the long winter evenings. For example, a cigar-box can be made into a novel receptacle for ferns or growing bulbs.

Remove the lid and hinges. Cut a number of small fir-cones in halves, and glue them on to the sides and ends of the box outside, covering the box with them. You can then enamel it any colour that you wish, or, what is perhaps prettier, gild it with good gold paint. Then purchase a tin that will go into the box, as nearly the same shape as possible, and in this plant little ferns, growing bulbs or lilies-of-the-valley, and you will have a very pretty centre for your table.

The Use of the Mirror

A mirror brightens the effect of foliage on the table, and the very simplest arrangement may be the most charming in reality. A long, narrow strip of looking-glass or any shaped piece that you happen to possess can be utilised.

On the centre is placed a white china swan, filled with a maidenhair fern or any pretty foliage plant.

The edges of the mirror are then hidden by trails of tinted leaves and berries. Any kind of light creeper is suitable for this, and trails of it are also arranged to the edges of the table.

The table shown on this page is an uncommon combination of heather, white shaggy chrysanthemums, and the foliage of the purple plum. The vases are filled with the chrysanthemums and foliage, and clusters of heather are arranged round them on the cloth.



Chrysanthemums in dainty vases and a liberal supply of foliage, with white heather beneath the stands, combine for a beautiful effect

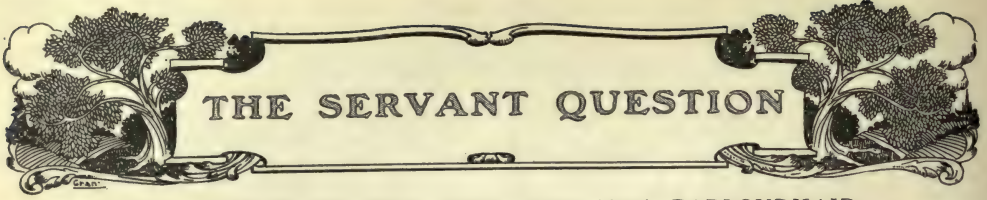
The purple plum is a charming contrast to the white chrysanthemums. Use plenty of foliage and just a few good chrysanthemum blooms. Stand them about the table, as shown in the illustration, and arrange the clusters of white heather in circles around each vase.

If you have not any quantity of white heather, use purple; it harmonises well with the foliage. You can then reserve any white heather you have to adorn the menus, guest-cards, and sweet-baskets.

For the menus use cards in a pale shade of heather purple, and fasten a tiny sprig of white heather to the left-hand top corner, with a lilliputian bow of satin ribbon the same hue as the card. For the guest-cards use smaller cards to match and decorated in the same way. Tiny baskets in green rush would be pretty for the sweets, when trimmed with rosettes of the ribbon and sprays of white heather and filled with mauve and white sweets.

The white fluffy wild clematis, traveller's joy, or what is more generally called "old man's beard" when it has gone to seed, is effective for table use in conjunction with any bright red berries. Use vases filled with them, and have trails of the clematis between each guest-place, with red berries placed here and there among the trails.

This series will be continued.



THE DUTIES OF THE COOK AND THE PARLOURMAID

How the Day Should be Portioned Off—Time Tables With or Without Help—Duties for Each Day—The Right Dresses—The Importance of Quiet Shoes—Perquisites and Commissions—Extra Duties

Cook's Duties

THE cook is a very important personage in the house, and her duties vary considerably according to the number of servants kept and whether or not she has assistance given her from either a kitchenmaid, or "between-maid" (one who's time is divided between up and down stairs), or a charwoman, or a boot-boy.

If the help of a charwoman is given, she does the rough cleaning of the kitchen premises, leaving the cooking and the lighter cleaning for the cook. If a boot-boy is employed, he cleans the knives, boots, fills coal-scuttles, and sometimes cleans the windows as well. In the country this work is frequently done by the gardener or odd outdoor man.

In a family of average size, if this amount

of help is given, there should be ample time for quite good cooking; but where cook has no extra assistance the cooking must necessarily be more simple.

Wages vary from £20 for a plain cook to about £40 per annum.

Beside the list of duties given below, the cook-general takes charge of the maid's bedroom, fills the coal-scuttles, washes up all the dining-room crockery, except glass and silver, answers the back door all day and the front door up to 12 o'clock.

With all this daily work and special cleaning it can be easily understood that she has only time to prepare, cook, and serve simple dishes. Anything specially elaborate is usually done by the mistress or daughters of the house.

Where only one other servant is kept it

COOK'S TIME TABLE

Two maids kept, and a charwoman for half a day on Tuesdays and Fridays.

DAILY DUTIES

- 6.30 a.m.: Light kitchen fire; sweep hall, do doorstep, brasses, etc.; clean boots.
- 7.30: Prepare and have kitchen breakfast.
- 8.30: Prepare dining-room breakfast; tidy kitchen; wipe out larder.
- 10.0: Receive orders for the day from the mistress.
- 11.0: Prepare lunch and kitchen dinner.
- 12 noon: Have kitchen dinner (usually one hour allowed).

- 1 p.m.: Serve lunch; clear and wash up kitchen dinner things; tidy kitchen; do any light cooking or cleaning.
- 4.0: Change dress. (Housemaid usually prepares and clears away kitchen tea.) Prepare and—
- 7.30: Serve dinner.
- 8.30: Wash up and tidy in scullery; have supper; tidy kitchen.
- 10.0: Go to bed.

SPECIAL DUTIES

- Monday: Clean larder and kitchen store-cupboard.
- Tuesday: Charwoman cleans outside places and area (if there is one), and washes kitchen cloths. Cook cleans all tins and brasses.
- Wednesday: Clean scullery.

- Thursday: Turn out own bedroom.
- Friday: Charwoman cleans kitchen stairs and passages, and special kitchen work. Cook makes cakes and pastry for the week.
- Saturday: Weekly clean of kitchen stove and dresser.

FOR A SMALL HOUSE

Only a house-parlourmaid kept and no extra help allowed.

- 6.15 a.m.: Light kitchen fire; do dining-room and library grates; sweep dining-room, library, and hall; clean front doorstep and brasses; clean boots; prepare and have kitchen breakfast; prepare and serve dining-room breakfast, tidy kitchen and larder; clear dining-room breakfast.
- 10.0: Receive orders for the day from the mistress; prepare and serve kitchen dinner and dining-room lunch, and do

- any special work; take an hour for kitchen dinner and rest.
- 2 p.m.: Wash up dinner things; tidy kitchen and scullery; do any light cleaning, or wash cloths.
- 4.0: Change dress; prepare and have kitchen tea.
- 7.30: Prepare late dinner; tidy kitchen and scullery; clean knives.
- 9.0: Have supper; wash up supper things.
- 10.0: Bed.

is wisest to advertise for a cook-general rather than a cook, as, when so styled, the latter at times goes on strike and refuses to assist in the housework.

Perquisites

It may be well to note here that perquisites and commissions from the trades-people should be absolutely forbidden, but it is wise to make this clear when engaging the cook. There is a popular idea that she has the right to sell dripping, bones, empty tins, jars, etc.; also to claim and receive a commission on the various bills paid, the usual sum being 1s. in each pound. It is difficult to stop the latter system; but the mistress must make sure she is only paying fair prices, write her own orders, and keep a careful watch to see there is no waste or undue amounts used.

It is also well now and then to ascertain that the quantity of milk *ordered* is actually *left*, and to weigh meat and bread.

Where you have a conscientious, careful woman there is no need for supervision; she will do it herself. But where young and inexperienced girls are in charge it is hardly fair to put temptation in their way by leaving them to their own devices.

Usual Dress for Cooks

Cooks should always wear washing dresses and white aprons, with coarse ones for cleaning purposes. Black dresses and fine aprons are usually worn in the afternoon.

Frequently cooks do not wear caps, except in houses where they are expected to answer the front door.

The Duties of a Parlourmaid

In many large establishments parlourmaids have taken the place of menservants, it being thought that they are less expensive to keep, do more work, and ask lower wages. In many houses there may be a head parlourmaid, with one or more undermaids, or she may be single-handed, or classed as a house-parlourmaid.

Wages vary from about £18 to £30.

The correct wear for a parlourmaid in the morning is a print dress, white cap and apron; and in the afternoon a black dress,

turned-down white collar and cuffs, and muslin cap and bib-apron.

These are usually provided by the maid herself. Should, as so often is the case, a uniform be worn, it would be supplied by the mistress.

Quiet shoes are one of the most important items in the dress of a parlourmaid, as not only are heavy, creaky ones most disturbing, but also the maid, in her endeavour to walk quietly, usually becomes awkward and slow of movement.

Care of Hands

A parlourmaid is expected to take care that her hands do not become roughened and stained with her manual work, and even if she has a considerable amount of it to do, there is no reason why her hands should appear neglected if only she invariably wears washleather gloves when doing grates, etc., and frequently rubs her nails and hands with lemon.

The appearance of a parlourmaid is of considerable importance, those possessing tall, trim figures being in far greater demand than short, stout individuals on account of their more graceful movements when waiting at table. Unless already acquired, some slight drilling is often necessary to teach an inexperienced parlourmaid how to announce visitors, etc., in a clear, distinct, yet not loud voice.

Parlourmaids, as well as valeting the gentlemen, are often expected to help pack, etc., and render any assistance needed when there is no ladies'-maid.

Extra Duties

If the family is large, or there is not a between-maid, the parlourmaid is often relieved of the care of flowers, writing materials, etc., in order that she may have more time for her pantry work, silver, etc.

She would also have to do the grates of the dining-room and library, unless a special arrangement has been made that all grates are done by the housemaid, who, in her turn, is relieved of some of the dusting, or receives help from the parlourmaid in making the beds.

PARLOURMAID'S TIME TABLE

Cook and housemaid and between-maid also kept.

6.30 a.m. : Sweep and dust dining-room ; brush and take up gentlemen's clothes ; lay dining-room breakfast ; have morning papers ready ; have own breakfast.	2.0 : Have own dinner ; take in coffee, if required ; clear luncheon ; wash up ; do mending of table linen or gentlemen's clothes.
8.30 : Wait at dining-room breakfast ; finish library ; see to ink, blotting-paper, etc. ; clear dining-room breakfast, and wash up.	4.30 : Prepare and take in afternoon tea.
10.30 : Dust drawing-room ; see to flowers and plants ; attend to silver, castors, lamps, etc. ; be ready to answer sitting-room bells and front door ; attend to fires ; do any special duties for the day.	5.0 : Have own tea ; light up house, time according to season ; clear tea, and wash up tea things.
12.30 p.m. : Change dress ; set and serve luncheon ; make up fires and tidy sitting-rooms.	6.30 : Put out gentlemen's evening clothes ; ring dressing-gong ; lay dinner-cloth ; see to fires ; tidy room.
	7.30 : Wait at dinner ; serve coffee ; clear dinner ; wash up ; take in aerated waters, etc., at 10 o'clock.
	10.30 : Lock up house ; put out lights ; bed.

This series will be continued.

HOME LAUNDRY WORK

Continued from page 17, Part I

GENERAL HINTS

The Soaking Process—The Question of Economy—The Need for Good Management—Preliminary Arrangements

WHETHER washing should be done at home, except where a laundrymaid and a well-equipped laundry are kept, is a much-asked question. From the economical house-keeper's point of view the answer would certainly be "Yes," where the necessary accommodation exists, even though a full laundry establishment is lacking. The saving of actual money is perhaps not very great, but the saving in the wear and tear of the clothes themselves is unquestionable. Another advantage is that when the washing is done at home there is not so likely to be a grudging use of clean linen as when everything has to be sent out and paid for separately. Cleanliness is one of the first laws of health, and restriction in the use of clean linen should be the last means of saving resorted to.

The discomfort of a washing-day frightens many people from attempting such work at home, but with a little forethought and management it is quite possible to reduce this discomfort to a minimum, and have the washing done and the wheels of the household still run smoothly. One very important point is to have the work started early in the day; early rising is indispensable, and two hours added to the washing-day is not too much. Then, of course, a considerable amount of practice is necessary before skill can be acquired, and, although theory alone is of little value, the more we learn the more we can save ourselves.

The Need for Good Management

Nowadays no woman despises knowledge of domestic detail, but it is not only knowledge of how the work should be done that is necessary, but organising skill. Good management, as well as knowledge of details, is the basis of peace in a household, and even cleanliness is dearly bought if it is to be at the expense of everyone's comfort and good temper.

Preliminary Arrangements

Washing should be done as early as possible in the week, and preparations made on the previous day. It is much better to wash each week rather than to allow soiled linen to accumulate.

Collect all the soiled clothes and divide them first into three different lots:

1. Flannels.
2. Coloured prints, coloured muslins, and fancy articles.
3. White things.

Shake the flannels, to rid them of any loose dust, and put them, dry, into a bag or basket until the next day.

Do the same with the coloured prints and muslins and fancy articles, except in the case of prints where the colour is known to be fast. These may be soaked in cold water overnight.

White things should be subdivided into smaller lots, according to the number of tubs available for soaking, such as:

1. Underclothing and bed-linen.
2. Table-linen.
3. Pocket-handkerchiefs.
4. Collars, cuffs, and shirts.
5. Muslins, laces, and fine things.
6. Kitchen towels and coarse cloths and aprons.

Remove all stains, untie all strings, unfasten any buttons, remove studs, and run together any tears with a needle and thread to prevent their being made worse in the washing.

The Soaking Process

Then place each lot in a tub or large basin and cover with warm water. If the water is hard, either borax or soda may be added.

Soda must only be used for the coarser and dirtier things, and in the proportion of one ounce to a gallon of water. It must be dissolved first in boiling water, or it may cause brown marks, or even burn holes in the material.

Borax is safer to use in the case of finer articles, and a tablespoonful to a gallon of water will be sufficient. It is quite harmless, and at the same time helps to dissolve the grease in the clothes.

Rub soap on all the more solid parts of the clothes or add a little melted soap to the soaking-water.

Handkerchiefs should always be soaked by themselves. A large basin will be sufficient for the purpose, and it is a good plan to add a handful of salt to the water, especially if colds are prevalent in the house.

Very dusty things, such as window-blinds and muslin curtains, should be soaked in plain cold water, and the water should be changed several times until some of the soot and dust is removed.

Allow the clothes to soak all night, or at least for several hours. The steeping helps to loosen the dirt, and thus saves a certain amount of rubbing, which is so injurious to many fabrics.

Other Preliminaries

To make soap jelly (recipe for which was given in the article on Fine Flannel Washing, Part I EVERY WOMAN'S ENCYCLOPEDIA); clear or hot-water starch and cold-water starch; to lay the boiler fire and fill the boiler; to see that all utensils are clean and ready for use, and all necessary materials to hand.

On the morning of the day on which the washing is to be done, light the boiler fire; then, while it is drawing up, take a light breakfast or cup of tea or coffee before commencing the work.

To be continued.

HOW TO DECORATE LAMP-SHADES

REALLY pretty and artistic lamp-shades are expensive things to buy, and often it is hard to find at a shop exactly the shade which one wants to harmonise with a room which has been decorated to suit one's own individual fancy.

By decorating the shades at home, therefore, not only can more satisfactory results be obtained but a considerable economy effected.

Plain shades can be obtained at a third of the price charged for decorated ones, and, with the expenditure of a little time and



Two pretty lamp-shades. The one on the left is decorated with a picture let in from the back

trouble, a great variety of original and delightful decorative effects can be achieved.

Plain Empire shades made of ivory-coloured parchment drawing-paper, and wired ready for use, and edged top and bottom with dull gold galon, cost from 1s. 3d. to about 4s. 6d. each at Harrod's, or any of the other big London stores; and a charming-sized shade for a table-lamp costs from 2s. 6d. to 3s. 6d.

To decorate a lamp-shade, all that is required is a tube of seccotine, a penny box of needle-pointed glass-headed pins, an old pair of curved manicure scissors, and any odd cuttings which may be left over from the chintz or cretonne covers or floral curtain-borders of the room which the lamp-shade is destined to adorn. Even with odd bits of wallpaper, excellent results can be obtained.

When one has discovered the right oddments in the piece-bag, the next thing to do is to decide which parts of the various designs—basket of flowers, trails of green foliage, or birds—will best lend themselves to one's purpose.

The wreaths or flowers chosen must now be cut out very carefully with the scissors until one has enough sprays to complete the design one has mapped out in one's mind.

Next, arrange the sprays upon the lamp-shade, pinning them in place with the finely pointed pins. These pins will leave no trace behind them, and the position of the decorations can be altered frequently, until the ideal arrangement has been arrived at.

After each spray has been slightly seccotined, a small wad made of a tightly folded pocket-handkerchief must be used gently to press it into position before the next part of the design is started upon.

When all the sprays have been stuck down firmly, take out any remaining pins, and the lamp-shade is ready for use.

If it is desired to insert a photograph or small print into the side of the shade, draw a circle on the shade a little smaller than the width of the picture to be put in, and cut out the centre with a pair of sharp, curved scissors.

Then cut the photograph a quarter of an inch bigger than the hole thus made, and fasten it carefully *inside* the shade with seccotine. A half-inch border of gold paint must then be painted on the *outside* of the shade to make a frame; or an even prettier effect is produced by sewing or sticking on a tiny circle of dull gold galon, to match that which is employed for finishing off the top and bottom of the shade.

The choice of the decoration depends chiefly upon the period and style of decoration of the room, and if pictures are to be let into the sides they should also be in accord with their surroundings.

For an Empire or Early English boudoir or drawing-room, for instance, tiny floral



Drawing a circle on the shade

wreaths and baskets might encircle the shade top and bottom, and the pictures inserted might be small carbon reproductions of Watteau or Loncret subjects, or of some charming portrait of the period, such as "The Parson's Daughter," or a group by Lawrence or Peter Lely. A smoking-room shade might be treated in a sporting style. It might, for example, depict a pack of hounds in full cry after a fox, with the huntsmen, with the rest of the field, close at their heels.

Amateur photographs, showing groups of children, portraits of pets, or views of places visited during a recent holiday, printed in platinotype or on matte "Seltona" paper, make delightful decorations, if let into lamp-shades, for a family sitting-room or a wife's or girl's own special "den."

The following are good firms for supplying materials mentioned in this section:—Messrs. Geo. Allen & Sons (Mosaic), Bratt, Colbran & Co. ("Heaped" Fire), Cooper, Dennison & Walkden, Ltd. (Melany Marking Ink), Grenfell, Frazier & Co. (Jewellery), J. L. Morison's (Washer), Shynall Chemical Co. (dolls), Whelpton & Son (pills).



LADY BLESSINGTON

After Sir Thomas Lawrence

FJW



This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

"THE MOST GORGEOUS LADY BLESSINGTON"

FEW lives were more romantic than Lady Blessington's. A dramatist could hope for no better subject ; a poet might take it for his theme.

Her father was an Irishman named Power—a good-looking man of high spirits and violent temper, fond of sport and cards, extravagant to an incredible degree, and obstinate and headstrong in all things. Her mother was a colourless lady, descended from the Desmonds, and never able to forget the fact, but she had no influence over her husband.

Political and financial troubles, therefore, soon began to hem him in, and in 1804 his position was perilous. At this time, however, a Captain Farmer asked for the hand of his second daughter. Margaret then was only fourteen years of age and had always been regarded as the ugly duckling of the family ; her sisters were very beautiful, and she herself was pale, quiet, dreamy, and almost plain. Her family, therefore, was surprised at the offer. Farmer, however, was eligible in the matter of worldly goods, and Margaret's extreme youth did not deter her father from giving his consent. His daughter implored him not to make her marry a man for whom she had nothing but a strong aversion ; but her father, with oaths and physical violence, asserted his authority.

Her First Marriage

At the age of fourteen and a half, therefore, Margaret Power became the wife of a man whom she speedily discovered to be a drunkard and liable to fits of insanity. This Mr. Power appears to have known all along, and the fact that Margaret had another suitor, whom she liked, made his action the more dreadful.

After two years of unspeakable misery to his child-wife, whom he treated with violent brutality, Captain Farmer received an appointment in India. His wife, however, refused to go with him ; she preferred even her father's house to her husband's company. She returned, therefore, to her family, and surprised them.

The ugly duckling had grown into a swan ! Margaret came back beautiful, the marks of sorrow only intensifying the loveliness of her face. All her sisters' suitors immediately succumbed to the charms of the fascinating grass-widow of sixteen. This infuriated her father and caused constant lamentations from her mother. Moreover, soon she heard that Farmer was returning from India.

Miserable, harassed, and seeing no prospect of peace or happiness anywhere, Margaret took what she thought to be her only way of escape, and went away with a gentleman of means, but with the unromantic name of Jenkins. Jenkins she liked very well, but certainly did not love. However, she went with him to Hampshire, and there lived quietly for six years.

This was the first peaceful time she had ever known. Her earliest recollections were of anger and violence, a constant struggle with overwhelming debt, and the cold looks given to the moping, pale-faced member of a brilliant and beautiful family. Then had followed the intolerable nightmare of her marriage, and then the wretched time at home.

She had, moreover, had another sorrow ; she had come to care deeply for a nobleman of youth and great charm, and would have gone away with him, only that she discovered he was married, and not even for her own happiness would she sacrifice another woman. These quiet years in Hampshire

however, were not unhappy, although she felt her position keenly. Jenkins adored her, and her influence over him so reformed his wild and extravagant habits that his family were grateful, and treated her as though she had been his wife.

At the end of six years she was a lovely woman of twenty-two, witty, cultivated, and graceful. She had a low voice and an irresistible laugh, a quick sense of humour, and a marvellous taste in dress.

Becomes Lady Blessington

Then the Earl of Blessington came to the neighbourhood. She had met him previously in Ireland—a gay, extravagant, young Irishman, with an ailing wife and £30,000 a year. Now when she met him again he was still good-looking and young, but his wife was dead, and his extravagance had reduced his income to £24,000 a year.

Margaret soon fell in love with him, and for her Blessington conceived an adoration which never faltered. He made her promise to marry him as soon as she could get a divorce, installed her in London under the care of one of her brothers, and sent Captain Jenkins, in return for the presents and apparel he had given her, a cheque for £10,000, and the captain forfeited all title to the rôle of the constant and injured lover by accepting it.

Before the divorce could be obtained, Captain Farmer obliged his wife, for the only time in his life, by falling out of a window when intoxicated and killing himself. Four months later, therefore, Margaret Power became Marguerite Blessington.

Her husband spent money like water. Wherever his wife went she moved among splendid surroundings. Her rooms were hung with richest velvet and bullion fringes; she had the jewels of an empress, and her taste for magnificent dress was displayed to the full. Her clothes caused a sensation even in Paris. Her lightest word was her husband's law, she chose her friends among the most distinguished of the land, and her entertainments were constant and lavish.

In this setting Lady Blessington's brilliance shone with its true lustre. Her good qualities developed in prosperity, and her beauty became the talk of England.

After a while the Blessingtons embarked on a lengthy Continental tour. Their progress through the various countries amazed all who witnessed it. They took a full retinue of servants, cooks, cooking utensils, furniture, and enough clothes to last a townful of ordinary folk for a lifetime.

Wherever they went, moreover, Blessington had his wife's apartments specially decorated. With them went her youngest sister and a young Frenchman, whose father had been a friend of Blessington's. This was Alfred, Comte d'Orsay, whose friendship with Lady Blessington was to last till death.

Lord Blessington arranged a marriage of convenience between his daughter by his first wife and D'Orsay. It was an unhappy marriage, and ended disastrously; but it

served to place D'Orsay in the position of son-in-law to Lady Blessington. His own mother confided him to Marguerite's care. But when a lovely woman mothers a young man only twelve years her junior, whose wife leaves him; when he lives almost entirely in that lovely woman's house, and when the death of her husband does not break the friendship, there are always spiteful tongues ready to wag.

The sudden death of Lord Blessington in Paris came like a thunderbolt into her sunny and magnificent life.

She mourned him long and truly, but had no time for moping. His affairs were much embarrassed, and from £24,000 a year she came down to £2,000—absolute poverty to a woman of her tastes. She came to London, therefore, took Gore House, Kensington, and began to work hard at literary labours. Gore House became the chief literary centre of London, and Lady Blessington the most talked-of woman.

Soon, however, only men came to her parties; the scandal about D'Orsay kept the women away. This fine woman, however, would take no notice; she had promised to look after the grown-up child, the iridescent butterfly, called D'Orsay, and even scandal and ostracism could not make her go back on her word.

She worked harder and harder at the pen. Her family was dependent on her, and her entertaining cost a great deal, as also did her clothes, and D'Orsay, who had no sense of the value of money.

Her Late Days

Nevertheless, times grew bad. Rents were unpaid in Ireland, and she did not receive her £2,000 a year at all regularly. She overwrote herself, and could get only tiny sums for her books. One of her publishers died insolvent, owing her £700. The gates of Gore House were kept locked against the bailiffs, and only on Sundays could D'Orsay or Lady Blessington venture out.

At last things reached a crisis. Lady Blessington packed D'Orsay and his valet off to the Continent, advertised the exquisite furniture and pictures of Gore House for auction, insured her life heavily, and gave the policy to her creditors, and, bidding good-bye to London, departed to Paris.

There she was busy finding an *appartement*, while in London for twelve days the public poked among the treasures of Gore House, so greedily that Thackeray was moved to tears. "The dear, kind old drawing-room" was dismantled, and Lady Blessington became only a memory in London.

Gradually she furnished a house, but on the day after she had moved into it she was seized by a heart attack, from which she never rallied. She died in 1849, at the age of sixty.

Dr. Parr's famous description of her applied to her manner and her appearance; but in the beauty of her nature this brave and honest lady was "the most gorgeous Lady Blessington."

MANICURE

The Implements Required—Cuticle Scissors—Emery Boards—Shaping Thimbles—Polishers—Nail Bleach

A SURPRISING number of the most ingenious tools are made for manicuring, and a brief description of the chief varieties, and of the many preparations employed in the practice of manicure, will materially assist the reader in making the most suitable selection.

The instruments for cutting consist of: Nail scissors (straight and curved), nail nippers, cuticle scissors, cuticle knife.

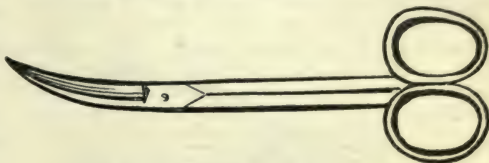
In addition there are many accessories, such as: Files, tweezers, emery boards, polishing stones, polishers, thimbles for shaping the nails, orange sticks, brushes.

Moreover, many useful preparations are also sold, such as: Nail creams, cuticle creams, dry powders, liquid powders, nail bleaches, colouring materials, softening mixtures.

Three or four instruments satisfy the requirements of ordinary people, but to use only a nail brush and scissors is to be ill-advised, since the frequent use of a

Cuticle scissors are curved, and the blades have long, narrow points for trimming off the edges of the skin and nails.

These scissors do the work of cutting, and the cuticle scissors are used for rounding the edges of the nails. Many people prefer to use for this purpose a cuticle knife (such as is illustrated), a very sharp instrument attached



Cuticle scissors

to a long handle, and which for trimming off ragged edges of skin is invaluable.

Nail nippers are very sharp, and made in a beak pattern at the points. Tweezers are included in most manicure outfits, and this instrument is extremely useful for removing bits of loose skin, and in cases where an obstinate little sprig wedges itself in the quick of the nail or in the finger-tip.

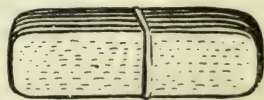


Nippers

Of all manicure instruments the file, perhaps, is the most important. The most useful file to choose is one with a long handle, because it is less liable to slip or scratch the polished surface of the nail.

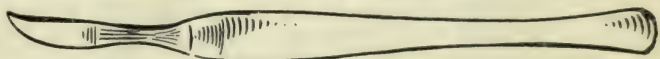
Emery boards can be used in place of the file. Many people prefer them, and even if not used as substitutes they are useful and inexpensive accessories.

Nail trimmers are made with one end pointed and one spatulate for pressing back the cuticle.



Emery boards

Orange sticks are invariably included in one's manicure possessions. They are really invaluable, for not only do they remove grit and dirt from the outer rim of the nail,



Cuticle knife

but also are most useful for applying creams and nail bleach.

In England at the present day the most coveted and correct shape for the nails is the true filbert, and to encourage this an ingenious contrivance shaped in the form of a thimble has been invented.



Shaping thimble

Polishing

There are many powders which are sold for the purpose of polishing the nails, and



Nail scissors



Tweezers

brush is harmful to the nails, and is often the immediate cause of small injuries to the cuticle.

The following four implements may be regarded as essential: Curved nail scissors; combination file, trimmer, and powder brush; nail polisher; as well as nail cream or powder.

Anyone, however, who cannot manipulate the scissors successfully with the left hand should be provided with nippers. Nippers are very useful and quite satisfactory, but in England they are not so much in vogue as are the file and manicure knife.

Manicure Sets

Manicure sets are sold in various sizes and prices, and for a shilling one can obtain a celluloid box fitted with the requisite leather polisher, nail file, brush, trimmer, and nail powder; whilst at prices ranging from four shillings to half a guinea one can buy, in neat Morocco cases, sets with bone and ebony fittings, or silver mounted, for about one guinea.

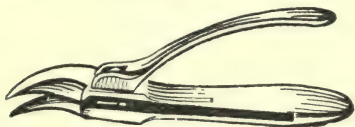
Time and thought should be expended on the collection of a manicure outfit. The scissors should be well chosen. It is not good policy to choose an inferior quality, and two shillings or half a crown expended in buying a pair is money well spent.

cuticle cream for softening the edges of the skin round the nail and making more easy the process of polishing.

To heighten the delicate shell-pink in the centre of the nail these powders and creams are tinted, and there is also a special form of rose enamel which gives to the nails a brilliant finish and polish, although in this country extreme smoothness is more admired than a very brilliant gloss.

A bleaching fluid should always be kept handy in case of discolourations on the nails.

The polisher, the use of which completes the operation of manicure, should be provided with leather of the best quality.



Beak-shaped nail cutter

Polishers are obtainable from 1s. upwards, and there is a special perfumed variety sold for 3s. 6d.

How to Proceed

Before the operation of manicure is begun the hands should be carefully cleansed in hot water, well lathered with a good manicure soap, and the nails brushed with a moderately soft nail brush.

After washing, the hands should be carefully dried, and, while they are yet soft, the nails cut and the cuticle carefully trimmed. A rounded shape should be maintained, and the nails should not be cut too short. The very sharply pointed shape is merely a cult of fashion faddists. However, it is not attractive, and should be carefully avoided.

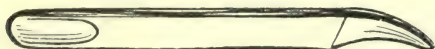
After cutting, the edges of the nails can be smoothed with emery boards or a file, the



File

skin all round pushed back with the nail trimmer in such a way as to show the shape of the nails and of the half-moon at their base.

Next, with the aid of the cuticle knife or scissors, all ragged pieces of skin and nail should be carefully trimmed, and the nails will then be ready to be polished. Whether a cream or a powder is used for this purpose only a very small quantity should be placed on each nail. This should be rubbed in



Nail trimmers

with the finger-tips, and briskly polished with the polisher until the desired gloss has been imparted to the nail. If, however, powder is used, care should be taken to brush it well out of the corners of the nail afterwards with the powder brush.

The nails also can be polished with the aid of a nail stone, and to do this it is necessary to moisten the palm of the hand, rub the stone upon it, let it dry, and then

to rub the nails briskly across the palm. Afterwards, if necessary, the nails can be lightly rubbed with leather so as to give a finish.

A small quantity of nail cream rubbed into the finger from the first joint to the tip helps to impart that healthy rosy appearance to the skin, and, in addition, accentuates the brightness of the nails.

The nails, under all circumstances, should be attended to carefully every day, and this can be done very easily, for manicure can be learnt quite quickly, and, after a little practice, the operation becomes very simple, and takes only a very short time.

Polishing Powders

There are many varieties of polishing powders and creams for the nails, the ingredients used in making these preparations being practically the same.

Oleate of bismuth or oleate of tin and putty powder form the basis of most of the creams and powders made for this purpose. Not only does such a composition impart to the nails a brilliant lustre, but it is of great utility in diseases of the nail, and overcomes brittleness.

Nail stones contain a proportion of wax in addition to the other ingredients mentioned, and the nail stone is perhaps one of the simplest and quickest polishers. The gloss is retained for days, and, after washing, the nails only need to be rubbed with the palm of the hand.



The nail-polishing pad

Nail stones are inexpensive, but not so easily made at home as are some of the powders and creams. For instance, putty powder, liquid cochineal, and a little bay-rum and glycerine lotion is easily made into an excellent nail paste; while a good powder is prepared by mixing oleate of tin and powdered pumice-stone, adding perfume to suit individual taste. Lavender and otto of roses are generally used in manicure preparations.

Powder polishes are generally preferred, and these are most useful in boxes or bottles with sprinkler tops, so that the powder is easily placed on the chamois polishing leather.

Although, after polishing, nail varnishes are often used, they are hardly necessary; it is generally sufficient to touch the nails with a little toilet cream.

Nail Bleach

Nail bleaches are composed of dilute acids, perfumed, with sometimes a little tincture of myrrh.

To whiten the nails dip the tips of the fingers in the lotion after washing, and polish with chamois.

When any of these preparations are made at home, care should be exercised in getting the right proportions for small quantities.

To be continued.



THE HAIR



Continued from page 25, Part 1

No II.—THE FALLING OF THE HAIR

Causes of Falling Hair—Treatments Prescribed—The Value of Massage—Mistaken Ideas on the Good to be Derived from Cutting and Singeing—Internal Remedies

FALLING of the hair is a very common affection, and may proceed from a variety of causes. Excessive falling of the hair almost always follows a long and exhausting illness or a surgical operation. In many cases, however, it occurs when the health is good, and without apparent cause.

Dandruff

One of the most common causes of falling of the hair is dandruff of the scalp. This is sometimes hereditary; in other cases it may be due to neglect of the daily care of the hair, to inactivity, or, on the contrary, over-activity of the skin.

In all cases the cause must first be ascertained, and the treatment adapted to its necessities. The treatment for dry dandruff differs entirely from that which should be adopted for dandruff of a moist, greasy nature.

In cases of dandruff it is best to commence treatment by washing the head. An anti-dandruff lotion or ointment should then be applied and rubbed well into the scalp night after night, until it becomes free from scurf and of a healthy appearance.

When the dandruff is of a greasy nature, with dull and dirty-looking scales causing the hair to become greasy, the following lotion applied every night will soon have a remedial effect:

Acetic acid	1/2 oz.
Rect. spirit of wine	1 "
Glycerine	1 dr.
Carbolic acid	1/2 "
Elderflower water	3 oz.
Rose-water	5 "

If the dandruff is very dry, with tiny white scales, which fall from the scalp like March dust, the following pomade should be rubbed well into the scalp nightly:

Precipitated sulphur	1 dr.
Castor oil	2 "
Cocoonut oil	4 "
Lanoline	4 "
Carbolic acid	10 drops.

Stimulating Tonics

When the scalp is perfectly free from dandruff a stimulating tonic wash may then be substituted for the above lotion or ointment. This, of course, must be carefully chosen according to the nature of the hair and scalp. Hair which is naturally of a moist, greasy, and lax nature would require different treatment from that which is dry, brittle, and apt to break off at the roots.

Below are given three prescriptions for hair tonics to be used when the scalp and hair are greasy through over-activity of the oil glands:

(1) Acet. cantharides	1/2 oz.
Tr. cinchonæ	1 "
Acid acet. arom.	1/2 "
Aq. coloniensis	2 "
Aq. ad.	7 "
(Mix and filter)	
(2) Quinine sulph.	12 gr.
Acet. cantharide	1 "
Spt. rosmarini	1 "
Aquæ rosæ	8 "

(3) Acet. cantharides	4 dr.
Tinct. jaborandi	4 "
Spt. rosmarini	1 oz.
Aq. coloniensis	1 "
Aquæ rosæ	8 "

In cases where there is much dryness of the scalp and the hair also is of a brittle and dry nature, emollient treatment will be necessary, and in such instances either of the following preparations will be found useful:

(1) Tinct. jaborandi	4 dr.
Lanoline	1 oz.
Ol. cocos nucifera	1 1/2 "
Ess. white rose	q.s.
(2) Acet. cantharides	4 dr.
Tinct. jaborandi	4 "
Ol. rosmarini	4 "
Ol. amygdalæ dulc.	3 oz.
Spt. camphoræ	3 "

Scalp Massage

A good method of restoring tone and vitality to hair which has become thin and weak, and of remedying a relaxed condition of the skin of the head is scalp-massage. If combined with electricity, this treatment is still more valuable, but when electricity cannot be obtained, the following method of massaging the scalp will be very beneficial in its effects.

First.—Shake the hair well out.

Secondly.—Press the tips of the fingers well into the skin of the scalp, and make a series of little wheel-like movements from the sides back to the neck.

Then begin at the forehead, and make the wheel-like movement on the top and down to the back of the neck.

Thirdly.—Press the fingers firmly into the skin of the scalp, and make a shuttle movement, criss-cross, all over the head.

Fourthly.—Press the fingers firmly into the scalp front and back, and make a pushing movement as though trying to force the hands to meet.

Fifthly.—Tap lightly with the sides of the hands all over the head. One hand should be raised while the other descends.

The process of constantly cutting and singeing the hair is a mistake. Hair should be seldom cut, and never singed. One of the reasons why men become bald much earlier than women is because fashion in their case demands constant cutting of the hair.

Another reason for earlier baldness in men than in women probably is because the former are in the habit of wearing cloth caps and hats insufficiently ventilated. Hair which is naturally weak, or has from extraneous causes become so, has not sufficient recuperative energy to withstand the drastic system of continual shearing.

The popular idea of singeing the hair is based on the fallacy that the hair is a hollow tube which may lose its nutritive fluid if the end is not occasionally sealed up by a singeing process.

Bare Patches

The hair sometimes falls off in patches, leaving round or oval bare spots on the scalp. The

fection may spread, the bald patches multiplying rapidly, and, in some cases, complete baldness may in time ensue. Occasionally, however, the patches remain stationary, or gradually become covered with hair. These cases are exceptional, and it is therefore advisable to adopt treatment immediately the patches make their appearance.

The cause of the affection (*alopecia areata*) is a kind of fungus which invades the scalp and hair. If a few of the short impoverished hairs left on the surface of or round the bald patch are extracted, and placed under the microscope with a solution of potash, a minute fungus may be seen dotted all up the hair filament, bulging the substance, sometimes bursting through the fibrous structure, and then cohering and winding around the filament like ivy clinging to the oak.

Sometimes it resembles a miniature vine, the spores clustering together look like bunches of grapes.

Ointments of tar and sulphur of varying

strength are generally employed in the treatment of alopecia, and very strong stimulating lotions are sometimes needed. The following lotion has been useful in many cases under doctor's orders :

- Tinct. capsici 2 dr.
- Tinct. cantharides 2 „
- Ol. terebinthina 2 „

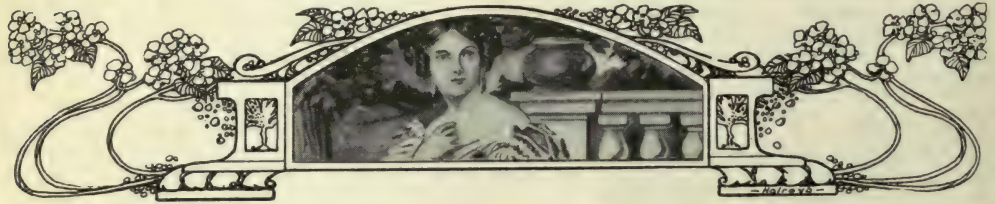
The strength of the application to be employed, however, varies with the circumstances.

Constitutional Causes

When falling of the hair is due to exhausting illness, or to a generally weak, debilitated state of the health or nervous system, internal treatment is also necessary. Cod liver oil and various tonics, such as quinine, nux vomica, iron, etc., are frequently prescribed, and attention must also be paid to the diet.

A change of air and nourishing food, combined with a nerve tonic, will often effect wonderful results in restoring tone and vitality to weak and falling hair.

To be continued.



BEAUTY CULTURE FOR WOMEN

No. 2.—THE IMPORTANCE OF THE BATH

Treatment of a Greasy Skin—How and How Not to Take a Bath—The Effect of Swimming on Beauty and the Figure—The Value of Bran Baths and Astringent Lotions

SATISFACTORY results will be obtained on a muddy, greasy skin if it is steamed and massaged at night and in the morning, and, instead of being washed, is dabbed with the following lotion :

Rose Water	..	10	grammes
Glycerine	..	10	„
Alcohol	..	10	„
Borax	..	5	„

Then rub with :			
Eau de Cologne	80	„	
Spirits of lavender	10	„	
Soft Soap	..	40	„

A Note of Warning

Nature has a way of justifying herself. If you put her out of your consideration, she will put you out of hers. It is wise, therefore, always to remember that she is your best friend. Aid her, do not try either to supplant her or ignore her.

The luxurious Turkish woman ages quickly. She is too luxurious, too fond of eating sweetstuffs, too fond of hot baths, and not fond enough of the open air.

The healthy skin glows under the action of cold water and a fresh wind. It dislikes the hot, dry air of artificially heated rooms, and it rebels against too much steaming or

protection by veils, furs, feathers, and heavy clothing.

An Irish girl is young and pretty when a Turkish woman is old, and an open-air English woman is still a girl when her less-wise sister is resorting to make-ups.

“The Order of the Bath”

Every famous beauty has made baths the corner-stones of her structure of beauty-culture, and many and weird have been the concoctions which have been used, or which are said to have been used. But probably the sealed jars of Ninon de L'Enclos and Cleopatra were filled with nothing more startling than freshly gathered dew or asses' milk.

It is certain that the efficacy of a beauty-bath depends mainly upon the water. Hard water destroys the bloom of the skin. Soft water, especially rain-water, cleanses, softens, and brightens the skin, and will restore a bloom which time or ill-health have removed.

The Uses of the Bath

The uses of the bath proper are two. The warm bath dissolves the fatty accumulations which clog the pores, and assists the system in forming that rich blood which alone can make a really good complexion.

But the warm bath, since it opens the pores, renders the cold bath an absolute necessity in order that the skin may be made firm, elastic, and fine.

In this connection, it may be fitting to add that swimming is an exercise which has a most beneficial effect upon form and beauty.

Swimming brings into play the muscles and organs of the body, exercising them in such a way as to develop the form upon beautiful lines. Swimming, moreover, exercises the whole body, and does not develop one set of muscles to the exclusion of the others. Again, it clears the skin, brightens the eyes, straightens the figure, and renders the neck and bosom becomingly curved.

Beauty Baths

The use of baths with a view to restoring and preserving beauty leads us to more complicated questions.

Many beauty baths are of but doubtful value, and women anxious to improve their looks will pay prices which are out of proportion to the value of the bath. A scented bath is pleasant, but it is not necessarily beneficial.

Bran baths are probably the best of existing beauty baths.

In order to make one, fill a large bag with bran, and add a small quantity of powdered orris-root to perfume the water with a violet fragrance. If left for some time in tepid water the bag will render the bath soft, creamy, and pleasant to the touch. A small bag of bran may be used in addition as a cleansing pad. If possible, this bath should be followed by a shower-bath.

As a treatment for delicate skins which are irritated by soap, for oily skins, and in cases of excessive perspiration, this will be found most efficacious.

It is safe to say that there are no "rejuvenating" baths—no matter what their fancy name or price—which can be shown by demonstration to be better than the bath to which has been added some astringent, such as Eau de Cologne, toilet vinegar, or a few drops of cloudy ammonia.

This bath invigorates and renders firm the skin which has become tired or old, and Monin gives an excellent decoction to be used in such a bath: Mix strong vinegar and simple tincture of benzoin in equal parts. Keep the bottle well corked. Use at discretion.

The value, however, of the strawberry, raspberry, or champagne baths of the professional beauty is very small. For the existence of milk baths there is some reason. The application of warm milk soothes the skin, nourishes the tissues, and removes discolorations.

Medical Baths

Medical baths should be used only under medical advice, but it is well to notice the great value of alkaline and sulphur baths in many disorders of the skin or the blood.

Every bath should be accompanied by friction or massage, for herein lies half the value.

Discretion also must be exercised in the choice of baths. No matter how beneficial in general cold baths may be, more harm than good may be done to a constitution with which such baths do not agree.

Only general rules in these matters can be laid down, and individuals should adapt or reject them according to their own special requirements.

Astringent baths should never be used in conjunction with soap. The effect of doing so would be most injurious.

Powdered orris root forms the basis of many mixtures sold for beauty baths, partly because of its fragrance and partly because it forms an inexpensive and refined foundation on which to work.

But powdered orris root, when it comes in direct contact with many skins, causes irritation, and this should be remembered when taking a bran bath, if the skin is exceptionally irritable or chafed.

This, by the way, is not generally known to mothers and nurses who are fond of violet powder for use after baby's bath. Fuller's earth or starch are simple and nice substitutes for the scented powder—where powder is considered a necessary adjunct. The fact is, that gentle friction and thorough drying are much more beneficial to sensitive skins, and, indeed, might often be used with almost as good an effect when a bath is not advisable.

Substitute for a Bath

Friction as a tonic to the nerves and skin is often more beneficial to the delicate woman than a cold bath, which would rob her body of more heat than she can well spare. The use of a flesh brush, a rough towel, or a loofah for those parts of the body that are covered by clothing induces a healthy glow and gives tone to the system. This "dry bath," followed by a sleep, will give youth to the "nervy" or worried woman, especially if someone can operate for her. In the ordinary way, when friction is going to be substituted for the bath proper, use a gentle but brisk motion; but for nerves and over-tiredness, try a long and leisured movement.

A doctor may order electric baths for poor circulation and undue perspiration, and the friction bath may also be used.

A word of warning needs to be said against the too-frequent use of vapour and hot-air baths, since these are apt to render the flesh flabby. If this happens, use the astringent bath (Monin) described on another part of this page. Air-baths, that is, fresh-air and sun-baths, when there is any sunshine, are aids to health, and therefore beauty.

After all, the whole secret of the beauty bath lies with a sensible appreciation of that clever saying, "The skin is the safety-valve of the animal machine."

OLD WORLD BEAUTY RECIPES

Women of to-day hear so much of the beauty and exquisite complexions of their grandmothers that they will be interested to read a few of the simple, old-fashioned recipes used by the fair maids and matrons of those times.

Removal of Freckles

OF infinite value, for instance, is an old recipe for freckles. In the first place, it points out that freckles are exhibited mainly by persons of a bilious tendency.

Biliousness is aggravated by the heat of the sun, hence a fine crop of freckles is the result of many consecutive hot days.

The external remedy—to quote the authority—should be a mixture of lemon juice, borax, and sugar. All three must be mixed together, and left to stand for eight days before use. The best proportions are the juice of one lemon, three ounces of sugar, and one of borax.

Another recipe culled from the same source is bullock's blood stirred into alum, a cupful of the former to two ounces of the latter. This mixture must remain in a phial for three months, exposed during that time to the sun as often as it deigns to shine.

The bilious condition, in addition, should be remedied. For this no better recipe exists than to substitute a fruitarian diet for the usual meat one, with its aftercourse of pastry and other rich confections.

A Cure for Sunburn

Sunburn either beautifies or disfigures. Since, therefore, it often is a disfiguring agent, perhaps it is advisable to discuss its cure. Our grandmothers found salvation in the oatmeal-bag and in elderflower concoctions. The least untidy way of using the oatmeal is to have it always ready in a little muslin bag, which should be moistened and rubbed rather vigorously over the face.

After drying the face and neck, it is advisable to use another oatmeal-bag just as the modern woman would use a powder-puff. Light flicking with a handkerchief must, needless to add, wind up the little process.

The elderflower preventive of sunburn should be used as a lotion night and morning. Every chemist sells an elderflower lotion, but it is quite easy to make.

The flowers used should be freshly gathered. A quarter of a pound of flowers—weighed after they have been plucked from the stalks—should be added to three pints of boiling water. At the end of an hour the mixture may be strained and bottled ready for use. If it is desired to preserve it, a tablespoonful of spirits of wine should be added.

Skin Salves

The oatmeal-bag, also, is invaluable when used to treat that greasiness of the skin which is induced by enervated pores.

In the past, a sea-water friction was a popular and warmly recommended treatment, and by people living a long distance from the coast common salt in cold water was used largely as a douche.

Grapes, again, were taken frequently to brighten the complexion. Grapes promote a rapid circulation and a flow of blood to the surface of the skin; hence, if they are taken with a tumbler of cold water every afternoon, in place of tea and cakes, they do much to promote a really pretty glow.

An apple eaten overnight also brings colour to the cheeks, as does the homely onion, stewed, without butter.

An old recipe admonishes maidens not to shrink from this pungent food. The odour, it assures them, can be removed by eating parsley freshly gathered from the garden. Parsley, moreover, is a great beautifier of the skin when eaten very sparingly between two meals.

For Bright Complexions

An ancient preparation for the treatment of bright complexions was made from the pimpernel flower, one bunch of the blossoms boiled in a pint of rain-water. When the mixture is cool, add the juice of one lemon, and strain through a muslin bag. The mixture should be used only on alternate days.

Small eruptions and pimples on the face were treated with a mixture of ipecacuanha wine, one or two drachms; flowers of sulphur, two drachms; tincture of cardamoms, one ounce. The dose used was one teaspoonful a day until a cure was effected.

Our grandmothers made a point of making these remedies at home in order to safeguard themselves against substitutes.

For Removing Warts

Below are appended some old-world cures: Strong vinegar charged with common salt, rubbed in night and morning.

A plaster of ammoniac and galbanum.

Plain water with sal ammoniac added to it.

Common caustic applied regularly every night.

Acetic acid, however, is the cure supreme. This requires very careful use, as it burns the surrounding skin unmercifully. There are no lasting ill-effects from the burning, and after three days no marks will survive.

The best way of applying it is at the end of a common quill toothpick, cut to the finest possible point. A camel's-hair brush, such as usually is suggested, is liable to spread the application beyond the wart.

White Teeth

To whiten the teeth, rub the gums and the teeth themselves with sage. This is far better than the modern so-called antiseptics. The sage destroys invisible dental bacteria, whitens the teeth, and gives them the coveted pearly quality.

As sage dies down in the winter, branches should be plucked in September and hung in the kitchen to dry. Since, however, the leaves then become brittle, instead of applying them directly to the teeth, a certain number may every morning be put into hot water, and the lotion used when cold.

Another old and valuable recipe for the teeth may be prepared from borax, tincture of myrrh, and spirits of camphor—two ounces of the first, one teaspoonful of the second, one tablespoonful of the third. A wineglassful of the mixture in a tumbler of water is the right proportion for every application.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Thomas Belvoir & Co. (Toilet Preparations); De Miracle Chemical Co. (Hair Destroyer); Edwards Harlene Co. (Hair Tonic); Icilmia Co., Ltd. (Toilet Preparations); Royal Worcester Corset Co. (Kidfitting Corsets).





CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby

Clothes
How to Engage a Nurse
Preparing for Baby Motherhood
What Every Mother Should Know, etc.

Education

How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families or learning languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without Apparatus
Breathing Exercises
Skipping, etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

THE IDEAL NIGHT-NURSERY

By LILIAN WHITLING, Official Examiner, Training School of Domestic Subjects.

The Importance of Simplicity—Decorations for Walls and Ceiling—Lack of Air the Cause of Sleeplessness—Open Fires are Necessary—The Right Bedding for Baby—Children must keep their Washing Utensils Separate

To be ideal the night-nursery must be clean, comfortable, but severely plain—beds, bedding, towels, ventilation, baths, etc., are all subjects which need careful consideration from the point of view of utility and hygiene.

The children's bedroom is a most important apartment, and requires greater care as regards ventilation and general arrangement than the day-nursery. Often, children remain there from 6 p.m. to 7 a.m. without any change whatever, and some night-nurseries are nearly hermetically sealed rooms. In these Nature's laws are set at defiance, and the poor mites who sleep in them are partially poisoned by re-breathing their own and nurse's breath over and over again. A badly ventilated night-nursery is one of the commonest causes of sleeplessness in children.

Decorations

The walls and ceiling should be treated exactly as those of the day-room. The colour chosen, however, should be very restful.

The floors are best when stained and varnished or polished, or covered with parquet or linoleum. Only

washable rugs should be used, and one should be placed by each bed in order that there may be no danger of a thoughtless nurse taking her small charge out of bed and standing her barefooted on the cold floor.

If the weather is too rough or foggy for the windows actually to be open, they can at least be fitted with the piece of wood described in the article on the Ideal Day-Nursery in Part I, or a revolving ventilating pane can be fixed in place of ordinary glass. Soften the light from the windows with

curtains of a soft, dark shade of green casement cloth. These can be washed every week.

Some people advocate no blinds or curtains; this is hygienic without doubt, but, unfortunately, the light causes the youngsters to get frisky at an earlier hour in the morning than sober adults are able to appreciate.

On no account allow the nursery to be lighted by gas. Electric light is the best form of artificial light, but if it cannot be obtained, candles should be used even in preference to a lamp.



A low chair just the right height for little people to stand at

The Temperature

The *temperature* of the night-nursery is another important consideration. A great difference between the temperature of the night and day-nursery is dangerous, and causes, if nothing worse, much unnecessary discomfort. An attempt should be made to keep the temperature of both rooms as near 60° Fahr. as possible.

An open fire both warms and aids in the ventilation of the room, but gas, oil, or any enclosed stoves are injurious, no matter what fuel they burn, unless they are scientifically fixed with a flue into the outside air.

In many modern houses, and flats especially, the rooms are far too small for health, and the necessary furniture crowds out the little air-space there is. A well-known authority on children tells us that each child *ought* to have a space eight feet long, eight feet high, and eight feet deep at the least, and that the air in the room should be changed three times an hour.

Furniture

The *furniture* in the day-nursery should be plain and simple, but that of the night-nursery should be even simpler and more scanty.

There must be a separate bed for nurse, without curtains or valance, a cot-bed for each child. Each child, no matter how young, should sleep alone.

Wooden beds are artistic, but pretty iron or brass ones are more healthy. In any case, however, the bed should have a foundation of woven wire. Cots should have deep rails, and one, or, better still, both sides should be able to slide down. For older children, half-size bedsteads are generally used. Nursery sets of miniature furniture, just the right height for little people to stand at, are often seen, but, besides these, there must be a full-sized clothes press, low nursery chair, dressing-table, etc., for the nurse's own use. A screen is a necessity to ward off draughts when baby is having his bath, or to screen a bed if the door is needed open for any reason, for it must never be forgotten that fresh air is required, not draughts.

It is convenient to have a bath-room on the nursery floor, as this saves baths in the nursery. For very small children the bath-hammocks are a great boon, since they can be fitted to a full-size bath.

However efficient may be the drainage, it is not desirable to have the bath-room, lavatory, or housemaid's sink immediately



Iron cots are more healthy than wooden ones, and both sides should be made to slide down

opposite the nursery door. Only the freshest air should find its way into the children's rooms.

Allow nothing in the bedroom that may render the air impure.

Baskets of clothes waiting to go to the wash, slop-pails, boxes under the beds, or on top of wardrobes, garments hanging about on pegs, all harbour dust and give the room a slovenly appearance.

Bedding

The bedding most suitable for children's beds is a good hair mattress on a woven wire foundation, a mackintosh sheet for very young children, two or three light, fluffy blankets, one low, soft, hair-stuffed pillow, and perhaps a well-ventilated eiderdown quilt—never a heavy cotton one.

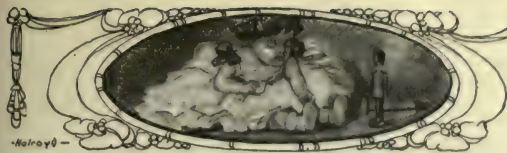
Babies must not have sheets, and the pillow-cases must be made of the very finest cotton; linen is too cold. Older children may have twill cotton sheets.

In many nurseries it is customary for all the children to use the three or four towels provided, the same brushes and combs and sponges, sometimes even the same tooth-brush.

This is not only undesirable from a hygienic point of view, but also it does not train the little ones in nice, cleanly habits, and should never be tolerated at any time.



A nursery fireplace with guard and rail upon which small garments may be warmed



BABY'S FOOD

By MRS. F. L. MATHER, Central Midwives' Board, A.R.San.I.

Health Lecturer to Northumberland Education Committee; Author of "Health and Home Nursing," "Hygiene and Temperance," "Home Nursing," etc., etc.

Baby's ultimate welfare Depends mainly on its Early Feeding—Nature has Provided the best Diet; but, if Cow's Milk must be used, it should be Sterilised and Modified—the Diet should not be Changed except on a Doctor's Recommendation

INFANT mortality returns show that one-fifth of all the babies born into the world die before they are one year old.

Vital statistics show that 75 per cent. of these deaths are due to the use of harmful foods. Of those who do survive many are enfeebled and crippled, and, if they do not die during childhood, grow up to swell the ranks of the "physically unfit."

This "massacre of the innocents" would soon cease if all mothers *could* and *would* suckle, or nurse, their own babies.

A baby fed naturally by its mother will be strong and healthy often amidst the most unfavourable surroundings, while, even in the most hygienic and up-to-date nurseries of the rich, the baby deprived of its mother's milk will be small and sickly.

As already stated in a previous article, the future life and health of every child is almost invariably determined during the first few months of its existence.

Under these circumstances, and with a rapidly falling birth-rate, the care and feeding of babies becomes a very important thing, not only to the mother, but to the nation as well. Dr. Cheadle calls it a matter of "national hygiene."

Of the great factors in the maintenance of health food is the most important as far as the baby is concerned.

We all need food to nourish and maintain the body, but with children there is the actual formation of new tissues, or, in other words, *growth* to be considered.

Nature's Diet

If, then, baby is to grow and be healthy and happy, it must be carefully and perfectly fed. It must have a food that will nourish, that will suit its immature digestion, and food which is pure, fresh, and free from contamination of dirt or disease.

Nature usually provides for baby, mother's milk, a ready and suitable food. It contains all the elements necessary for life and growth in the right proportion in an easily digested form; it presents no large quantities or hard masses; indeed, there is no food to compare with it.

Every mother, then, who *can* nurse her baby should make it her duty, as well as her pleasure, to do so, and, provided she is reasonably healthy, looks after herself properly, and feeds the baby at regular intervals, there is no reason why her milk should not amply suffice.

It is a well-known fact that breast-fed babies very rarely suffer from rickets, diarrhoea, convulsions, or any of the troubles which beset the baby brought up by hand.

Baby should be put to the breast as soon as possible after it is born, and should be fed regularly by the clock every two hours during the day, and three times during the night, for the first month of life.

During the second month baby should be fed every three hours during the day and twice during the night, and so on in proportion as the child grows older till weaning takes place.

Baby must be fed regularly. It must be taught to take its feed slowly, each meal taking fifteen minutes. The breasts should be used alternately, the contents of one being enough for a meal.

After a meal baby is generally placed in his cot or perambulator, and should be laid on his *right* side.

The mother will soon know if baby is thriving on the milk.

First, by increase in weight. Weight should increase by about four ounces per week, or one pound per month, from birth, and at birth the weight usually is about seven pounds.

Baby should be weighed regularly, and his weight noted on a chart or notebook kept for the purpose. If losing weight a doctor should be consulted at once.

Second: Baby will look rosy, with fine, firm flesh.

Third: It will be ready for meals, and will be generally contented, crowing, kicking, and stretching.

Fourth: The teeth will appear at the proper time.

Of course, to be able to do this the nursing mother must be very careful of herself for baby's sake. She should eat good, plain food, with milk and cocoa, or good oatmeal gruel, avoiding too much tea, and, unless ordered by the doctor, all alcoholic drinks.

She must avoid hot places of amusement, late hours, and worry or excitement.

Regularity in feeding is one of the great secrets of success, and baby must not be given food merely because he cries; this it probably does because already it has had too much.

Baby may be thirsty, and should be given a little pure water occasionally, especially during teething time.

The Mother who cannot Nurse her Baby

If, through ill-health or the exigencies of civilisation, a mother cannot nurse her baby she should consult her doctor.

In most cases cow's milk will have to be used, but as cow's milk was meant for the calf, it is obvious that it must be modified before it can approach the human standard.

Comparing the two we find: (1) That the proteids in cow's milk are greatly in excess, especially the casein, or curd. This causes a hard curd to form in baby's stomach, differing in this respect very markedly from the light, flocculent curd of mother's milk.

(2) That cow's milk contains less lactose, or milk-sugar, than mother's, while the cream, or fat, is about the same.

(3) That mother's milk is fresh, alkaline, and sterile—that is, free from disease germs. By the time cow's milk reaches the purchaser it is often stale, acid, dirty, and laden with disease germs.

The first requisite is to get a pure milk, that is, reasonably free from bacteria. When the milk is brought direct from the cow to the baby it may be unnecessary to interfere with it. This would be excellent, as fresh milk possesses the fine anti-scorbutic property, which, when wanting, causes scurvy and rickets.

But the ordinary milk of commerce is anything but pure; it has been tumbled about in railway waggons and exposed in dusty places.

Under these circumstances the milk must be sterilised; otherwise it may bring disease and death to baby. Sterilisation can be effected simply by boiling, but to this there are objections. First, such milk is constipating. This, however, can be overcome by adding a small quantity of carbonate of magnesia to each bottle.

Second, boiling destroys the anti-scorbutic property of milk and causes a loss of proteid, which rises in a skim to the surface.

It is for these reasons milk is not sterilised, or Pasteurised, more often than it is.

Sterilisation and Pasteurisation

The best way to sterilise milk is to take a Soxhlet apparatus or a cruet frame of wire (this the local tinsmith will make), and into this frame to fit five bottles, each containing a feed. The bottles should be fitted with indiarubber caps and, when filled, placed in a saucepan with cold water. Then place the lid on the saucepan, bring the water to the boil, and leave it to boil for forty minutes.

Next lift out the frame or cruet containing the bottles, and cool rapidly by placing in ice-cold water.

To Pasteurise, proceed as for sterilisation; but, as soon as the water reaches a temperature of 160° F., remove from fire, but leave unopened for twenty minutes, then cool down.

Modification of Cow's Milk

To reduce the proteids it is usual to add thin, freshly made barley-water, in the

proportion of one-third milk to two-thirds of barley-water, during the first month.

The proportion should be lessened as baby grows older. To increase the sweetness sugar must be added. This should always be sugar of milk, not cane sugar, which ferments and gives rise to discomfort and pain on the part of baby.

A little fresh cream, free from any preservative, should also be added, since fat is so essential in baby's dietary, helping to keep down rickets. This modified cow's milk, warmed to a temperature of 99° F., is now ready for baby.

The amount of food to be given varies with the age and capacity of baby, but most mothers make the mistake of giving too much, and this distends the child's stomach, causing pain and flatulence.

During 1st and 2nd week, 1½ fluid ounces per feed.

During 1st month, 2 fluid ounces.

During 2nd month, 2½ fluid ounces.

During 3rd month 3 fluid ounces.

During 4th and 5th months, 4 fluid ounces.

And so on, increasing the amount of the feed slowly as the child grows and thrives.

Bottles

Needless to say, bottles should be without tubes. The long rubber tube of the ordinary feeding-bottle is well named the "baby-killer." Its use has been made illegal in France and in several states of America.

The bottle used should be so shaped as to be easily cleansed, should have a teat on one end, and an opening to allow the entrance of air behind or above the milk.

When giving the milk the mother must hold the feeding-bottle, and see that the baby is carefully fed, neither choking nor dribbling. It is wise to have two bottles. The one not in use should be cleansed and put into cold water containing a pinch of salt or boric acid. Bottles should be *boiled* at intervals.

Any milk left over from one meal should never be used for the next; it should be made fresh each time.

If this modified milk does not agree with baby after a fair trial, the doctor should be consulted. There are many patent foods for baby on the market, and some of these are good. It is unwise, however, to use any of them until a doctor has been consulted, as the food must be chosen with due regard to the infant's constitution.

Weaning

Weaning depends on how the baby is thriving, and is usually indicated by the coming of the teeth. It should be done gradually, beginning with one meal a day other than milk. It should not be done during warm weather or if baby is suffering from infantile diarrhoea. Milk should form the largest item of the diet till the child is two years old.

Further articles of advice to mothers will appear in
EVERY WOMAN'S ENCYCLOPÆDIA.

NURSERY SWEETMAKING

The Nursery its own "Goody" Shop—Almond and Walnut Candies—The Mystery of Surprise Dates—An Edible Noah—How to Make Marzipan Vegetables—Paper Cases for Bon-Bons

NURSERY sweetmaking without a fire is a delightful amusement for children on a wet afternoon.

Coloured cream fondants, peppermint creams, almond and walnut candies, surprise dates, and peppermint zoological animals may all be quite easily made in the nursery, and need only to be left to harden for an hour or two before they are ready to eat! A box of these home-made bon-bons, prettily packed, makes a delightful Christmas or birthday present.

The only ingredients required for making the fondant, which is the foundation of each of the sweets described, are the white of an egg, a pound of sifted icing sugar, and a tablespoonful of water.

Peppermint essence, vanilla flavouring, cochineal, a few dates, and a couple of ounces of walnuts and shelled almonds will give the sweets all the variety one could possibly desire.

The utensils required for sweet-making are a few sheets of white kitchen paper, a couple of strong forks, a knife, and two big soup plates.

Break the white of the egg only into a cup, and give the yolk back to cook, for it will not be needed.



Ready to eat



The fondant is squeezed out beyond the edges of the half-nuts

without being sticky. If it is sticky, add more sugar.

Next knead the fondant well, and divide it into three parts. Flavour one with vanilla, and colour it pale pink; flavour a second part with vanilla, but do not colour it; and add peppermint essence to the third.

If you want your sweets to be very exact as to shape and size, form each piece with the help of the knife

into a long roll. Cut the roll into even-sized slices, and, having washed the hands and dusted them with sugar, roll each piece of fondant up into a ball. Make up the vanilla-flavoured pink and white on lant into balls first, and leave the peppermint until afterwards.

To make Coloured Cream Fondants, press each ball gently on to a sheet of sugar-dusted paper, and give it a tiny pinch between the thumb and forefinger to make it the correct shape.

To make Almond Candies, blanch the almonds in boiling water to remove the skins, and press an almond along the top of each ball of fondant until the almond is half embedded in the sweet.



Roll each piece up into a ball

Pour the white into a soup plate, and add the spoonful of water before putting in the icing sugar, a little at a time, and stirring it well before adding more. Work in the sugar until the fondant is soft and pliable

For the Walnut Candies, press a half-walnut into each side of a ball of white fondant until the fondant is squeezed out just beyond the edges of the half-nuts.

For the Surprise Dates, or French plums, open each fruit and take out the stone, and insert a tiny ball of pink or white vanilla-flavoured fondant in place of it, and fold the edges over again, so that just a glimpse of fondant is visible.

To make Peppermint Creams, press each ball of the peppermint fondant flat with the



Work in the sugar until the fondant is stiff

bottom of a wineglass which has been dipped in sugar to prevent its sticking, or they may be satisfactorily flattened with the thumb.

For the Zoological Animals it will be necessary to roll the peppermint fondant, with the help of a small rolling-pin or a round bottle, to the thickness of a third of an inch. Then, with a fine steel skewer or a very narrow-bladed penknife, draw and cut out pigs, donkeys, goats, ducks, or any other animal you fancy, adding eyes, noses, etc., with the help of a quill pen dipped in diluted cochineal. To complete the party, Mr. and Mrs. Noah may be represented in the same way, after the fashion of gingerbread figures!

Marzipan Vegetables

If the children have had any practice in brushwork and in modelling in plasticine at their kindergarten, it will delight them to be allowed to put their talents in this direction to practical account by modelling simple fruits and vegetables in almond paste, or "marzipan," as it is more elaborately called.

To make the almond paste, take a quarter of a pound of ground almonds, two ounces of castor sugar, two ounces of sifted icing sugar, a little orange-flower water, and the juice of a quarter of a lemon. Any small modelling tools should be well washed and then put in readiness to shape the sweets

with when the paste is pronounced ready, or much can be done with the help of an orangewood stick or two.

If a small bottle of "harmless green vegetable colouring" is added to the outfit it will greatly enhance the appearance of the work.

Sieve the two sugars together and add them to the ground almonds, putting all into a small basin, and stirring them well together with a wooden spoon. Now moisten them with the strained lemon juice and about half a teaspoonful of orange-flower water, and knead the mixture together until it is quite smooth.

Divide it into three parts, colouring one rather a deep pink, one a pale green, and leave the third part its natural colour.

A pea-pod is an excellent thing to model first of all, for everyone knows what it looks like. The pod may be made from the uncoloured marzipan, and the peas of the green tinted paste. Pears, apples, and other objects may be made also, and if natural-coloured leaves are added the effect is splendid.

Excellent marzipan potatoes can be made by grating a little chocolate and rolling small balls of uncoloured almond paste in it until they are nicely coated, and then marking the eyes with the end of an orangewood stick, or even a pointed match

Bonbons for the Nursery Table

For bonbons destined to adorn the nursery table for a children's party, dainty paper cases can be easily devised from sheets of plain white and coloured tissue paper.

Cut a number of two and a half inch squares of white and coloured paper, fold each in four, and, holding by the folded corner, draw the points through the fingers several times to crinkle them prettily.

Then partly open out each coloured square, putting a similar crinkled white paper inside each tinted one, and arranging them so that the four white points alternate with the four coloured ones. Place a sweetmeat in the centre of the cup this makes, and it is finished.

Another very dainty plan, which is specially suitable when sweets are to be packed up to send away as presents, is to cut strips four inches long and two and a half inches wide from a penny roll of light green, pink, or blue crinkled paper, and, having placed a similar sized strip of plain white grease-proof paper on top of each coloured one to make a lining, place a sweetmeat in the middle. Fold the two sides of the paper over it, and give the ends a tight twist in opposite directions—one to the right and one to the left. The little cases thus made should be finished off by tying a tiny bow of the daintiest baby ribbon round each twist.

Sweets packed up in this way keep fresh for a much longer time, as the grease-proof paper excludes the air; but they must be allowed to get quite hard before being packed up, or they are apt to stick to the paper.

GIRLS' CHRISTIAN NAMES

Continued from page 32, Part 1.

A (continued)

- Alphonsine**—French feminine form of Hilda (Battle-maid), transformed through the Spanish Hildefunis into Illefonso, then Alfonso; shortened in France into Alphonse.
- Althea** (*Greek*)—"Healing." Derived from Althaia, the marshmallow, so famed for its healing properties.
- Amabel** (*Latin*)—"Beloved." From "amata" ("loved one" or "darling"). From this common root comes also Amanda, Amoret and Amyos, pretty old-fashioned names popular in England in the eighteenth century, but now obsolete. Amata itself still survives in Germany.
- Amarantha** (*Greek*)—"Unfading," or "fadeless." The Greeks had a poetic belief that the fields of Paradise were clothed with amaranth, a plant which never drooped or faded. The name is derived from the Greek "a," privative, and "maraino" (to die away).
- Amaryliss** (*Greek*)—"Refreshing stream."
- Amelia** (*Teutonic*)—"Energetic," or "hard worker." This name shares with Emily the common root "amal," signifying "work." Amelie and Amalia are the French and German variants.
- Amy** (*Latin*)—"Beloved." Same root as Amabel, which see.
- Anastasia** (*Greek*)—"One who shall rise again." From "ana" (up); "istemi" (to raise); used in one word as anistemi; the future tense is anasteso, hence the name. Popular in Ireland and Russia.
- Anatolia** (*Greek*)—"An Eastern maid." Anatolie is the French.
- Andromache** (*Greek*)—"She who fights with men." From the Greek words "aner" (a man); and "machomai" (to fight).
- Andromeda** (*Greek*)—"She who preserves or provides for men."
- Angelica** (*Greek*)—"A message from God." Angélique, Angela, Angelina, and Angelot are variants.
- Ann** (*Hebrew*)—"Grace, mercy, or favour." The immense number of different forms of this name show its extreme popularity. Among them may be mentioned Anne, Annie, Annette, Nancy, Hannah, Nannie, Nan, and Nina.
- Anna**—A Greek variant of Hannah, derived from common root with Ann. All these names come from the Hebrew word chan-nach (favour, mercy); the shortened forms being really diminutives.
- Annabella and Annabel** (*Teutonic*)—"Eagle heroine." From the name Arnhilda, or else from the old Phœnicians, in which case it means "grace of Baal" and comes to us from the masculine Hannibal. Certainly it is not a compound of Anne, since it is a much older name.
- Antoinette** is the French form, and it is in that country that it is chiefly used. Antonina, Antonetta being other variants. Antonius is the masculine form, whence comes the English Antony and Anthony, the French Antoine, and the Italian and Spanish Antonio. Antonius was the name of a Roman patrician family.
- Aphrodite** (*Greek*)—"Sea-maiden." Tradition relates that Aphrodite was sprung from the foam (Aphros) of the sea; hence her name.
- Arabella**—This name has two derivations and therefore two significations—(1) Teutonic—"eagle-heroine," from "ari," an "eagle"; (2) "hearth-heroine," from "arin," the hearthstone.
- Areta** (*Greek*)—"The one desired or prayed for."
- Arethusa** (*Greek*)—"The waterer."
- Ariadne** (*Greek*)—"Very sweet," or "pleasing one."
- Artemis** (*Greek*)—"A huntress."
- Artemisia** (*Greek*)—"Prudence." This lady was the wife of Mausolus, a prince of Caria, in the 4th century B.C. Her extreme grief at her husband's death added a new word to the language, since to perpetuate his memory she built, at Halicarnassus, the famous monument, *Mausoleum*, one of the Seven Wonders of the World, whose name ultimately became a generic term for any grand sepulchral monument.
- Arthurine** (*Celtic*)—"High and noble."
- Aspasia** (*Greek*)—"The welcome" or "glad one." Aspasia is said to have retained her matchless complexion by binding fresh rose-leaves on her cheeks each night.
- Atalanta** (*Latin*)—"The swift-footed one."
- Athena** (*Greek*)—"War-like." Another name for Minerva, the Goddess of War. Athens, the chief city of Greece, was dedicated to Athena; hence the name and the term Athenian.
- Auda** (*Teutonic*)—"Rich."
- Audrey** (*Teutonic*)—"Noble counsellor." A contraction of Ethelreda (noble adviser).
- Augusta** (*Latin*)—"Venerable," or "noble." An agnomen conferred by the Romans on their reigning empresses. Augustine and Augustinia are other forms and diminutives. Masculine forms are Augustus, August, Austin, and Austen. This source also supplies the objective August, meaning grand, sublime. The eighth month of the year was so named out of compliment to Augustus Cæsar.
- Aurelia** (*Latin*)—"Golden." Other forms are Aurea, Aurélie, Aurella, and (Spanish) Aureliana. Aurelius is the masculine form.
- Aurora** (*Latin*)—"The morning," or "the dawn." This word comes from the Sanscrit "ushas," from the root "ush," which corresponds to the Latin "diluculum," the dawn, from the verb "diluceo," to grow quite light, or to dawn, the meaning being literally, "one who ushers in the dawn." It passed next into the Greek "eos," and this became corrupted into "anos," the "a" being retained in the Latin form. The word is used in the phrases "Aurora Borealis" or "Australis" (Northern or Southern Lights), to signify that on those occasions the rosy glow in the sky looks as if the dawn were breaking in that part of the horizon, instead of in the east.

This alphabetical list will be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Daniel Neal (Children's Footwear), and Wulffing & Co. (Patent Food).



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with :

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.*

OCCUPATIONS FOR WOMEN

No. 2.--NURSING AS A PROFESSION

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

Scope of the Profession—A Hospital Training and How to Obtain It—Qualifications and the Question of Age—Salaries, Holidays, Prospects, and Pensions.



THE word "nursing" covers a multitude of benefits to humanity. There is the hospital nurse, the private nurse—a hospital nurse working on her own account—the colonial nurse, and the Queen Alexandra Imperial nurse.

Then last, but by no means least, there is the young lady into whose care mothers place their children—the nursery nurse.

With such wide scope the profession attracts many thousands of young women who have to earn a living ; but the breadth of the field of labour is not the only attraction, for the nurse's garb is the sign-manual of honour, nobility, human kindness, and patience under the most harassing and trying circumstances. In short, the nurse's uniform commands, as it should do, the greatest respect wherever it is seen, for the world knows that it is the home of the kindest hearts.

Hospital Nursing

It is impossible in the space of this article to deal with all the branches of nursing, and for the present we shall devote our attention to the hospital and other sick nurses, leaving

other branches for future consideration. The young woman who wishes to adopt this profession, and to stay in a hospital until she reaches the highest grade, should choose an institution containing over a hundred beds, because the experience will be wider, the possibilities of promotion greater, and the certificate obtainable of more value than any other in the profession.

Age Limits

This branch of the profession is not one which can be entered by girls, for at the large general hospitals the lower age limit is twenty-two or over. In many cottage hospitals throughout the country, however, the age for entry is not so high, so that a young girl may begin her training at, say, nineteen, and after spending three or four years there may leave to enter herself as a probationer at one of the big general hospitals.

From inquiries which she may make locally, any candidate for this profession may discover the nearest available cottage hospital, and, having done that, she has only to write a letter of application for a vacancy as a probationer to the matron to get the

fullest information applicable to her case. In the reply she will be told the lowest age at which she may enter, and other information which will enable her to place her foot upon the bottom rung of the ladder that leads to the noblest of all human service.

Cottage Nurses

AS EVERY WOMAN'S ENCYCLOPÆDIA is read not only in towns, but also in villages and country places far removed from any centre containing a big general hospital, it will be advantageous, before considering the conditions of service in the general hospitals, to refer to the Cottage Benefit Nursing Association.

This association (head office, Denison House, Vauxhall Bridge Road, London, S.W.) trains young women for appointment as nurses to visit the sick in the homes of labourers, artisans, small farmers, tradespeople, and others. An important consideration for young women living outside of towns is the fact that the association prefers country women to town women.

On applying to the secretary at the above address, the candidate will be asked to fill in an application form containing questions as to age, education, eyesight, hearing, health, and character. Details will have to be given as to previous employment, and the names of two ladies must be added as references, together with the name and address of a doctor who is acquainted with the applicant. If accepted as a probationer cottage nurse, she will be expected to take whatever course of training is considered necessary to fit her for her work. This training being given free by the nursing association, she must sign an agreement to serve the Association for three and a half or four years, according to the period of training received.

No wages are given during training, but probationers are placed in a situation as soon as the training is completed, when they receive wages as follows: £16 a year for the first year, £18 a year for the second year, and an addition of £2 a year for each year of service until £30 a year is paid. In addition, a bonus is given when the engagement is satisfactorily completed.

A legal contract is signed before training begins, and a probationer discharged for inefficiency or misconduct is liable to repay to the association a sum of money varying from £12 to £24, according to the cost and length of training she has received.

The Cottage Nursing Association prefers country women because the work lies in

cottage homes, and, in addition to a high degree of skilled nursing, the cottage nurse must be prepared to perform any domestic duty necessary whilst in charge of her patient.

The General Hospital

The age of entry in a large general hospital is from twenty-two or twenty-three years of age up to thirty or thirty-five, and candidates of the required physical fitness may enter either as paying or non-paying probationers. Those who enter as paying probationers usually do so for a term of three months, paying £13 13s. in advance, the period of training being renewable at the same fee from time to time until the probationer has completed her studies.

A non-paying probationer, on the other hand, usually enters for a month on trial, and if at the end of that time, in addition to being approved of by the matron, she is still desirous of entering the profession, a definite agreement is entered into for a term of service varying from two to four years.

The conditions vary slightly at different institutions. Applicants desirous of entering the London Hospital, for instance, are required to fill in a form—which will be forwarded to them on applying by letter to the Matron, the London Hospital, Whitechapel, London, E.)—giving information very similar to that asked of applicants to the Cottage Nursing Association. If approved, the probationer enters a hospital, which has over 900 beds and a nursing staff of upwards of 600, to spend seven weeks at a preliminary



A view along one of the wards of the London Hospital



A delightfully restful corner in the nurse's sitting-room, London Hospital, where many a quiet half hour off duty is spent

training home, after which she will enter for two years' training and two years' service.

Probationers are instructed by lectures in the theoretical part of their work, and there is also instruction in sick-room cookery.

Training is free, and regular probationers are paid £12 the first year and £20 the second. On becoming a staff nurse the salary is £24, rising to £27 by annual increments of £1. Sisters are paid £30 to £40, and private nurses £40 to £45. After six years' service a nurse's salary is increased by £5, and after twelve years a second £5 is added. After eighteen years' service, and at the minimum age of forty-five, all members of the London Hospital nursing staff are eligible for a pension.

Probationers are entitled to three holidays of a fortnight each during their two years' training, with a full month's leave without payment at the end, before actually joining the permanent staff.

At the Royal Waterloo Children's Hospital, London, S.E., a probationer, if approved after a month's trial, undertakes to remain for three years. The salary for the first year is £5, for the second £12, and for the third year £18.

Every hospital has some regulation peculiar to itself, but the most important conditions set out above apply generally. A request written by any applicant to the matron of any hospital for particulars will bring, almost by return of post, fullest information. Applicants living out of London,

who are in doubt as to which hospital they would like to enter, should consult the Hospital Library and Charities Bureau, of 28 and 29, Southampton Street, London, to whom letters containing questions as to hospitals in any part of the country may be addressed. A fee of 2s. 6d. is charged for each complete inquiry. Apart from this, the applicant will find a Directory of Hospitals in almost any public library.

Prospects

A young woman who adopts nursing as her profession enters upon a field of labour where hard work under most trying conditions is the order of the day, but this fact will not deter her if she loves the work. Moreover, the hospital nurse who secures a certificate from a large general hospital has opened the door to a varied and profitable career. She may become a health visitor under a municipal body, or she may take up private nursing on her own account, and earn good money if supported by one or two medical men.

Again, a nurse, after completing her training at one of the large hospitals, may apply successfully for a vacancy in a higher grade at another.

Whichever way she turns she has good prospects, and will, at any rate, be regarded as a member of one of the highest and noblest professions.

Other branches of nursing will be dealt with under this section in Part 3 of EVERY WOMAN'S ENCYCLOPÆDIA.

MIDDLE-CLASS GIRLS FOR THE COLONIES

Continued from page 35, Part 1

By LADY FRANCES BALFOUR

BEFORE accepting a situation in Canada, a girl should consult the Y.W.C.A. or the G.F.S. The latter especially is well-informed about Canadian conditions, and will make inquiries for her. There are disagreeable people and bad employers everywhere, and it is naturally the worst employer who writes the most promising letter.

In Canada, the best openings are in the west, and the "Manitoba Free Press," which circulates through the whole of that enormous district, is probably the best medium for advertisement.

The girl who intends to take up domestic work can generally be sure of a position within a month of landing, even if she does not choose to engage herself before she sails. But if she wishes for other work she ought to have funds to tide her over six months at least. It is, of course, folly for any woman to emigrate who cannot cook and sew, even though she may not wish to earn her living that way, because if she marries she will certainly have to do it, and, in any case, it is the one trade at which she can always be certain of employment.

At the Y.W.C.A. homes, and also at those belonging to the Girls' Friendly Society in all the colonies, board and lodging can

be obtained, the prices average about 21s. a week, sometimes less, and it is far better for an English girl to put up at one of these hostels, where she will be perfectly safe, and will obtain advice, than to go to hotels or boarding-houses. All information about the local branches can be obtained from the parent institutions in London, the addresses of them are: the G.F.S., 39, Victoria Street, S.W., and the Y.W.C.A., 25 and 26, George Street, Hanover Square, W.

Choosing a Colony

In choosing the colony to which one wishes to emigrate, climate and expense, as well as individual liking, have to be considered.

Canada is the favourite place at present, because it seems nearer home, the journey takes little over a week, and second-class passage on a comfortable boat can be had for £10 5s. But it must be remembered that this sum only lands the traveller at Montreal, and that the country is as large as Europe. The journey on to Winnipeg, for instance, "the centre of the 'opportunity' district," as it has been called, takes two and a half days, and costs £5 9s. 10d. in "tourist car" (about equal to English

third class), with sleeping accommodation, but without food, for which about another ros. a day must be counted, unless the traveller imitates the emigrants and carries her own supplies. The first-class fare, including use of the sleeping carriage, is over £9. Railway travel in Canada costs about 1½d. a mile, half as much again as in England, and the distances are so enormous that travelling comes expensive.

To Australia the journey is also rather expensive, the five weeks at sea costing about £22 third class (the same to New Zealand) in a two-berth cabin, which is very much superior to steerage accommodation to America, as there are not so many low-class Continental emigrants. Of course, however, the second class (from £40 to £45) is a great deal more comfortable if one can afford it.

Australia has certain advantages over Canada, the climate is perpetual summer, and the people are less strenuous, and perhaps more inclined to welcome English people. I have been assured by an Australian that an English girl, who is good company and a really good musician, might visit for a year from one new set of friends to another without it costing her a penny. Perhaps this is too rosy a view, and, in any case, a sensible girl would prefer to set to work at once to earn her living, but it illustrates the hospitable, pleasure-loving nature of the Australian people.

South Africa varies very much in its conditions. The fare runs from £13 (third) and £24 (second class) to Cape Town, to about £5 more to Beira, and after that the railway fare has to be considered—£5 or so to Kimberley, £15 to the Victoria Falls (second class).

All these details can be obtained from the various steamship companies, and they must be borne in mind when counting the cost of emigration.

The colonies are served respectively by the following principal steamship lines:

AUSTRALIA: P. & O., whose offices are: 122, Leadenhall Street, E.C.; White Star, 38, Leadenhall Street, E.C.; North German Lloyd, 2, King William Street, E.C.

NEW ZEALAND: P. & O., White Star.

CANADA: Allan, 103, Leadenhall Street, E.C.; Cunard, 93, Bishopsgate Street Within, E.C.

SOUTH AFRICA: Aberdeen, 4, East India Avenue, E.C.; Union-Castle, 3 and 4, Fenchurch Street, E.C.

The ignorance of English people on the subject of colonial climates is quite monumental. Canada is looked upon as a frozen land, whereas the truth is that Canadians suffer terribly in England from the raw winter cold! Canada is very hot in summer, and very cold in winter, but with a dry cold, which is not felt, even at extreme temperatures, as is muggy English weather, so Canadians assert. The houses are kept at an even temperature, so warm that women wear thin blouses all through the winter, putting on extra garments when they go out.

Climate

The Australian climate, like that of New Zealand and South Africa, is perpetual summer, occasionally rather hotter summer than the English emigrant appreciates. The South African climate is extraordinarily beneficial to people with any consumptive tendency, and all these colonies have very low death-rates. The air in Canada, especially, is "like wine," and women from



The Homestead. A photograph being taken for the old folks at home

the west have told me that they could hardly breathe or think when they first came to London because of the terrible oppression of the atmosphere.

South Africa offers perhaps less scope for women to set up for themselves, but more opportunities of marriage, than the other colonies. It is, at present, a poorer country, living is more expensive. Kaffir servants, moreover, although they are cheap, are very unsatisfactory. Australians and Canadians, however, alike declare that one can live in either country as cheaply as in England when one has learned where to shop. Certain articles are more expensive, but others, notably food, are cheaper.

Outfit

The time has passed when it was necessary to take as complete an outfit for a colony as if one were going to a desert island. The clothes that do in England will serve equally there, and there are excellent shops.

For Australia and South Africa shady hats and plenty of summer things are needed, for Canada warmer underclothing than is worn in England will be required in winter, but the emigrant should take plenty of articles like gloves, shoes, tailor-made costumes, hats, and the little etceteras of the toilet, which, as imported goods, are always more expensive under a tariff. As a rule, colonial women think a great deal of dress, and put on their clothes more smartly, more in French fashion than English women; but a girl who is going to do strenuous work as a home-help will, of course, need sensible working clothes, print dresses and overalls, as well as pretty things.

Social Conditions

It is useless for any girl to emigrate if she is a failure in England, because the younger nations have far less patience with failures. The race out there is to the strong, the adaptable, the energetic, and the tactful person. Colonials are extremely sensitive to adverse criticism, absurdly so to English eyes, and there is a decided prejudice against English people among many Canadians, because we are said to be supercilious and given to explaining how much better things are managed at home. The Canadian does not believe this, and detests to hear it said.

A girl who wishes to succeed must adapt herself to the country, and be prepared to take the rough with the smooth. It is especially necessary that she should shed her social prejudices. She has to realise that there is no leisured class to set that tone of detachment from business, which English people strive after. Business, commerce, is the breath of life to the colonist, more especially to the Canadian, and culture is an afterthought which he is quite prepared to do without. All the little shibboleths of pronunciation and etiquette which we agitate ourselves so much about in England, are meaningless in the colonies, where the man counts, not his manner, and a girl who dislikes what she is pleased to call the "lower classes" is not likely to get on,

because a great many of the most amiable and intelligent people she will meet will be of the artisan class.

Colonials, however, are good sportsmen, and full of life and "go." They are also full of *camaraderie*. The thing which returned colonials most dislike in England is the stiffness which sets up so many petty barriers between people living in the same town and in the same street. There is little of that in the colonies, and a charming English girl will have every opportunity to make her charm felt and win troops of friends. She will not live year after year in a place without enlarging her circle as she may do at home.

And, after all, emigration to a colony is not irrevocable. If a girl does not find her feet there she can but come back again. So that it seems really extraordinary that parents who can afford to make the experiment should not more often give their girls that chance of larger life and wider opportunities which England overseas affords.

List of Canadian Government Agencies where intending emigrants may obtain full official information:—

Town	Agent	Address
London ...	Emigrants' Information Office	Chief Clerk, 31, Broadway, Westminster
London ...	High Commissioner for Canada	17, Victoria Street
London ...	Assist. - Superintendent of Emigration	11 and 12, Charing Cross
Liverpool ...	Mr. A. F. Jury ...	Old Castle Buildings, Preeon's Row
Birmingham	Mr. G. H. Mitchell	Newton Chambers, 43, Cannon Street
Glasgow ...	Mr. J. Webster ...	35-37, St. Enoch Square
Exeter ...	Mr. H. M. Murray	81, Queen Street
Belfast ...	Mr. E. O'Kelly ...	17-19, Victoria Street
York ...	Mr. J. H. Burnett...	16, Parliament Street
Aberdeen ...	Mr. J. J. McLennan	26, Guild Street



A beautiful Canadian sunset over "Rainy Lake," near Fort Frances. The shores of this lake form ideal camping grounds during the summer
Photo, International Studio

HOW TO MAKE MONEY OUT OF DAY-OLD CHICKS

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopedia of Poultry," etc.

Continued from page 43, Part 1

Locating, Adjusting, and Working the Incubator—Hints on Best Breeds to Hatch and Eggs to Use—Management of the Lamp—Helping out the Chicks

BEFORE purchasing an incubator with a view to entering into the day-old-chick business, one should ascertain whether the accommodation at command is suitable for its operation—for the mechanical appliance, unlike the natural sitter, is dependent upon the assistance of its operator for successful results. The situation most suitable for the operation of an incubator is in a room with a window facing north or north-west, or in an underground cellar that is free from draughts and damp. A spare upper room is equally suitable, or, failing that, an out-building in a shady situation.

Whatever place is chosen, it should be provided with such means of ventilation as will allow a steady current of air to pass through it, and its internal temperature should be affected as little as possible by climatic changes. It should have a firm floor, so that vibration may not occur when one is moving about; it should also be situated where heavy vehicular traffic cannot affect it, as vibration is deleterious to incubating eggs. A table or bench about two feet high must be provided for the incubator to rest upon, and this must be firm, and possess a level surface.

Adjusting and Working the Incubator

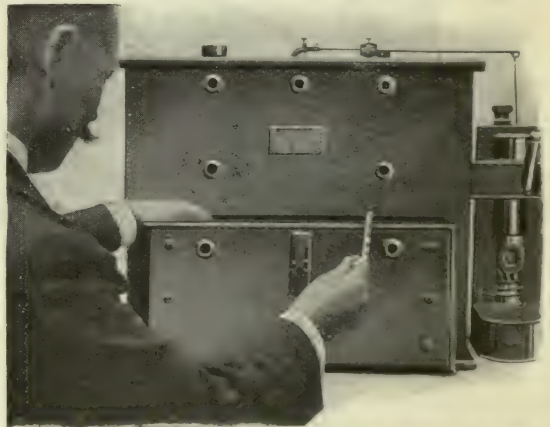
Being satisfied that the place at one's command is suitable for the operation of an incubator, the machine may be secured. Only a machine, new or second-hand, of the very best make should be obtained, and, as such are easily obtainable at quite moderate prices, there is no reason why the best should not be available. The machine should be obtained some time before it is required for real business, so that preliminary trials may be made with the object of acquiring a thorough knowledge of its mechanism and proper management during the period of incubation.

When the machine arrives, unpack it carefully and remove the dirt from it; then stand it upon the table or bench provided for its reception, taking great care that it stands firmly and perfectly level, so that jarring may be obviated and the internal heat evenly distributed about the egg-chambers. Next fill the tank with hot, but not boiling, water, and remove the egg-drawer, so that the capsule which operates the heat-regulator may be contracted until

the damper over the lamp-flue is set level by means of the milled screen provided in the arm at the end of which the damper is suspended.

The lead weight which slides along the arm is for the adjustment of the heat-regulator, and this, to begin with, should be moved to within a short distance of the fulcrum bracket to which the arm is pivoted. The moisture-pan in the lower part of the machine may now be half-filled with lukewarm water, and the inner perforated tray covered with the canvas provided, care being taken that the outer edges of the latter dip into the water contained in the pan.

Next replace the egg-drawer and trim the lamp, and place it in position under the lamp-flue, and adjust the light so that it is clear, as smoky flames create sooty lamp-flues. Nothing further in the way of attention will be needed until it is seen that the damper is beginning to rise off the lamp-flue, when the thermometer in the egg-drawer should be read by gently withdrawing it until its heat registration can be seen. If it does not register the required heat, the sliding weight on the regulator arm should be moved along until the damper is again set flat on the lamp-flue, and this operation must be performed each time the damper is seen to rise, and till the required heat in the egg-drawer is reached, when the weight may be fixed by means of the screw provided



The thermometer can be read by withdrawing it gently until the heat registration can be seen. It is important that the right temperature should have been obtained and maintained for some time before the eggs are inserted

therein. The machine should be run for two or three days to get it thoroughly warmed through, and to ascertain that the

regulator is working properly. Should all be going smoothly, thought may be given to the eggs.

Popular Breeds

Before placing eggs in an incubator, it will be as well for the novice to know the kind best suited for incubation, so that the best possible results may be secured, and the resultant chicks strong enough to be disposed of readily.

In working up a day-old-chick trade one must study the exact requirements of the public, and hatch out popular breeds. Pure-bred chickens undoubtedly command the quickest sales and the best prices, and some of the best breeds to incubate are the Orpingtons, Wyandottes, and Leghorns, as these breeds figure prominently in the lists of many successful day-old-chick dealers

Choosing the Eggs

Having chosen a breed, the next thing will be to consider the selection of the eggs. These, if possible, should be the produce



On the seventh day of incubation test the eggs by means of a lamp specially made for the purpose. Eggs which then show embryo chickens should be replaced in the incubator

of hens mated to well-matured and vigorous cockerels, and, if one intends contracting for them, arrangements should be made for a supply of such, as eggs from pullets do not, on the whole, yield profitable results. In choosing eggs for hatching, preference should be given to those that are quite fresh, or not more than a week old, and that are of a nice shape and possessing shells with a smooth surface. Long, round, and rough-shelled eggs should be discarded.

After placing the eggs in the machine—which, by the way, should be operated at a temperature of 103° in warm weather and 104° in the colder seasons—they should be left undisturbed for twenty-four hours. Then the drawer should be taken out and its contents given an airing for from five to

ten minutes, according to the temperature of the incubator-room. Each egg should then be turned to bring its lower part to the surface, after which the drawer should be replaced in the machine. After this preliminary work, the drawer should be taken out both night and morning—in the first instance to air and turn the eggs, and in the second to simply turn them and replace them in the machine. Roughly speaking, the length of time the eggs should be allowed to air varies from five to ten minutes during the first week of incubating, from ten to fifteen during the second, and from fifteen to twenty minutes during the third. A good guide to follow when airing the eggs is the condition of the latter as they cool down. When they fall in temperature to lukewarm they should be replaced in the machine.

On the seventh day of incubation it will be necessary to test the eggs by means of a lamp specially made for the purpose, and to remove from the drawer any clear or addled ones. Eggs that are progressing favourably will show the embryo chickens in the form of dark spots, from which blood-red veins issue in many directions. On turning the eggs, the embryos will be seen to slowly rise to the surface. In the unfertile eggs nothing will be noticeable, while in the addled ones the dead embryos may be seen in the form of dark masses fixed to the lining membranes of the shells, or in cloudy masses that fall to the lower part of the eggs when they are slowly turned round. The eggs should again be tested on the fourteenth day, and any containing dead embryos should be removed, as putrefaction is liable to set in, and cause injurious gases to be thrown off, to the detriment of those progressing favourably. Clear eggs taken from the machines on the seventh day may either be handed over to the pastrycook or kept, after being hard boiled, as food for newly-hatched chickens.

Management of the Lamp

In an article of this description a few hints on the management of incubator lamps are necessary, as well-managed lamps play a great part in the successful operation of artificial hatchers. In the first place, the lamp should contain good oil, as bad oil generates less heat and causes a smoke-creating flame and sooty flues. The lamp-burner should be fitted with a clean, dry wick, which should be replaced by a new one each time the machine is operated. The lamp should be attended to daily, and the hands washed afterwards, to avoid oil coming into contact with any eggs that may be handled, as oil, such as kerosene or petroleum, if smeared upon eggs, would quickly enter the pores of the shells and injure their contents.

From the nineteenth to the twenty-first day of incubation the first faint chirp of the fully-developed chickens may be heard, and it is at this time that the eggs need special attention. The moment the first chirp is heard, or the first shell is seen to

be fractured, the egg-drawer should be kept closed for twenty-four hours, after which it may be opened, and any empty shells and chickens removed. The latter should be placed in the drying-chamber fitted to the machine. Having replaced the egg-drawer, it should remain closed for another twenty-four hours, when all the chickens should be out.

In the event of any live eggs failing to hatch out on the twenty-first day, it will sometimes be found necessary to help the chickens out of the shells. This is an operation which requires considerable care. Before it is undertaken, however, the eggs which remain unpipped should be immersed for a minute or so in water warmed to 100°. This will have the effect of softening the lining membranes, and give the little prisoners a better chance of effecting their release. Should this fail, proceed as follows. Make a small puncture with a penknife in the large end of the egg, exposing the air-space, wherein, if the chicken possesses any vitality, its beak should be visible. This will admit air to its lungs, and should enable it to emerge without further assistance.

Instances have been known where incubation has been retarded from various reasons for as long as three days; but these chickens are, as a rule, poor weaklings, which it is a waste of time to attempt to rear.

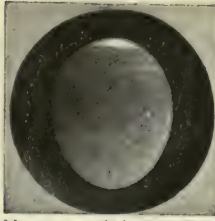
The chickens should remain in the drying-chamber until dry, which should be in about twelve hours, after which, if they are to be sent to customers as "day-olds," they should be packed and quickly put on rail, as advised in my previous article.

Before leaving this subject, there are a few vital hints which may be introduced to emphasise or supplement the preceding remarks.

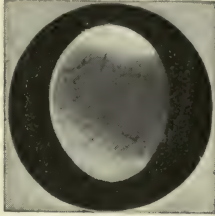
Let it be borne in mind that, in order to succeed with artificial incubation, the main points to be observed are: (1) The selection of the incubator; (2) the selection of the eggs; (3) the ventilation of the egg-chamber in the incubator; (4) the regulation of temperature; and (5) turning the eggs twice daily while in process of incubation.

Some Causes of Failure

Too much curiosity and anxiety is the cause of many failures. The most difficult part of the operation is to abstain from interference with the egg-drawer. Just at the time when they are coming out of the



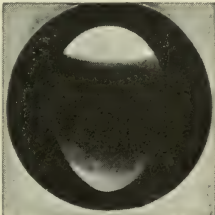
How a recently laid egg looks when viewed by means of the lamp



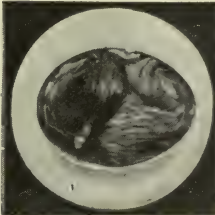
A fertile egg on seventh day of incubation



An unfertile egg at the same stage



A fertile egg on the fourteenth day



Chicken ready to come out



Chicken coming out
Copyright, Chas. H. Hearson

shell changes of temperature in the incubator are fatal to young chicks.

It is well known that when a hen is on the nest, engaged in hatching, nothing will induce her to expose the eggs after she is aware that the chicks are coming out. She will leave the eggs at other times to get food and water, but not while the chicks are hatching. So soon as the eggs begin to hatch, therefore, close the drawer and keep it closed until as many of the chicks are out as can be expected.

Inquisitive neighbours who wish to be gratified should be told that they cannot be accommodated. Keep the drawer shut and have patience. The result will be more satisfactory than would be the case if the chicks were exposed to changes occasionally.

Finally, there is one other danger to which chickens hatched in incubators have been found liable, and to which those hatched under hens are strangers. It has been found that some chicks are deformed without any apparent reason. This, it is now believed, is caused by too hasty movements of the egg-drawer when it is opened to air the eggs. If the drawer is pushed back hastily the eggs are jarred, and the members of the embryo chick are liable to be jolted out of place. Gentle handling will prove a sufficient safeguard against any such risk.

In regard to the operation of incubators generally, and the avoidance of failure with such machines, it must be borne in mind that all machines are not operated in precisely the same manner, and this makes it important that the novice should not only be acquainted thoroughly with what has been previously written, but that she should make a point of studying carefully the particular instructions issued with the make of machine she is called upon to work.

In the first two articles of this series I have indicated the way in which money may be made out of day-old chicks, and I venture to hope that the details given are sufficiently intelligible to make the methods clear to the veriest tyro. Arising out of the production of chickens artificially comes the question of rearing them, and how to accomplish this successfully by means of a brooder I shall endeavour to make plain in my next article.

Any particulars about the Victoria Government Emigration, etc., can be obtained from the Agent-General, Melbourne Place, Strand, London, W.C.

To be continued.

TABLE SHOWING THE CONDITIONS OF EMPLOYMENTS FOR WOMEN

Trade or Profession	Age to begin	Principal Towns where carried on	RATE OF WAGES	
			To begin	Full wage
Actresses	—	These occupations are governed entirely by individual circumstances, and will be dealt with in another part of EVERY WOMAN'S ENCYCLOPÆDIA	—	—
Artists			—	—
Accountants			—	—
Aerated water manufacture	18	All big towns	8s. a week	10s. to 12s. a week
Asylum attendants :	Usually by promotion	All big towns	£100 £60 £80 £25	£150 £70 £90 £33
Matron				
Assistant matron, 2nd class				
Assistant matron, 1st class				
Female attendant	20	All big towns	£25	£33
Bag making	14	Northampton, etc.	4s. 6d. a week	11s. to 15s. a week
Basket making	15	All towns	5s. a week	35s. a week
Biscuit making	14	Reading	4s. 6d. a week	13s. to 16s. a week
Bleachfield work	14	Halifax	4s. 6d. a week	9s. to 12s. a week
Bobbin turning	16	Manchester	6s. a week	10s. to 12s. a week
Book-keepers	16	All towns	15s. a week	£2 upwards
Box making (fancy)	14	All towns	3s. 6d. a week	10s. to 12s. a week
Brush making	14	All towns	3s. 6d. a week	11s. to 15s. a week
Bookbinders	14	All towns	5s. a week	15s. a week
Booksellers and stationers	15 or 16	All towns	4s. to 10s. a week	18s. to 30s. a week
Boot and shoe making	14	Northampton	4s. to 5s. a week	10s. to 13s. a week
Carpet making	14	Kidderminster, etc.	7s. a week	15s. a week
Chemists (manufacturing)	14	All big towns	6s. a week	12s. to 15s. a week
Chiropodists	16	All big towns	By commission	£1 to £2 a week
Church workers	all ages	All towns and villages Full particulars from vicar of parish	—	—
Collectors for charity organisations	all ages	All towns and villages Full particulars from secretaries of organisations	—	—
Clerks : Commercial	15	All towns	10s. a week	35s. upwds. a week
Civil Service	15	Apply, Secretary, Civil Service Commissions, London, S.W.	10s. a week	£3 upwds. a week
Typewriting	16	All towns	15s. a week	£1 10s. a week
Telephone Operators	17-35	All towns	10s. a week	21s. a week
Commercial travellers	18-25	All towns	By commission	£1 to £2 a week
Comb making	14	Aberdeen	4s. a week	10s. to 12s. a week
Die stamping	14	All towns	5s. a week	14s. to 15s. a week
Dispensers	15	All towns	£80 a year	£150 a year
Distillers' labourers	16	Many big towns	8s. 6d. a week	10s. to 14s. a week
Domestic service	15	All towns and villages	£12 a year and board	£25 a year and board
Drapers' assistants	15	All towns and villages	4s. to 10s. a week	£1 to £1 15s. a week
Dressmakers	14	All towns and villages	Nil to 2s. 6d. a week	15s. to 30s. upwards a week

Trade or Profession	Age to begin	Principal Towns where carried on	RATE OF WAGES	
			To begin	Full wage
Fish-hook dressing	14	Redditch	2s. 6d. a week	13s. to 17s. a week
Florists	14	All towns	7s. 6d. a week	15s. to £1 a week
Furriers	15	All towns	2s. 6d. a week	12s. to 18s. a week
Golf-ball making	14	All towns	5s. a week	11s. to 12s. a week
Governesses : Private ..	21	All cities and towns	£70 a year	£100 a year
„ Nursery ..	18-21	All cities and towns	£30 a year	£50 a year
Hat and cap makers ..	14	Luton	3s. 6d. or 4s. 6d. a week	12s. to 16s. a week
Hairdressers	15	All towns	3s. to 8s. a week	18s. to 30s. a week
Hosiery	14 or 15	Nottingham	4s. or 5s. a week	15s. to 18s. a week
Inspectors : Shop Hours ..	21 to 40	All towns	£100 a year	£150 a year
„ Factories ..	21 to 40	All towns	£200 a year	£300 a year
Journalism	15-17	All towns	10s. a week	According to ability
Jute mills (preparing) ..	14	Dundee	6s. a week	9s. 6d. a week
Jute spinning	14	Dundee	6s. a week	10s. 6d. to 15s. a week
Jute weaving	14	Dundee	6s. a week	12s. to 14s. a week
Laundry work	14	All towns	5s. a week	10s. to 14s. a week
Laundry forewoman } Laundry manageress }	By promotion	All towns { Belfast, etc. {	20s. a week	50s. a week
Linen and cotton mills ..	14		£3 a week	£4 a week
Linen weaving	14	Belfast, etc.	5s. to 6s. a week	10s. to 12s. a week
Library assistants .. .	14 to 17	All big towns	5s. to 7s. a week	12s. or 13s. upwards
Milliners	14	All big towns	6s. to 19s. a week	30s. to £3 a week
Net weaving	14	All big towns	6s. a week	16s. to 21s. a week
Net weaving	16 and upwards	Fishing ports	6s. a week	10s. to 12s. a week
Nurses : Children's .. .	15	All towns	£15 a year	£35 to £50
„ Hospital	23	All towns	£12 a year	£50 a year
Paint and colour manufacturers	14	All towns	4s. 6d. a week	11s. or 12s. a week
Paper-making mills .. .	14	Most big towns	4s. 6d. a week	10s. or 12s. a week
Picture postcard and view mounting	14	Most big towns	5s. a week	11s. or 13s. a week
Photographers	14	All big towns	3s. to 5s. a week	20s. to 30s. a week
Pottery works	14	Most big towns	5s. 6d. a week	10s. to 15s. a week
Prison service	23 to 40	Apply by letter to the Secretary, Home Office, London, S.W.		—
Provision works	15	All big towns	5s. a week	12s. upwds.
Rag picking	16	All towns	6s. a week	10s. a week
Rubber goods workers ..	15 to 18	All towns	6s. a week	12s. a week
Saddlery	15	Northampton, etc.	5s. to 6s.	10s. a week
School teachers	14	All towns	4s. a week	£2 10s. a week
Shop assistants	15 to 16	All towns	6s. a week	12s. to 15s. a week
Sweetmeat and jam makers	14	All towns	4s. or 5s.	11s. a week
Tailoresses	14	All towns	5s. a week	£2 a week
Weavers	14 or 15	Manchester	4s. a week	18s. a week



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in *EVERY WOMAN'S ENCYCLOPÆDIA*. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

THE BRIDAL PROCESSION

By "MADGE" (MRS. HUMPHRY)

The Difficulties of Organising—The Question of Cost—Designing a Dress which will Suit all the Bridesmaids—Flower Weddings—Children in Attendance on the Bride

WHEN the bridal procession passes from porch to altar there is little to suggest what tribulation has frequently attended the organising of it. Perhaps one bridesmaid is wearing a hat of a slightly different shape from the rest, or there is some such small variation to indicate the troubles that have been; perhaps there is an odd number, someone having dropped out at the last moment, ostensibly because of influenza, really because she "can't and won't wear a dress that makes her look a fright."

Indeed, the bride has a difficult and delicate task to perform when selecting the girls who are to attend her at the altar, and usually somebody will be offended through being omitted.

The Question of Cost

Suppose a girl has three sisters, all tall and blonde, and the bridegroom-elect has one, who is very short and very dark. The latter most certainly must be asked to be a bridesmaid, but how can the bride find a dress which will suit each of her four maids equally well?

There is, moreover, the

question of cost to be considered; and the bride must remember that if, as often is the case, some of her maids have smaller allowances than the others, they will want dresses which they can wear frequently afterwards.

Again, the bride may have strong individual taste, and may choose a dress which all the congregation will say is "all very well for Angela, but it doesn't suit a single one of the bridesmaids!"

Yes, much kindness, thought, and tact are called for from the bride in solving the question of the bridesmaids and their dresses.

Some brides cut the Gordian knot by saying that they will have only one bridesmaid, choose a pretty girl with good taste, and tell her to dress as she likes. She, of course, consults the bride, but there is seldom any room for disagreement where the one is almost certain to be in unrelieved white.

The single bridesmaid, however, must be pretty, and, moreover, able to stand gracefully for a long time with all eyes on her. At a quiet wedding her trial is not very severe, but where she attends a bride who has summoned



As an alternative to the orthodox Charles I. or Georgian costume, a page looks well in Henry VIII. style

all her friends to see her married, she must altogether banish self-consciousness. The so-called "best girl" is simply the chief, or the sole, bridesmaid, only she waits at the chancel instead of following the bride up the aisle.

Where the maids number from two to fourteen—twenty-four have been known to follow the bride—the fiancée must remember that what is very charming in a single frock is sometimes dull when duplicated, irritating when quadrupled, and hopelessly insignificant when repeated in any larger numbers.

Dress Rehearsals

The idea of a set rehearsal of the wedding, such as is frequent in America, is repugnant to English notions, but, none the less, a stage-manager's eye is necessary in choosing the costumes for the procession.

Further, the church in which the ceremony is to take place must also be considered. A colour which is lovely in the dim, religious light of some old church will be crude and unpleasing in the blank glare of a new one; a large number of bridesmaids in enormous hats will present a crowded appearance in a small church with a narrow aisle, and at military or naval weddings the bridesmaids' dresses must be considered in conjunc-



There is a delightful quaintness about a Princess Elizabeth costume for a child bridesmaid

ingenious adaptation of Middle Age costumes in white and silver. Even the page's dress was mediæval, the chain mail being cleverly suggested by silver tissue.

Miss Drexel, afterwards Lady Maidstone, designed her bridesmaids' dresses. They consisted of white chiffon tunics caught together with marguerites, in honour of the bride's name, over white satin, and flowing mediæval veils held by clusters of the same flowers.

White Bridesmaids' Dresses

Many brides have elected to dress their bridesmaids in white, so that the whole procession is a shimmer of innocence and purity. It must be admitted that the bride's father, in immaculate grey coat and carrying his tall hat, rather interrupts the effect. But this cannot be helped; he would certainly refuse to dress himself in a white satin Cavalier suit, for instance; and the bridegroom, however devoted, would almost certainly jilt his betrothed if she insisted on his appearing in a snow fancy

tion with the pictorial effect of the men who line the aisle. The floral decorations, moreover, must also be considered in their relation to the costumes.

Perhaps the most successful brides are those who adopt the picture style, and abandon any attempt to follow present fashions. Sometimes the arrangements are taken in hand by someone with expert knowledge. This obviates many difficulties, for, with a definite person in command, objections and hindrances will be less numerous.

When Miss Eden married Lord Brooke, for example, Lady Eden took the whole matter of the bridal procession into her hands. She designed a marvellous gown on mediæval lines for her daughter, and for the bridesmaids she invented a most



A Puritan dress is a becoming costume for child bridesmaids



The Directoire page always looks smart

dress. Perhaps the best way out of the difficulty is to choose first a father, and then a husband, in some regiment where the uniform is picturesque and suitable for wedding wear.

Flower Weddings

Flower weddings, where the bride has a flower name, have always been in favour, and even violets, once associated with death, have been seen in church.

Harlequin weddings sometimes are very pretty; but where every bridesmaid wears a different colour great care must be taken to ensure that the hues will blend, for there is often but a hair's-breadth between the right colour and the wrong.

When the bridesmaids are dressed in varying hues it is essential that the materials should be soft and light. Sheen satin, for instance, must be forbidden, because if it is worn each figure will stand out boldly from the rest.

Hydrangea weddings are always charming. However, although the church should be decorated with these flowers, the bouquets must be of something else, or the effect will be too laboured. Pale roses would do admirably, or deep red—almost black—carnations. The bridesmaids should wear gowns of chiffon, each in some hydrangea shade, the bride alone being clad in white. The bridesmaids' dresses, so far as style is concerned, might perhaps be Reynolds—with soft fichu and pleated skirts flowing over silver petticoats. White hats with shaded feathers could be replaced equally well by small wreaths of hydrangea.

A sweet-pea wedding on the same lines is more audacious, but, with an expert colourist in charge, is even more successful. The bridesmaids can wear dresses in which two or three shades of chiffon are superimposed—say, purple, pale pink, bright pink, and lavender. Each dress consists of the same hues, but in each they are arranged in different order, so that the top skirt is different from all the rest, and yet brought into harmony by having the same tones beneath it. Sweet-pea bouquets, if chosen, should be entirely in pale colours, with perhaps a very few of the darkest purple blooms among them.

When Lord Rosebery's daughter married

Lord Crewe, the bridesmaids were dressed in his racing colours—primrose and pink. The idea is notable, but not always feasible. Orange and black, for example, would scarcely be attractive.

Children as Bridesmaids

Short brides frequently prefer to have children for bridesmaids, or at least to keep their taller bridesmaids at a distance by having small ones in between.

The custom of having children in the bridal procession is so picturesque that it is likely to be with us a very long time. The smaller the children the prettier is the effect, but the greater the risk of the service being interrupted. A three-year-old page once, at the end of the first hymn, caught sight of his mother in the first pew, and remarked to her in loud and injured tones as the last note of the organ died away, "Cook said a *band*—that wasn't a band!" A little girl of the same age, acting as train-bearer to her aunt, took a strong dislike to the chancel of the church. When the bridal couple moved up to the altar, the chief bridesmaid urged her to carry the train, but she replied with a sturdy "No!" and sat herself down, cross-legged, in the middle of the aisle. For this she made up, however, by carrying the train down the aisle in a dramatic manner. She stretched her arms wide, held the train somewhere on a level with her eyes, and, with a stately step, passed gravely between the rows of smiling faces.

Where there are both grown-up and child bridesmaids the dresses are nearly always modelled on the same plan, some small difference being made in the children's. Occasionally quite different dresses are made, and then the children nearly always wear white. Long frocks and Dutch bonnets are favourites for the small girls, and Charles I. or Georgian suits are the recognised choice for the pages.

The old adage of "three times a bridesmaid never a bride" seems to have fallen quite into disbelief nowadays. Tennyson's sentiment is more popular. He saw the girl who afterwards became his ideal wife when she was acting as bridesmaid to her sister, and wrote:

"O happy bridesmaid, make a happy bride!"



THE ETIQUETTE OF MARRIAGE



Continued from page 45, Part 1

When to Arrive—When the Mother "Gives Away" her Daughter—Marriage at a Registry Office—The Pace to be Adopted by the Bridal Procession—The Origin of the "Old Shoe"



It is good manners to arrive before the bride, and for a bridesmaid to be late is almost unpardonable. The best-looking young men of the two families show the guests into their places, asking them at the church door whether they are friends of bride or bridegroom, and placing them accordingly—on the

left or on the right side of the aisle—taking care to reserve the three front pews for immediate relatives or any distinguished guests. It is not always quite young men who are chosen for this office; once Lord Charles Beresford undertook this duty, in his own genial way, at the marriage of the then Marquis of Waterford, his nephew.

It must be remembered that no congratu-

lations should be offered to the newly married pair in church. It is quite permissible to do so in the vestry, but not in the sacred building. Bride and bridegroom should walk down the aisle without being interrupted. In a previous article the order in which the relatives follow is given in detail.

On the rare occasions when a mother gives her daughter away, the father being absent from reasons of illness or other causes, it is unusual for her to walk up the aisle with her daughter. Some male relative of the family takes this duty upon himself. The mother sits in the front seat at the extreme end next the door, and directly her daughter arrives at the altar, the mother steps out and stands a little behind her on her left. When she has performed her duty by saying the necessary words, she remains for a moment or two, and then quietly resumes her seat. In cases of the kind the bride drives to the church with her mother.

After the ceremony there is a general loosening of the bonds of etiquette. For instance, if the bridesmaids have parents among the congregation they may drive with them to the house; it is entirely a matter of choice.

The ritual of the wedding-cake has been fully explained in a previous article. After it has been cut, and the bride has gone to change her gown, the guests frequently troop into the hall or on the balcony to see the happy pair depart. It is good manners to leave sufficient room for the parents and immediate relatives to join the group.

Once on a time it was the custom for the bridegroom to kiss all his wife's bridesmaids before starting on the honeymoon. The fashion has not survived.

Marriage at a Registry Office

There are very few rules of etiquette for weddings at registry offices. The bride and bridegroom very often drive up together, and other formalities are generally dispensed with. There are no bridesmaids, no pages, no bouquets, no favours, and, occasionally, no parents. There is not room in the ordinary registry office for more than half a dozen people, and in the circumstances they are most carefully selected. The ceremony consists of a few words on either side, and then the party adjourns to a hotel, or a restaurant, or the house of one of the parents, and the ceremony is at an end.

Marriage of Widows

A widow can be married from her own house, and can send out her invitations in her own name without traversing any law of etiquette, but she very often prefers to be married from the house of a friend or a relative, an uncle or aunt; and, in that case, the invitations are sent out in the name of the host or hostess, and would run as follows:

LIET.-COLONEL BROWNE
Requests the pleasure of

.....'s

Company at the Marriage

Of his Niece,

MRS. ROBERT GREENE,

With

MR. ARTHUR DUNNE,

At St. Paul's, Knightsbridge,

On Dec. 2nd, at 2.30.

And afterwards at — Eaton Square.

A widow has neither bridesmaids nor pages. She is allowed a wedding-cake, and has often a very large number of presents. Members of her first husband's family join with the rest of her friends in sending tokens of their good wishes.

Marriage at a Consulate

The religious ceremony in marriage at a Consulate is the same as in church, but there is seldom any address given to the bride and bridegroom. Only the immediate relatives are invited on these occasions to witness the ceremony, as there would probably be considerable inconvenience incurred by having a number of guests. Invitations are for the reception only, should there be one, but it is not unusual for the bride to wear travelling dress and drive direct from the Consulate to a railway station or boat.

When a bride, whether spinster or widow, is married in travelling-costume, the bridesmaids or matron of honour wear afternoon outdoor dress, the bridegroom a travelling suit. Many couples prefer a wedding of this kind, and find some pretext for it, as it avoids the elaborate and fatiguing reception and sometimes tiring congratulations of troops of friends and acquaintances.

There is a happy medium in the pace at which the bridal procession advances to the altar. It need not be a race, nor should it be funereally slow. Some brides have to hold their fathers back, and others have to urge them on. No bride wishes to appear in a desperate hurry to be married, yet none desires the ordeal of marching up the aisle to be any longer than necessary. At the marriage of the daughter of a well-known actor, some years ago, he led the pace as though he were fox-hunting, and rushed the bride from church-door to chancel, where she arrived in a gasping condition, her bridesmaids panting behind her. At another wedding the pace was so slow that the choir-boys' hymn did not last out, and the lads began to titter. Both extremes are to be avoided.

Origin of the "Old Shoe"

In her "Under Five Reigns," Lady Dorothy Nevill says that the custom of throwing an old shoe is said to have originated from an occurrence at the marriage of John Churchill, the great Duke of Marlborough. On his wedding-day an angry aunt threw her old slippers at him. His great good fortune was attributed by some to this. Consequently the practice was followed, and by degrees became a custom.

THE TROUSSEAU

Continued from page 48, Part 1

The waning importance of Trousseau—Only a few Frocks should be included: they soon become Unfashionable—The Bride when selecting should Consider her Husband's, not her Father's position



INVALUABLE is the habit of making a list, in almost every department of expenditure, and it is never more precious than in connection with the trousseau.

In fact, it is the only means of securing that symmetry of outlay which averts disorder and the over-supply of some articles at the risk of inadequacy in others, a form of robbing Peter to pay Paul.

It is unnecessary and inadvisable to buy many gowns, as the fashion of them alters so quickly, but a good supply of boots and shoes is a safe investment. A pair of thick boots for wear in wet weather, a lighter pair for dry, may head that particular section of the list, with black shoes, brown shoes, house-shoes, evening shoes to match each evening gown, embroidered ones for home afternoons, and warm boots for motor-ing. About a dozen pairs in all; but there is no extravagance in this, as shoes wear much better after having been kept a long time, especially on trees. A pair for each is an economy.

The "Victorian" Trousseau

In a previous article the number of garments has been considered carefully, but it is observable that with each year that passes the trousseau appears to diminish in importance, and fewer "pieces" of each kind are included in it.

In Victorian times a bride of the leisured classes would have been considered very badly equipped had she less than two dozen of everything in underwear in her provision. But prices were very moderate in those days as compared with the present. Six night-gowns nowadays cost as much as two dozen in those less extravagant times, and this quite sufficiently accounts for the decreasing numbers.

In those days, too, unmarried girls seldom wore expensive furs, but brides of even moderate social position would consider their trousseau very incomplete nowadays without at least a stole and muff. Sometimes a relative gives her them; the bridegroom occasionally does so, but if not, she feels obliged to have furs even if she be a summer bride. This "feeling obliged" is one of the ruinous things connected with our present social system. Because other brides have luxurious furs, and other costly items in their trousseau, girls in the same set feel bound to live up to the same high standard. It is an entirely false view to take, and it bears hardly on both parents and husband. It has ruined many a home, has destroyed the happiness of many a young couple.

It was a good old rule in the days of sane and sensible expenditure never to buy anything that one could not afford to replace. It seems to be forgotten now, when the love of luxury leads to the purchase of expensive garments that become worn out after a few visits to the laundress. Over-trimming is the fault of these, and it is typical of one of the errors of the age.

Choose with an Eye to the Future

A girl's trousseau should be as pretty, as dainty, as liberal as her father's means can afford to make it. She should go to her husband as well provided as possible. But the clothes should be chosen with an eye to the future. Huge washing bills are a great drag upon a moderate income, and laundresses charge heavily for much-trimmed garments. Lace and frills wear out, too. It is better to choose tucks and embroidery.

White gowns are very becoming and attractive, but they need frequent cleaning, and this is a point to be considered. It involves some self-denial to refrain from indulging in white or light-tinted gowns, costumes, dressing-gowns, especially at a time when one likes to look particularly well; but it is worth it. In fact, it would be grossly selfish to do otherwise.

Absurd Family Pride

It is sometimes forgotten that the character and cost of the trousseau should be in accord with the position and circumstances of the bridegroom, rather than with those of the bride's family. She may be leaving a wealthy home to enter upon one where the income is so limited as to call for careful economy in expenditure. The pride of her family induces them—unless they are unusually sensible—to furnish her with a trousseau extravagantly out of proportion to her future position.

If they were merely to content themselves with quantity, and provide her with abundance of the utilities, this would work very well; but the handsome gowns, furs, laces, etc., generally figuring in such a trousseau start her on her sartorial career on a level which she cannot sustain without running into debt, and yet which she regrets to relinquish. This "obligation" which well-to-do parents feel, of keeping up their supposed financial credit and social position, is often a two-edged sword, cutting into their own means very seriously, and starting their daughter on a mistaken path.

It is always difficult to hold scales quite evenly, and particularly so when conflicting interests have to be carefully and surely balanced against each other.

THE WIVES OF PROFESSIONAL MEN

No. 1.—WHAT IT MEANS TO BE AN ARMY OFFICER'S WIFE

The Etiquette of the Army—New-Comers—Guest-Nights—The Colonel's Wife—Institutions



o be the wife of an officer in the British Army is to be assured of a sound social position. Whatever a woman's position before she marries an officer, she takes his position on marriage, and rises as he rises up the roll of promotion.

Of course, different regiments are of different rank or seniority—the wife of a captain of the Horse Guards ranks higher than the life partner of a surgeon-major of the Royal Army Medical Corps—but this is largely due to the original social position of the respective wives. As the Household Cavalry never goes into garrison, being stationed in London or at Windsor, it and its social position may be considered as quite distinct from that of the rest of the Army.

The Etiquette of the Army

Cavalry, Artillery, and Infantry are officially of equal rank; all the wives are of equal status. In the big garrisons, like Aldershot, Colchester, and the Curragh, where there are regiments of horse, foot, and guns, the officers and their wives mix together equally—apart from personal dislikes.

The etiquette of the Army is rigid—more rigid than that in any other division of society. It is as strictly adhered to among the wives as among the officers, and the person who dares to go against it will be made to repent the act.

New-Comers

Each regiment always welcomes a new-comer in the heartiest manner, and, if he has a wife, the welcome is readily extended to her. They are at once accepted as part and parcel of the regiment, and everything is done to make them feel at home. If the new officer is married, the rest of the officers and their wives will call at once, ready with all kinds of helpful information about the garrison. Invitations will cordially be given to them to join all the entertainments and amusements arranged by the regiment. Not only do the officers' wives of the regiment to which the new-comer is attached call upon them, but the officers' wives of all the other regiments of the garrison, and many of the people of the neighbourhood.

No married officer lives in barracks, and

the Government allows him an almost negligible sum for board, as his wife is not officially recognised. The allowance for stabling and forage for his horses is also quite inadequate. He rents a house—generally a small one—as near the regiment's lines as possible, or, if the regiment has only a short time to stay in the station, takes lodgings. A regiment of any branch of the Army seldom stays longer than three years in a home station.

Guest-Nights

The regimental mess is at the officer's service, though his meals there will cost him a little more than if he lived in barracks; and his wife will often be invited on guest-nights—a weekly function in large garrisons.

Staff officers—those who are not attached to any particular regiment—have not a regimental mess of their own, as they have not a regiment. They, and the general officer commanding the district, are made honorary members of one or more regimental messes, and their wives share this privilege. An honorary member of a mess is entitled to use it in the same way as he would if it were his own. In place of subscriptions, he pays a slightly bigger sum for all the meals he may have there.

The general and his wife are the leaders of garrison and local society. They entertain largely, and the presence of any individual at the general's parties or dinner-table is usually a mark of his fitness for any other society. The general and his wife make their own friends in the garrison. They are not bound down only to those of high rank. A lieutenant's wife may be the chosen friend of the general's wife, though their husbands can only converse with each other over a very big chasm of rank.

Amusements

Even in a one-regiment station there is always plenty of amusement at hand for officers and their wives. A polo club, a pack of fox or stag hounds, a regimental coach—now becoming a matter of the past—a sports club, annual dinners, balls, and races contribute as largely to the amusement of the ladies of the garrison as they do to the husbands. Local hunts extend cordial invitations to all Army people. The Irish

stations are, of course, those coveted by ardent followers of the hounds.

The wife of the senior officer of the regiment acts as hostess for all regimental functions, and the general's wife does this duty when the entertainment is a garrison affair. If by any chance Royalty is entertained, the wives of field officers—lieutenant-colonels and majors—accompany their husbands, and on some occasions the wives of junior officers are invited as well.

Invitations

Invitations in plenty (more than it is possible to accept) will shower in for all the officers' wives from the people of the neighbourhood, though naturally this means a good deal of entertaining in return.

The officers of the specialised branches of the Army—known as departmental officers—are not able to ensure for their wives such a good position or such an amount of entertainment. The Royal Army Medical Corps, the Army Service Corps, the Army Ordnance Corps, and the Pay Department usually serve in small detachments in the various stations at home and abroad. The officers' time at the station is often short and very uncertain, and their wives, as they are not connected with any special regiment, are apt to be overlooked.

In most cases an officer on the active list ranks higher than one of the same rank who has retired. A retired officer is no longer colonel of the "Dashing Blues," nor is his wife the "colonel's lady," and their residence in a fresh district often separates them from all old associations. But though, in the strict sense of the word, they are now "civilians," their entry into society is still assured by their former Army rank.

Active service—a time when officers' wives show they can be as brave as their husbands—generally means a stoppage of almost all entertainments. Apart from the fact that no woman can enjoy a dance when she never

knows what news may come, there is often need for cutting down expenses. But the officer's wife at such times commands respect, and friends will become even more faithful.

If an officer in receipt of a pension dies, his wife receives a small part of it—a Lieut.-Colonel's wife is entitled to £90, a subaltern's to £40.

But every regiment has to serve its time of foreign service. India, Gibraltar, Malta, Aden, Africa, Egypt must always have their garrison of British troops. Foreign stations differ from England in only a few respects as regards customs, hospitality, and social position.

Indian life is really as delightful as it is said to be, though fever, heat, and the solitariness of some cantonments are apt to be disadvantages. Though there is a very strict line drawn between the civil and the military population, the wife of an officer will find she can have as many friends as she had at home.

As soon as she arrives at the cantonment, taking over her bungalow, very probably furniture as well, from the last tenants, she may expect a large number of callers. Almost every day, especially in the hill stations, festivities of some kind are arranged, and she will find no lack of gaiety.

The Colonel's Wife

Some small cantonments are often made up almost entirely of Army men and their families. In these the colonel's wife sets the manners and customs and amusements. She is consulted before any entertainment is got up, and her presence is considered sufficient chaperon for all the unmarried ladies who may be invited.

A regiment only stays in India for a definite period, being quartered at a variety of stations. Excellent leave is allowed, and delightful holidays can be had among the hills.

This series will be continued.

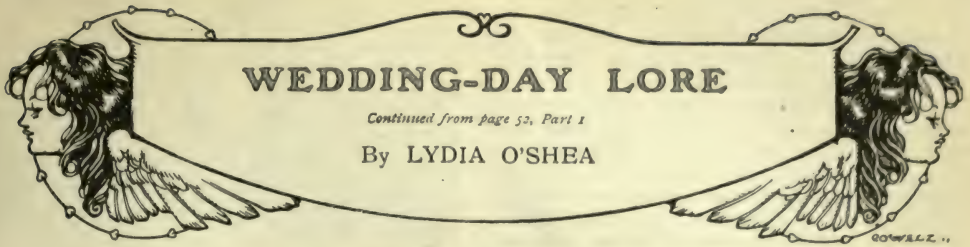
INCREASE IN THE MARRIAGE AGE

COMPARATIVE TABLE NO. I

It is a remarkable fact that bachelors, widowers, spinsters, and widows marry now at a greater age than formerly. The following table shows the increase in age between the years 1896 and 1908, the ages given being averages, carried to two decimal points, of all marriages in England and Wales where ages have been recorded.

YEARS 1896 TO 1908	AGES			
	Women		Men	
	Spinsters	Widows	Bachelors	Widowers
In 1896 the average marrying age was -	25·08	40·58	26·59	44·49
„ 1898 „ „ „ „ -	25·14	40·59	26·62	44·70
„ 1900 „ „ „ „ -	25·23	40·74	26·68	45·02
„ 1902 „ „ „ „ -	25·36	40·25	26·88	44·96
„ 1904 „ „ „ „ -	25·37	40·35	26·93	45·03
„ 1906 „ „ „ „ -	25·46	40·79	27·03	45·37
„ 1908 „ „ „ „ -	25·63	41·02	27·19	45·69

Comparative Table No. 2, showing the figures for 1909, is now being compiled for EVERY WOMAN'S ENCYCLOPÆDIA, and will appear in a future part.



Lucky and Unlucky Months—Origin of these Beliefs—Ill-omened May—The Day on which to be Married—The Superstition which Forbids a Friday

Since the choice of a suitable month and day for her wedding is often a heart-searching problem for the bride-elect, some of the quaint old rhymes and adages given below may assist her to decide this all-important matter.

Lucky Months

According to old-time superstition, each month portended a different fate for the bridal pair, and sometimes different versions were given for the same month; but the following is the most popular version of these beliefs:

"Married in January's hoar and rime,
Widowed you'll be before your prime.
Married in February's sleepy weather,
Life you'll tread in tune together.
Married when March winds shrill and roar,
Your home will lie on a distant shore.
Married 'neath April's changeful skies,
A chequered path before you lies.
Married when bees o'er May blossoms flit,
Strangers around your board will sit.
Married in month of roses—June—
Life will be one long honeymoon.
Married in July, with flowers ablaze,
Bitter-sweet mem'ries in after days.
Married in August's heat and drowse,
Lover and friend in your chosen spouse.
Married in September's golden glow,
Smooth and serene your life will go.
Married when leaves in October thin,
Toil and hardships for you begin.
Married in veils of November mist,
Fortune your wedding-ring has kissed.
Married in days of December cheer,
Love's star shines brighter from year to year."

From the above it may be gathered that Fortune especially favours, or prefers, February, June, August, and September, and the two closing months of the year. "Bitter-sweet mem'ries in after days," seems a haunting line for July that recurs often to the mind, as if it hinted at some subtle tragedy instead of love's sunshine.

A variation of these lines still blesses February, June, September, as well as November and December; but prohibits May, and denies wealth for July and October.

"Marry when the year is new,
Always loving, kind, and true.
When February birds do mate,
You may wed, nor dread your fate.

If you wed when March winds blow,
Joy and sorrow both you'll know.
Marry in April when you can,
Joy for maiden and for man.
Marry in the month of May,
You will surely rue the day.
Marry when June roses blow,
Over land and sea you'll go.
They who in July do wed
Must labour always for their bread.
Whoever wed in August be,
Many a change are sure to see.
Marry in September's shine,
Your living will be fair and fine.
If in October you do marry,
Love will come, but riches tarry.
If you wed in bleak November,
Only joy will come, remember.
When December's snows fall fast,
Marry, and true love will last."

Reasons for these Beliefs

From the latter it will be seen that June-married folk are supposed to be the voyagers instead of the April couples, also that January is here accounted a lucky marriage month. Possibly the favourite times of all are April, June, and November.

April because Lent is over and the earth is re-awakening, and the world seems full of the songs of birds and the sweet spring blossoms, and the lovers' hearts echo a responsive thrill to the gladness of Nature.

As Tennyson wrote:

"In the spring a young man's fancy
Lightly turns to thoughts of love."

Or, as Ouida phrased it, "When love walks amongst the flowers, and comes a step nearer what it seeks with every dawn."

Another reason, too, for the popularity of April may be sought and found in the fact that its successor month—May—is practically shunned for weddings. So ancient is the dislike to May marriages, that Ovid refers to it as "the evil month of May" for them. In the Highlands it is sometimes called the "dismal" month, and May 3rd in particular, "La sheachanna na bleanagh," which signifies "the dismal day."

Jeaffreson, who is usually regarded as a good authority upon matters matrimonial, traces this aversion to the May marriage, with its sinister reputation, to the clear rule of the

Church forbidding weddings between Rogation and Whit Sunday, so that, when the Church prohibited weddings during the chief part of May, pious and nervous folk originated the familiar line :

"Marry in May, and you'll rue the day."

And, undoubtedly, it must be admitted that May unions do not, on the whole, prove especially blessed.

Lent, of course, was another forbidden period, as it has always been considered that a time of penitence and fasting is quite unsuitable to the gladness and festivity of a wedding. June, however, has always been considered *the* month for weddings, and Roman maidens preferred it to any other, because it was the name-month of Juno, the goddess who took love matters and all feminine interests especially under her protection, and was therefore considered the "Bona Dea" of weddings indeed. In pre-Reformation times there were only thirty-two weeks out of the fifty-two in which either the pious or superstitious could marry in spiritual or mental ease, unless (in the case of the former) they purchased a special dispensation, because the Church forbade marriage between Advent and Hilary (January 13th), and from the commencement of Lent till eight days after Easter, and again between Rogation and Trinity.

The following is from an entry in the register of Beverley (St. Mary), November 26th, 1641 :

"When Advent comes do thou refraine,
Till Hillary set ye free againe;
Next Septuagesima saith thee nay,
But when Lowe Sunday comes thou may;
But at Rogation thou must tarry,
Till Trinite shall bid thee marry."

In a delightful old almanac for the year 1559, by Lewis Vaughan, made for "the merydian of Gloucestre," the following quaint notice appears: "The tymes of weddinges when it begynneth and endeth. Jan. 14, wedding begin. Jan. 21, weddinge goth out. April 3, wedding be. April 29, wedding goth out. May 22, wedding begyn."

And from still another old source—the Almanac Galen, 1642—we learn :

"Times prohibiting marriage this year :
From the 27 of November till January 13,
From Februarie 6 untill April 18,
From May 16 untill June 6."

This still further reduces the allotted weeks to twenty out of the entire year.

But since those days neither Act of Parliament or Canon of the Church has forbidden weddings at any special season of the year, and it is really good feeling which precludes Advent and Lent and superstition which avoids May.

The Day of the Week

Having chosen the month, next the day of the week must be decided upon, and here we find :

"Monday for wealth,
Tuesday for health,
Wednesday the best day of all,
Thursday for losses,
Friday for crosses,
And Saturday no luck at all."

Sunday, which in Elizabethan times was the day of days for weddings, now is never regarded as a suitable day. This may be accounted for by two reasons—the influence of the Puritans, and also one's natural sense of decorum that the Sunday is a day for worship rather than weddings. As the authors of the "Directory for Public Worship" (1644) persuasively say, "We advise it be not on the Lord's Day."

In Ireland no colleen dares to marry in Lent or on any public fast, nor cares to on Christmas Day, Easter Day, Ascension-tide, or Whit Sunday, in memory of the Canon of the Irish Protestant Episcopal Church, which in 1639 forbade weddings on those occasions.

In Scotland the lassies greatly favour New Year's Day, with the idea of commencing their newly married life at the commencement of the New Year. Others, on the other hand, choose the last day of the Old Year, so that they may "ring out the old, ring in the new" together, and also avoid a superstition, which prevails in some parts of Scotland, that it is unlucky to have your banns called in one year, or one quarter of the year, and be married in another.

To be continued.



THE HONEYMOON



Continued from page 51, Part 1

HOW TO PACK FOR THE HONEYMOON

By "MADGE" (MRS. HUMPHRY)

The Travelling Wardrobe—Dresses Needed by the Bride While Away—Trifles that Complete Happiness

IN the first part of EVERY WOMAN'S ENCYCLOPÆDIA many suggestions for winter honeymoons were made, and when the choice of locality has been made, the packing of suitable clothing has to be considered.

The length of the honeymoon varies so much that its duration has to be considered in the matter of packing.

Suppose that a fortnight should be arranged for the trip, the amount of luggage need not be very great. At the same time,

it must be borne in mind that the bride will wish to wear some of her very daintiest and prettiest new clothes during the first weeks of her married life, and she will not be satisfied with a very small quantity of luggage. It is a good plan to make out, two or three weeks beforehand, a list of the articles she may intend to take, and to put opposite each the description of the box in which it is to be packed. This list can be pasted afterwards in the lid of the box, so that directly it is opened the bride can refer to the list and see if what she wants is in that box or another.

This plan averts loss of time (and occasionally temper) in travelling. The only thing is to remember, when putting the various articles back, to arrange each in the box assigned to it. This is important, especially when the honeymoon is passed in touring, and unpacking and repacking are done daily—sometimes in a great hurry.

Lady's maids see to all this for the bride, valets for the bridegroom, but it is only a minority who own these serviceable appendages.

The Travelling Wardrobe

By far the most convenient receptacles for luggage are those introduced into this country from the United States, among scores of other ingenious and time-saving inventions. I refer to the wardrobe trunks which are fitted with hangers, by means of which the gowns can be hung up on sliding racks, each on its own hook. When this trunk is stood on end it affords a lock-up wardrobe which guarantees security against hotel thieves. Gowns, petticoats, etc., hang in their natural folds and cannot get creased.

Then there is the trunk fitted with a number of drawers, and sometimes with a hat-box as well, capable of holding five or six hats. This cleverly constructed trunk is also stood up on the narrow end and is as good as a chest of drawers. It is an excellent plan to label each one, the lower for petticoats, with lingerie above it, then blouses, then shoes, and stockings; above them, veils and gloves, lace, neckwear, etc. It will be seen at once how convenient these trunks are. Some of them are made of birch, others with a strong steel frame covered with leather, and again others of compressed wood fibre, covered with waterproof canvas and extremely light. All the various patterns of trunks made of compressed cane are remarkably strong and can be obtained at prices to suit all purses.

One of the trunks in this material travelled from London all round the world, being in continual use the whole time, and also during a further six months, occupied in touring through France and Italy. After all this wear and tear the only repair needed was where one of the leather-bound corners had suffered from contact with the dilapidated iron corners of another.

Dresses Needed by the Bride while Away

Provided with a wardrobe trunk and a drawer trunk, the packing becomes a simple

matter. The only difficulty is to choose what to take out of the abundant supply of the trousseau. The going-away gown is useful for ceremonious occasions, and a smart but useful "tailor-made" is necessary. In winter a warm coat, and possibly furs, must be taken. In summer a light dustcoat, and a rather heavier one for wearing in wet weather or on chilly days.

A nice rest-gown for wearing at breakfast or tea must not be omitted. It takes the place of the tea-gown, so indispensable to the nineteenth century bride. Two or three hats should be taken, the one worn for "going away," a second pretty one, a bad-weather toque, and a shady hat. These are easily packed in the up-to-date hatbox with its trusses, to which the hat may be pinned.

It is well to have a good supply of veils and gloves, and also some of the dainty blouses and neckwear belonging to the trousseau. Plenty of tissue paper, into which to pin the veils and blouses, should not be forgotten.

Four gowns, four hats, a couple of coats, should suffice for a fortnight's honeymoon. A pair of stout boots should supplement the usual footwear—viz., a pair of brown or cream-coloured shoes, two pairs of black, a pair for house wear, and, finally, bath slippers.

A nice dressing-gown is one of the necessities. In hotels the bathroom is often at some distance along the corridor from one's bedroom, and one would not care to encounter the outer world in an ugly, depressed-looking gown such as are to be seen in their disconsolate thousands in the smaller shops. Get a good, serviceable dressing-gown, it will repay you.

Trifles that Complete Happiness

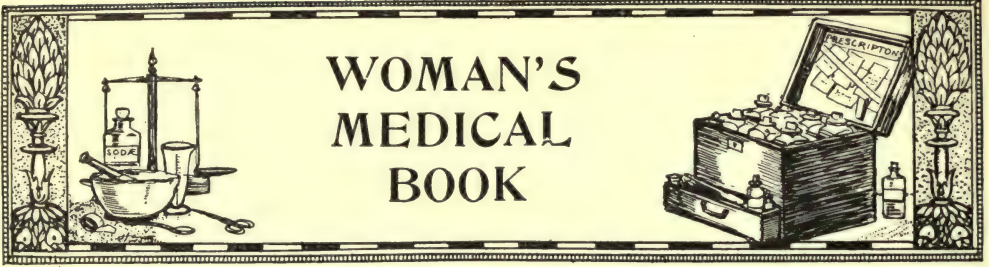
Advice as to sponges, brushes, and other toilet necessities is probably superfluous. They are sometimes forgotten at the last moment; and among the minor miseries of existence is the absent toothbrush—missing usually on a Sunday when the shops are all shut.

The practical bride who has travelled, and therefore knows how hard a thing it is at some hotels to get her boots back from being cleaned, will pack up one of those compact little boxes, which contain all that is necessary for shoe-cleaning—a small but hard brush for getting rid of the mud, paste, a cloth for applying it, and a soft pad for polishing. These are supplied for tan-coloured shoes as well as black.

A boot-case made of strong linen is a useful thing to take. Each pocket holds a pair of boots and shoes, and the whole packs away at the bottom of a trunk. This plan deprives the bride of any excuse for wandering round the room, wondering where to find her shoes.

The nightgown satchel with its relations, those for gloves, handkerchiefs and veils, need only a word of reminder to recall their great utility.

To be continued.



Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

*Home Nursing
Infant's Diseases
Adult's Diseases
Homely Cures*

*Consumption
Health Hints
Hospitals
Health Resorts*

*First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.*

THE "NEW THOUGHT" CURE

The Mind has a great Influence upon the Body and Health—Any Cult that Denies the Existence of Disease is a Danger—The "New Thinker," however, Cultivates Optimism and a Healthy Mind, which are invaluable Adjuncts to Medical and Surgical Treatment

FAITH-HEALING and mind-curing is a subject which has aroused a great deal of interest during the last few years, and medical men are utilising suggestive treatment for the relief of pain, for the treatment of nervous diseases, dysomania, and the drug habit.

Apart from the scientific aspect of the case, however, it is generally recognised that a healthy optimism is one of the great powers for good in the world, and that mind influence can be utilised to relieve suffering. Indeed, the mental attitude of a patient will influence the course of a disease to a greater extent than the drugs which he swallows.

Influence of the Mind

Associated with "spiritual healing," however, there is much quackery, and the majority of educated people regard the whole question with considerable and justifiable suspicion. To say, as the Christian scientists do, that disease does not exist, is an erroneous and almost criminal mis-statement of fact. Faith-healing can never take the place of medical and surgical science, and can only be supplementary to medical treatment. At the same time, mind-curing, moral treatment, or psychotherapy are potent weapons for dealing with disease, and in nervous cases especially it is part of the doctor's work to encourage and strengthen the moral fibre of his patient.

Many people suffer from what is called "functional nervous disease." In such cases the body is healthy in the sense that the organs are sound and that no trace of physical disease is apparent, but, none the less, the patient may be very ill. Certain cases of neurasthenia and hysteria, depression and "nerves," may be classified commonly as "functional nervous diseases."

Every form of faith-healing is, in a sense,

suggestive. All great doctors possess suggestive power over their patients, and a sick person often shows signs of improvement immediately after seeing the doctor, and before "treatment" which he prescribed has had time to take effect. The sick person requires moral treatment and influence as much as drugs and diet. The Christian scientist is, however, a danger, because he declares that by faith alone he can cure organic disease. Unfortunately, moreover, he induces many ignorant people to believe in him. Hundreds of deaths per annum, therefore, are the direct result of delayed treatment in serious cases which have drifted into the pathway of the spiritual healing quack. A germ of truth, however, does underlie the faith-healing principle, for the mind has power over physical suffering, and does influence the body. Faith, or the lack of it, therefore, will affect the vitality for better or for worse.

"New Thought" and the Power of "Suggestion"

For this reason the so-called "new thought" movement is gaining ground in England as well as in America. Its advocates do not deny the existence of disease, but they emphasise the influence of auto-suggestion. They say that we can suggest to ourselves that we are well; we can cultivate optimism and healthy-mindedness; we can educate our will.

In this doctrine, undoubtedly, there is both sense and truth, for many people are ill and unhappy mainly because they regard life from a wrong mental attitude; because they dwell upon their ailments and, by mere force of self-suggestion, degenerate into a state of chronic ill-health. They give way to worry, morbid thoughts, and foolish fears, and soon deteriorate in mind, body, and soul.

The effect of emotion upon bodily health is well known to every student of medicine.

Fright will bring on nervous spasms which may last for months. Worry frequently is a cause of indigestion, and a fit of anger will cause an attack of gout in a suitable subject. Optimism and healthy-mindedness, on the other hand, stimulate the circulation, the nerve cells of the brain, and the digestion. The blood flows more rapidly through the great nervous centre in the brain, and the result is increased energy, greater mental ability, and more joy in living.

Suggestion, therefore, in this sense, is a great force, which, if utilised in the right direction, is valuable in the very best sense. The healthy-minded person lives in a happy atmosphere and imparts energy, vitality, and kindness to everyone she comes in contact with. Each one of us influences in some way the people with whom we come in contact. If we are healthy, happy, and optimistic, we help others along the pathway of life; if we are pessimistic, if we have lost our grip of ourselves, if we cherish unkind sentiments, and depressing emotions, we are on the side, not of good, but of evil.

Half the unhappiness and ill-health in life is due to morbid imagination. Physical suffering comes into the lives of every one of us, and we can augment or diminish its power over us according to our attitude of mind.

Treatment

Those who practise the religion of healthy-mindedness declare that we must hold to the idea that we have a divine right to health and happiness. To attain to this we must cultivate the will, and never allow thoughts of a depressing nature and of physical ailments to fill our minds. When we give way to useless, morbid fears, and self-pity for our physical or mental ills, we deteriorate in character, but when our higher, our kindly and happier selves are in the ascendant we absorb health and vitality from the infinite. Health of body can only be assured by health of mind and spirit. Before we can attain to physical well-being we must cleanse the recesses of our mind of all evil and depressing thoughts.

This attitude of mind can be cultivated by everybody, but only as a result of effort. We can only cultivate our muscles by continual, regulated, physical exercise. Similarly, we can

achieve power over the will by continual self-discipline.

Faith-healing of this kind would meet with the approval of every medical man in the community. It means simply the encouragement of a healthy mind, and this is the great need of the vast majority of people.

What does the treatment entail?

It means that you must refuse to dwell upon any physical ailment or mental worry that you may be called upon to bear; that you must determine to repel all unkind thoughts of other people, and to cultivate continually in their place altruism, love, and kindness. It means that you must slowly and steadily strengthen the will; make up your mind to cure yourself of any bad habits, such as indulgence, laziness of mind or body, the habit of worry. It means, moreover, that instead of giving way to depressing and morbid thoughts, you must take up some interesting work which will provide discipline and occupation.

Cultivation of Will

Many people desire to attain a healthy attitude of mind; they realise they are pessimistic, morbid in their outlook upon life. "Wishing," however, is quite useless unless it is accompanied by determination, by cultivation of will to attain to the right attitude of mind. A great many ailments are the result of slack habits of mind and body, and these can only be cured by cultivating a healthy mind. By "suggesting" to yourself repeatedly that you mean to get well, that you *will* get well, that you are well, you influence for good your physical health. At the same time, you must cultivate good hygienic habits, method, and regularity in your life.

It will be difficult at first, but each week of effort, each day of effort, is a step forward in the right direction. You will begin to take a new interest in life; and, better still, you will be a new influence for good in the lives of other people. By auto-suggestion you affect your own mental and physical well-being for the better. By unconsciously suggesting, in your manner, appearance and ideas, optimism to other people, you are a disciple of healthy-mindedness for the rest of the community.

THE HEALTHY CHILD

Continued from page 63, Part I

Give the Child Plenty of Simple, Good, Well-cooked, Nourishing Food—Adhere Strictly to the Three-meal Principle, and Allow no Food Between Meals—Porridge, and How to Make It—Children Should be Given Milk with Every Meal

It is essential that a mother should have a knowledge of the right sort of food for children. Improper feeding, as everybody knows, is responsible for a large number of infant deaths every year. The management of infants from birth will be dealt with in a later series of articles.

Meantime, because the ignorance of mothers on suitable diet for childhood is so widespread, an article dealing with the feeding of older children should not be out of place.

Plenty of simple, nourishing food is essential to a child's growth and health. Whilst moderate eating is necessary in adult life, when growth has stopped, ample, plain food is a necessity for children during the period of growth. Children are not likely to overeat themselves with plain food, whatever they might do if we were foolish enough to give them as much sweets and cakes as they desired.

The object of taking food is to supply the tissues of the body, the muscles, nerves, skin, bones, and organs with sufficient material to nourish them and provide for their normal growth. If a child is underfed the tissues are starved, and normal growth cannot take place. If a child is overfed with unsuitable foods an attack of sickness and diarrhoea is nature's method of dealing with dietetic mistakes.

From two years to twelve years of age the nursery menus ought to receive careful consideration from the mother. Hours of meals and number of meals should be fixed and continually observed.

It is the duty of the mother to see that the nursery food is properly cooked. The object of cooking is to soften the food, to make it more digestible and palatable, and to prepare it for the digestive juices of the alimentary canal.

Badly cooked food is tough, and covered with a hard layer on the surface, with the result that the digestive apparatus is heavily handicapped.

Hours for Meals

The three-meal-a-day rule should be adhered to strictly in the nursery. If a child has three good meals, at the hours of 8.30, 1, and 5.30 respectively, he is amply fed, and his digestive organs get into regular habits, and have sufficient time for complete digestion of each meal. The old idea that children required food about every two hours is physiologically incorrect.

Even the infant of a few months old can go three or four hours between meals, and children over two will be all the better for a four and a half hour's interval between one meal and the next. It too often happens that the children of the rich never know the zest of hunger. The best way to do away with appetite is to feed children too often.

The first thing that mothers should realise is that it is not frequent feeding that will make a child strong. His digestive organs can deal with only a certain amount of food. His stomach simply becomes disordered if it is given a second meal before the first has had time to digest. A forthcoming Home Nursing article on digestion should be read by every mother who wishes to obtain a comprehensive grasp of the subject of dietetics in the nursery.

Suitable Foods for the Nursery

A child, as well as an adult, must have suitable proportions of proteids or flesh-forming foods, carbo-hydrates or heat-giving foods and fats which are also heat-producers. After two years a good deal of variety of food is possible.

With regard to animal proteids, a child can begin to have scraped red meat, a little chopped chicken, or minced rabbit or fish. Animal proteid can also be given in the shape of mutton, veal, or chicken broth. Animal food should only be given once a day, at the midday meal in the nursery, but there are vegetable proteids which are particularly suitable for children. Lentils, either stewed or as soup, or as lentil-flour porridge, can take the place of meat on certain days a week. Suet pudding, well boiled, provides proteid in a very digestible form, whilst oatmeal contains albumen, fat, and carbo-hydrates.

Well-cooked vegetables and stewed fruit are necessary foods in the nursery, and fruit may be given in prune shape or well-boiled fig shape, if the prunes and figs are first stewed and rubbed through a fine sieve. Bread, buns, and cake are never to be given new; and golden syrup, honey, and jelly are better than jam in the nursery. The ideal food in the nursery is milk, which should form the staple article of diet for all young children. Next in importance eggs might be placed, and eggs and milk can be combined in many delightful puddings.

Breakfast

Porridge, if it is well made, should regularly appear at the breakfast menu. Although ordinary oatmeal can be used, the following is a recipe for an ideal porridge for children:

Buy two pounds each of wheatmeal, barley-meal, and oatmeal. Mix them together and keep in a covered receptacle. Put a clean saucepan filled with cold water on the fire, and add a dessertspoonful of salt. Whilst the water is coming to the boil stir with a wooden spoon in

the right hand, and with the left gently sprinkle the meal into the water until it is of a suitable thickness. After the porridge has come to the boil, let it boil for at least forty minutes, stirring it occasionally.

In some households it is not possible to give so long a time in the morning to making the porridge, in which case the best plan is to buy a double saucepan. Water is placed in the lower pan, and the water to which the meal is to be added in the upper pan. The porridge can thus be made the night before, and allowed to simmer until the fire goes out, as it cannot possibly burn in a double saucepan, and it only requires to be thoroughly heated and brought to the boil next morning. If this porridge is served with equal parts of milk and cream it makes an excellent breakfast with the addition of bread-and-butter and a cup of cocoa.

In order that children may not get tired of porridge they should have it three or four times a week, and on alternate mornings they can have eggs or fish, whilst the older children occasionally can have ham or bacon. Bacon fat is excellent for children, and it can be served for the younger children with bread. Toasted bread is good, because it provides variety and encourages chewing, and children should always be made to eat crusts, as they require mastication, which helps to preserve the teeth.

Dinner

For dinner, finely minced meat, chicken, or rabbit may be served with mashed potato and vegetables, such as cauliflower. Young children should not have meat every day. A little boiled egg, with bread-and-butter and a little stewed fruit and cornflour, makes an excellent vegetarian dinner occasionally for a child of two, three, or four years. The potato should be floury, dry, and well cooked. Roast apple, banana stewed in milk, stewed prunes, with skin and stone removed, are all excellent sweets. Fresh strawberries, if they are good, are delightful in season. Milk puddings, such as ground rice, sago, tapioca, arrowroot, or cornflour, are occasionally extremely useful.

Many children get tired of milk puddings because they are served too often and are badly cooked. A later article in the Home Nursing Section will give some instruction on these matters, which should prove useful to those mothers who take an interest in children's food. Lentils may be given in the form of pudding, and fish should appear at least once a week instead of meat on the nursery table.

Tea

The third meal of the day really ought to be tea and supper combined. The habit of giving a child a biscuit and milk after it has got into bed about an hour after its last meal is bad. Plenty of bread, well buttered, with syrup, honey, or jelly, should form the chief item of the nursery tea, and a little variety may be given by a moderate allowance of simple cake or scones, which should be at least twenty-four hours old. If a child finishes a good tea about five o'clock and goes to bed between six and seven he requires nothing until his breakfast next morning, at 8.30.

If mothers realised how much harm they do by allowing children to have biscuits and milk at all sorts of hours they would never dream of continuing the custom.

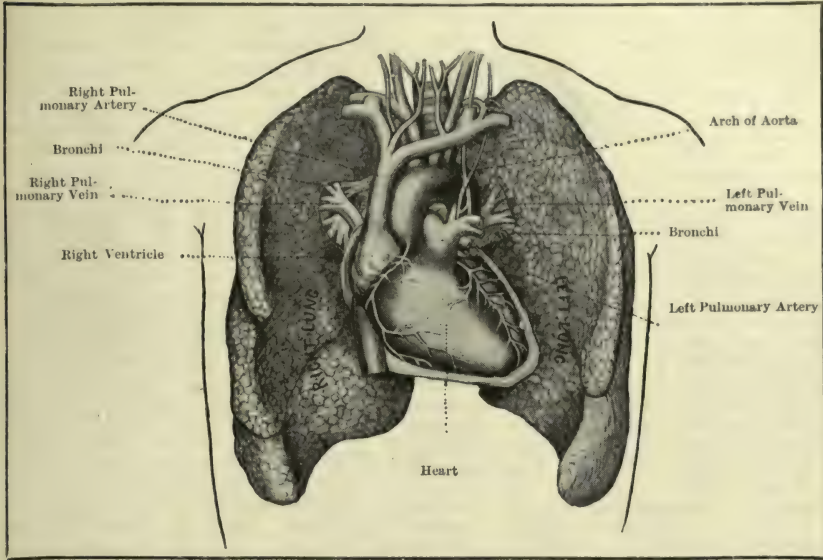
To be continued.

HOME NURSING

Continued from page 57, Part 1

THE PROCESS OF RESPIRATION

A Scientific Explanation of the Breathing Process—The Physiology of the Respiratory Organs—Asphyxia—Diseases of the Lungs and Chest



Heart and great vessels with lungs turned back

There are two lungs, one on each side of the chest, or thorax, and the heart with its great blood-vessels lies between

forward with each deep breath we take.

Tight corsets, of course, curtail the action of the diaphragm, and that is why women breathe more with the upper part of the chest, and men breathe rather more with the abdomen, using the diaphragm freely. With every breath, the chest walls contract and dilate like a bellows, forcing the air out and sucking it in alternately, thus renewing the air in the lungs.

THE first article of this series dealt briefly with the circulation of the blood. Blood is the vehicle which feeds the tissues with oxygen. The arterial blood carries the oxygen to the tissues; the venous blood takes back carbonic acid gas and other waste substances to the heart and thence to the lungs. In the lungs, this carbonic acid is given off and a new supply of oxygen is absorbed by the process of respiration.

The Respiratory Organs

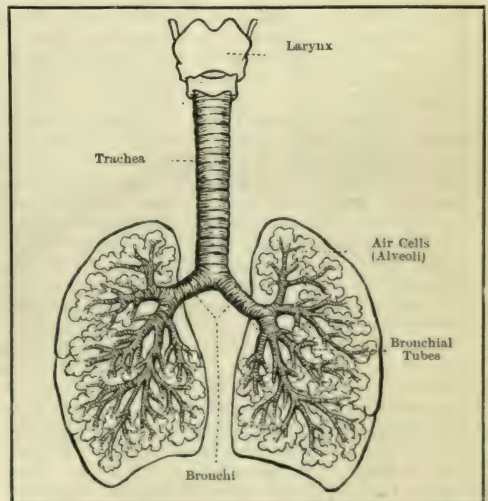
The respiratory organs consist of the nose, pharynx, larynx, trachea, or windpipe, and the bronchial tubes, which open into innumerable air sacs covered by a fine, dense network of blood-vessels, the whole mass of which form "the lungs." There are two lungs, one on each side of the chest, or thorax, and the heart with its great blood-vessels lies between. The lungs are covered by a fine, transparent membrane, the pleura, which also lines the whole inner surface of the chest.

The lungs are pinkish grey, mottled with black, and in shape they are conical. The bases lie upon the diaphragm, and the apex of each lung extends up to the root of the neck above the collar-bones.

The diaphragm is a sheet of muscle which divides the interior of the body into two. Above the diaphragm lies the thorax, or chest, which contains the heart and lungs. Beneath the diaphragm is the abdominal cavity with its organs of digestion, the stomach, intestines, liver, etc. The diaphragm lies about the level of the waist and descends and ascends with every respiration we take in deep breathing. When the diaphragm sinks and forces the stomach and intestines downwards, the size of the abdominal cavity is reduced and the abdominal wall comes

The "Air Passages"

The air is drawn in through the nose and passes down the pharynx, or throat, through the larynx, or organ of voice, until it comes to the trachea.



The air passages. This diagram shows how the tiny bronchi divide and subdivide like the stem of a tree until they are so minute in size they can divide no more.

The trachea, or windpipe, is a strong, cartilaginous tube which passes down the neck to the upper part of the chest, where it divides into two bronchi, one going to each lung.

Now the bronchi divide and subdivide like the stem of a tree until they are so minute in size

that they can divide no more. Each tiny bronchus, therefore, expands into a little sac, or vesicle, almost like a minute balloon.

All round the walls of these air sacs is a network of capillaries, which, as was explained in the previous article, are microscopic blood-vessels. These capillaries contain the venous blood brought from the right side of the heart by the pulmonary arteries, which divide like the bronchi into smaller and smaller arteries until they become so small as to be called "capillaries," filled with venous blood.

Now imagine each little air sac, or alveolus, filled with pure air, which has passed down through the air passages to the furthest extremity of the lungs. The oxygen in this air has to pass through the thin walls of the air sacs, then through the walls of the capillaries right into the blood. At the same time, the carbonic acid gas passes in the opposite direction from the blood through the capillary wall and air sac wall into the interior of the little air sac. From there it passes into the minute bronchus leading from the air sac, thence up the air passages, to be expired into the atmosphere.

How We Breathe

The process of respiration is divided into two stages; *inspiration*, or drawing in of fresh air laden with oxygen, and *expiration*, or breathing out of foul air. When we take a breath the chest enlarges because the ribs are elevated or raised by the muscles of respiration and the diaphragm is depressed. The lungs, being practically hollow elastic bags, also expand, and air rushes in through the air passages to fill the vacuum which is produced. With every inspiration about a pint of air is carried into the lungs to mingle with the air which is already present in these organs.

Inspiration is always followed by expiration, which is the forcing out of the air in the lungs by the ribs descending and the diaphragm ascending to their original position. Expired foul air contains less oxygen and more carbonic acid than inspired air, which gives up a large part of its oxygen in the lungs and gains carbonic acid from the venous blood. Expired air is also warmer and moister.

When the blood in the lung capillaries loses carbonic acid and gains a new supply of oxygen, it becomes arterial blood, which is bright red in colour. This arterial blood is carried by the pulmonary veins back to the left side of the heart and is there sent to all parts of the body. All living cells require oxygen for their nourishment, and the oxygen is carried by the red corpuscles in the blood to every organ, every tissue, and every cell of the body.

Asphyxia

If the body is not getting its full supply of oxygen it gradually gets poisoned with carbonic acid gas, and a condition called asphyxia is produced. This may follow upon any obstruction in the air passages, such as in choking or suffocation, when air is prevented from passing down the windpipe. In the same way respira-

tion may be stopped by pressure on the chest walls, and people will die in a crowd from asphyxia because the chest wall is mechanically prevented from enlarging. In drowning, the water in the respiratory passages causes asphyxia because it prevents the air from entering the lungs.

It is most necessary for a nurse to understand

what respiration is, and to know something of the anatomy of the organs of respiration. One of her duties, especially if she is nursing a "lung case," is to count the respirations, to note whether they are natural or unnatural, shallow or noisy, or irregular. Normally we breathe fifteen to eighteen times per minute. In fever, the breathing is accelerated. In certain illnesses, such as heart disease, breathing may be difficult. In pleurisy, respiration is painful from the friction of the inflamed pleuræ against each other.

In the "Dictionary of Ailments" the various lung diseases will be dealt with in detail, and, in a later article, the nursing of these ailments will be dealt with practically,

and full instructions given how to treat the various symptoms, such as cough, difficult breathing, pain, etc.

These introductory articles dealing with physiology ought to be referred to by the nurse, in order that she may have an intelligent grasp of what is happening in the body in health and in disease. The nurse who merely treats symptoms mechanically, without knowing the reason why, is not only less useful, but may even be dangerous to the well-being of the patient. It is a good thing to know how to make a poultice for anyone who has a pain, but that sort of knowledge ought not to be the sum of the nurse's curriculum.

Diseases of the Lungs

The nurse who understands the simple anatomy of the lungs and air passages will, for example, be in a position to understand the difference between bronchitis, pneumonia, and pleurisy. These will be described later in detail.

Meanwhile, it is sufficient to say that BRONCHITIS is a catarrh, or inflammation, of the bronchial tubes, and, as is mentioned in the article on colds and catarrhs, it may spread downwards from the nose or throat.

PNEUMONIA is an inflammation (caused by a special microbe) of the air sacs. These become solid, and in most cases the bases of the lungs are affected.

PLEURISY is inflammation of the pleura covering the lungs and lining the chest walls.

PHTHISIS, consumption, or tubercular disease of the lungs is inflammation of the lung tissue, caused by the tubercle bacillus. The nursing of phthisis will be given special notice in this series, because good nursing is essential, not only to recovery, but to the prevention of the spread of the disease. In a later article the nurse will learn how to take the temperature, how to distinguish the different types of cough, how to treat pain by poultices and fomentations, how certain positions help a patient to breathe more easily,

To be continued.

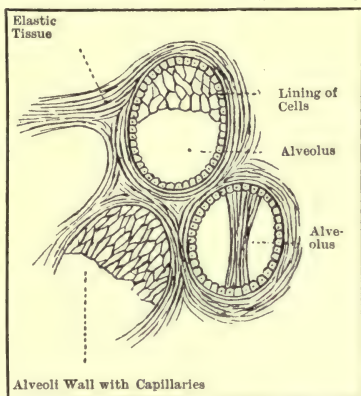


Diagram of air sacs. The oxygen in the air which has passed down through the air passages reaches these sacs and then passes right into the blood.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 58, Part I

IN this section of "Woman's Medical Book" all the ordinary diseases and ailments will be dealt with in alphabetical order. When all the parts of EVERY WOMAN'S ENCYCLOPÆDIA have been published, this section will form an authoritative reference work. It should be distinctly understood that the information given in this sub-section is to be mainly applicable to cases of emergency. A doctor should be called in in all cases of illness or accident.

Bedsores are due to pressure over the prominent parts, associated with lowered vitality in the sick and aged. First, a local patch of redness appears, followed by an abrasion of the skin, which becomes eczematous, and a slough forms.

The treatment will be described in the series of Home Nursing articles.

"Bilious" Attacks are caused by a sudden disturbance of the digestion, which is very often associated with errors in diet. Certain people have a peculiar tendency to these attacks, although they may be perfectly healthy in other respects.

The symptoms are sudden pain and discomfort over the stomach. Sickness and vomiting are usually present, whilst headaches, depression of spirits, and constipation are frequent symptoms. There is generally a history of previous attacks of the same description, which may or may not be prevented by careful diet. An attack lasts two or three days, and the patient feels very ill and prostrated, whilst the knowledge that they must regularly appear at intervals is very disheartening. Many people very unwisely reconcile themselves to what they imagine to be inevitable. They declare that they are of a bilious temperament, and are satisfied if they cut short an attack with seidlitz powders. The great majority of people who suffer from bilious attacks are unnecessary martyrs. By finding out the cause and dealing with that they might prevent the attacks coming on, and thus do away with needless suffering and discomfort to themselves.

What are the causes of biliousness?

First, errors in diet or taking more than the system can digest. Excess of food, or the eating of indigestible food, means that an excess of toxins, or poisons, are produced in the stomach and intestines, and the stomach naturally rebels. The sickness and vomiting are evidences of this rebellion. When vomiting has continued for some time the stomach is empty, and some of the contents of the small intestine may be vomited up, including bile, and that is the reason why people call this acute dyspepsia "biliousness."

The second cause of "bilious attack" is septic teeth. A certain number of people who suffer from these attacks, by examining their mouths would discover several decayed teeth discharging septic matter. Now, this is swallowed into the stomach, and when the toxins accumulate the digestive system reacts against them, and a bilious attack supervenes.

The third cause of biliousness is the custom of eating when fatigued. When a person is fatigued, the stomach and all the other organs lack tone. These people take a little alcohol

when they have no appetite, which stimulates the stomach for the time being, and produces a false appetite. A large meal is taken, and acute dyspepsia, or biliousness, is the result.

The last cause of biliousness is some error in refraction. Astigmatism will cause regular bilious attacks by fatiguing the eyes and brain, and causing reflex vomiting. In such cases the only cure is to have the error of refraction corrected by suitable glasses.

During an attack, sips of hot water and hot poultices over the stomach will relieve the sickness. A dose of calomel, followed by a seidlitz powder, will get rid of the toxins causing the condition. Milk diet for a day or two is necessary.

To cure the condition permanently, the cause must be discovered. When it is due to bad teeth, all septic stumps must be removed, necessary stopping done, and in bad cases false teeth must be procured to provide the patient with a clean mouth, and to enable him to chew the food. When dietetic errors have been practised, careful perusal of the article on "Sensible Dietetics" will provide guidance for a wiser mode of life. Those who are subject to bilious attacks, in spite of every care in the matter of diet and habits, should have the eyes examined for any error of refraction which may exist.

The headache associated with biliousness is sometimes called migraine, but true migraine, or sick headache, may be due to other causes. (See "Migraine.")

Blackheads are little plugs of sebaceous matter in the skin, associated with inflamed papules, the affection being called *acne vulgaris*. It appears on the face, shoulders, and back, and is very chronic and difficult to get rid of. The skin is generally greasy, and loses its fine texture unless the condition is treated. The disease occurs in youth, and is sometimes associated with indigestion. Unhygienic conditions of life, such as errors of diet, ill-ventilated rooms, and lack of exercise predispose to the condition, and aggravate it when present.

The best treatment for blackheads and the pimples associated with acne is, first, thorough cleanliness, to counteract the greasy condition; and, secondly, the application of sulphur ointment. The face should be thoroughly washed with hot water and dried briskly to stimulate the sluggish circulation.

Steaming the face over boiling water helps to soften the skin, and then the blackheads can easily be removed by pressing with a watchkey or a comedo extractor, which can be purchased for a few pence from a chemist. Sulphur ointment in the strength of 10 to 20 grains to the ounce should be applied after this treatment at bedtime, left on all night, and removed with

tepid water in the morning. Digestion must be attended to by suitable diet.

Blisters are circular patches of fluid between the epidermis, or outer skin, and the true skin, or dermis. They may be caused by friction, as, for example, the rubbing of a large shoe upon the heel. Burns will cause blisters to appear, and irritation of the skin through pressure is another cause. The application of cantharidis or mustard-leaves will produce blisters on the skin. The jinricksha boys of China and Japan often show huge blisters, or bursæ, on the shoulder from the pressure of straps. The best treatment is to remove the cause, and the blisters will gradually disappear. It is not a good thing to cut a blister, because by doing this the delicate underlying skin with its sensitive nerve endings will be exposed to the air, causing pain and perhaps infection by microbes.

If, however, there is great pain or tension in the blister, it may be pricked with a needle, which must first be boiled, and the fluid gently pressed out. A dressing of boracic lint should then be applied, and kept in place with a gauze bandage. The application of blisters for medicinal purposes will be dealt with under Nursing.

Boils are small abscesses of the skin which terminate in a slough, or core. Generally they come in crops, one coming as the other goes, often on the neck or back. The boil begins as a red pimple, very often round a hair, which gradually increases in size, forming a painful, purplish, conical swelling with a flattened top. The causes are numerous. Boils generally denote a debilitated state of health or too heavy diet, with an excess of butchers' meat. They are also caused by friction, such as chafing of the neck by a collar.

Sometimes a boil can be checked in the early stage by applying pure carbolic acid with the tip of a glass rod. Any cause of irritation, such as the collar, must be, of course, removed. The simple expedient of painting a boil with collodion by means of a camel-hair brush will often suffice. If these measures fail, hot fomentations or a linseed poultice should be used, and when the boil has broken it should be washed with boracic lotion and a simple ointment applied. It may be necessary to have the boil lanced. The general health or constitution requires attention in the matter of diet, fresh air, etc.

Breath, Offensiveness of.—The natural breath is free from odour. When the breath is offensive, the cause may be lack of cleanliness in the mouth from either the presence of decayed teeth or from particles of decomposing food being allowed to lie about the mouth.

Certain diseases of the nose, especially chronic inflammation of the small bones in the nose, cause a very foul breath to be constantly present. Even enlarged tonsils and adenoids frequently make the breath offensive. Bad breath may be due to digestive derangement, such as dyspepsia or constipation. Disease of the lungs, also, is associated with an unpleasant odour of the breath.

Cleanliness of the mouth and teeth, attention to digestive conditions, or constipation, should be the first measures in treatment. If these do not suffice, the nose and throat should be examined by a specialist, and enlarged tonsils, or any chronic inflammatory condition treated as required.

Breathlessness, or difficulty in breathing, is not necessarily a sign of heart disease, as it may be present in anæmia. It is also associated with asthma, emphysema, and other lung affections.

Another cause of breathlessness is dyspepsia, due to the pressure of a dilated stomach upon the heart, and in obesity breathlessness on exertion is a troublesome symptom. When difficult breathing is due to heart disease there are other evidences of cardiac disease generally present, which require to be diagnosed and treated by a medical man.

Bright's Disease is an inflammation of the kidneys due to the action of cold or certain poisonous agents. The disease may be either acute or chronic. Exposure to cold and wet may bring on acute inflammation of the kidneys. The infectious fevers, such as typhoid, measles, chicken-pox, diphtheria, are sometimes complicated with acute Bright's disease. The disease comes on suddenly, especially when it follows a chill. In the course of fevers, however, the onset is gradual. The patient looks pale, and there are puffiness of the face and swelling of the eyelids. Pain in the back, sickness, and high temperature are usually present. The skin is dry, and there is suppression of the urine, or water. Dropsy is a marked symptom, and there may be convulsions.

The patient must be kept in bed, and given a diet of milk, gruel, and barley-water. Mineral waters and lemonade should be given freely, and everything done to encourage sweating. The patient must, of course, wear a woollen night-dress and blankets. Poultices may be applied to the back over the kidneys, but hot baths or wet packs must be ordered by the doctor, who alone, also, must be responsible for ordering any drugs. The one important point is to guard against chill.

Chronic Bright's disease often follows acute Bright's, or it may come on insidiously, independent of any acute attack. A marked sign is dropsy, and the face looks pale and puffy. Sickness, vomiting, and diarrhoea are often present. In the case of chronic Bright's disease the patient must be under the care of a doctor.

Domestic measures include the provision of milk or butter-milk as the chief article of food.

Bronchitis is an inflammation of the bronchial tubes of the lungs. It may be "acute"—that is, coming on in a few days, lasting two to three weeks, and gradually subsiding. On the other hand, it may be "chronic," extending over a period of years, and attended by shortness of breath, wheeziness, and cough.

Acute bronchitis is the commonest disease of the lungs in this country. It may follow upon exposure to damp and chill. It is sometimes caused by spreading downwards of a catarrh of the throat and nose. It frequently complicates many of the acute infectious fevers such as measles, whooping-cough, and typhoid. Certain occupations increase the liability to bronchitis. Mill workers often develop it, partly from the irritating dust in factories and partly from the dampness of the atmosphere necessary in spinning-rooms. Cabmen, postmen, and those exposed to all sorts and conditions of weather are apt to contract bronchitis. Children and old people are especially susceptible, and every care should be taken in these cases to ensure as quick and complete a recovery as possible. Bronchitis generally begins with a feeling of tightness and soreness in the chest, with cough and difficulty in breathing. The temperature is about 100 or 101°, and there is often headache present and a general feeling of illness.

The treatment of Bronchitis will be dealt with more fully in Part 3 of EVERY WOMAN'S ENCYCLOPEDIA, in which this section of "Woman's Medical Book" will be continued.

HOW TO RENDER FIRST AID

Continued from page 62, Part I

By MARY WESTAWAY (Associate of the National Health Society)

Fractures—Comminuted Fractures—Complicated Fractures—General Treatment of Fractures— Extemporised Splints, Bandages, and Slings

As far as the treatment of fractures is concerned, it must suffice if it is generally understood that the human body is built up on a foundation, or framework, of bones, which may be broken by direct violence, such as a blow, or by indirect violence such as is found when the collar-bone is broken by putting out the hand to save oneself when falling.

The character of the bones varies with the age of the individual, because bony tissue, which in the new-born infant is like gristle, is gradually built up by deposits of lime, from food, until the bone becomes firm and hard. Even then the deposits of lime are continued, and, as age advances, the bones become more and more brittle. On this account, the bones of the aged break more easily than those of the young, and mend more slowly.

The mending of a fractured bone is not in any doctor's power; the healing is entirely the work of Nature, and is accompanied by the throwing out of a "callus," which acts as a cement and joins the fractured surfaces, provided only that the fractured ends of the bone are kept at rest with regard to each other. Thus, all that a doctor can do is to set the bone in its proper position, and make it rigid with splints, so that healing may proceed without interruption.

Varieties of Fractures

The student of first aid must understand the varieties of fracture and their relative danger, in order to appreciate the importance of careful treatment after an accident.

1. **SIMPLE FRACTURES** are those in which the bone is broken through without being displaced. If not disturbed, such a fracture heals itself in about six weeks.

2. **COMPOUND FRACTURES** are those in which the end of the broken bone protrudes through the surrounding flesh and pierces the skin. Under the most favourable conditions, such a fracture will not heal in less than six months.

When the fracture is compound, the wound must be covered immediately with a clean handkerchief to keep it from the air, and, if possible, the handkerchief should be wetted

with an antiseptic liquid, such as boric acid solution.

3. **COMMUNUTED FRACTURES** may be simple or compound. The word simply means that the bone has been broken in more than one place.

4. **COMPLICATED FRACTURES** are those in which the broken bone injures the surrounding parts, as by tearing a blood-vessel or nerve or by piercing an internal organ.

5. **GREEN-STICK FRACTURES** occur only in young children, particularly among those suffering from rickets. The bone, instead of snapping like a piece of dry wood, is split along its surface just as a young twig breaks.

Detecting Fractures

In detecting a fracture, the following signs should be observed:

1. The patient, if able to speak, complains of great pain, and tells of a snap or crack at the injured part.

2. The broken limb is motionless, and hangs limply. If the leg or thigh is fractured, the patient will limply fall down, and be unable to rise. With a broken leg or thigh the big toe points outwards, and if the knee-cap also points outwards, it shows that the fracture is above the knee—i.e., in the thigh.

3. There is a shortening of the limb and a swelling over the injured part.

4. With any attempt to move the limb a crepitus, or grating sound, may be heard. This is caused by the rough ends of the bones moving one against the other; but, although this is one of the most certain signs of fracture, the limb must on no account be moved in order to hear it.

General Treatment of Fracture

1. The most important point is to avoid moving the patient until the broken bone has been made rigid by splints. *The accident must be treated on the spot.* No matter where the accident occurs, be it in the roadway, in a crowded meeting-place, in the hunting-field, the football-field, or in the home, splints must be applied at once. If this rule is not strictly observed, the injury is made worse, since simple fractures are invariably turned into compound or complicated fractures, which increases

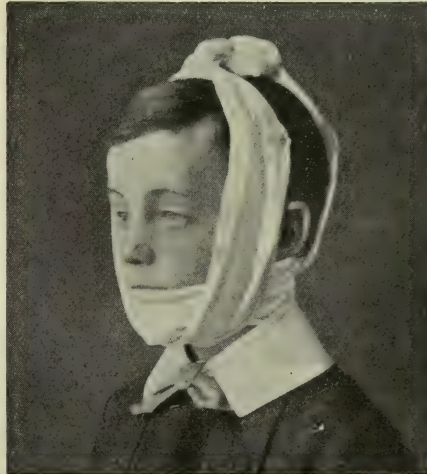


Fig. 1. How to tie bandages for a fractured lower jaw

the suffering of the patient and prolongs the time required for healing.

2. Before applying the splints, make the injured limb look as much like its fellow as possible, and follow the directions for the treatment of particular fractures.

3. Handle the injured part gently, and, when it has to be moved in order to be placed in proper position, grasp the limb firmly both above and below the fracture.

4. See that the splints are firmly but comfortably applied, and that all knots lie on the splints.

Extemporised Splints, Bandages, and Slings

A doctor keeps on hand a complete assortment of splints and bandages, but the good Samaritan who renders first aid must use whatever is most handy. It is hardly possible for an accident to occur where a splint of some kind may not be extemporised. In the street there are umbrellas and walking-sticks—which may be lashed together to increase their length, if necessary; in a country lane there are hedge-stakes; in the workshop pieces of wood and tools; and in the home there are broom-handles, pokers, blind-laths, and other pieces of wood which form excellent splints. Bandages may be extemporised from handkerchiefs, braces, straps, curtain bands, pieces of sheet, or any other fabric. What can be used as a bandage can likewise be used as a sling, but it must not be forgotten that a sling can be extemporised by turning up the tail of a coat and pinning it to the breast, and also by pinning the sleeve itself to the coat or dress.

How to Treat Particular Fractures

1. **FRACTURE OF LOWER JAW.** This is always a compound fracture. The mouth cannot be closed, the teeth are uneven, there is bleeding inside the mouth, and a gap may be felt outside. Place the palm of the hand under the chin, and press the lower jaw gently against the upper one. Apply the middle of a bandage to the chin, and tie the ends at the back of the head. Fold another bandage, pass it under the lower jaw, and tie it at the top of the head. In this case Nature provides the splint, which is the upper jaw (Fig. 1.).

2. **FRACTURED COLLAR-BONE.** The arm on the injured side is almost useless, the patient supports the elbow of it with the other hand, and leans the head over to the injured side.

Take off the coat, observing the rule of removing clothing from the sound side first. Make a pad, about two inches thick and four inches in the other dimensions, from a hard substance, such as a purse, small book, or folded magazine, and press it upwards in the armpit of the injured side. Gently bend up the forearm, keeping the elbow well back and implanted against the side. Tie a narrow bandage round the body and arm to keep both in this position. Put the arm in a broad sling, with the hand above the level of the elbow and with the



Fig. 2. For a fractured collar-bone tie a narrow bandage round the body and arm, and put the arm in a broad sling

thumb pointing upwards (Fig. 2.).

3. **BROKEN SHOULDER-BLADE.** Apply the same treatment as for a broken collar-bone, but omit the pad in the armpit.

4. **FRACTURED HUMERUS, or ARM-BONE.**

(a) **NECK OF HUMERUS—i.e., the part of the bone which fits into the shoulder-blade.** Treat as for a broken shoulder-blade.

(b) **MIDDLE OF HUMERUS.** Bend the forearm at a right angle to the arm, with the palm of the hand inwards and the thumb pointing upwards. Apply splints reaching from shoulder to elbow on the outer and inner sides of the arm, and, if procurable, short ones to the front and back also. Keep the splints in position by a bandage above and one below the seat of injury, and place the arm in a narrow sling. (See

illustration in last issue.)

(c) **END OF HUMERUS.** Lash two splints together to form an acute angle, taking care that one stretches easily from elbow to arm-pit. Place one end of the splint into the arm-pit, and bend up the forearm to rest against its lower portion. Bandage the arm to the two ends of the splint, adding outside the arm, for extra support, a piece of stiff substance, such as a rolled newspaper, a piece of cardboard, or the straw cover of a wine-bottle. Apply a broad sling (Fig. 3).

5. **FRACTURED ELBOW.** Treat exactly as the end of humerus; but, if the accident occurs indoors, it is best not to bind up the arm, but to place a pillow to support the arm comfortably, and apply cold water dressings till the doctor arrives.



Fig. 3. Splints and broad sling for a broken forearm

6. **FRACTURED BONE OR BONES OF FOREARM.** Bend the forearm to a right angle, see that the thumb points upwards, and apply splints on either side. See that the splints only reach to the roots of the fingers, which must be kept warm and exercised to prevent them becoming stiff. Apply a wide sling.

7. **FRACTURED RIB (WITH-OUT COMPLICATIONS).** Fold a towel to form a band eight inches wide; draw this tightly round the chest and secure it with safety pins. Place the arm on the injured side in a broad sling (Fig. 4).

8. **FRACTURED THIGH:** Grasp the foot of the injured side and pull it to the level of the other foot. Make both feet rest on the back of the heels, and tie them together. Procure a long, stout splint reaching from the arm-pit to beyond the foot, and place it in position along the injured side. Apply a splint to the inner side from the top of the thigh to the knee. Arrange the bandages as shown in Fig. 5, so that they may be quickly tied by passing one end through the folded loop and tying it to the other (Fig. 5). Arrange the bandages—

- (a) Round the chest just below the arm-pits;



Fig. 4. For a fractured rib a towel folded into a band should be drawn round the chest, and the arm on the injured side supported in a broad sling

Seek medical aid. Keep the patient quiet, and apply the rules for the treatment of insensibility, which will be given in detail in a later article.

When the Doctor Comes.

A dislocation is a displacement of one or more bones at a joint.

No attempt must be made by the helper to reduce a dislocation. Medical aid must be sought, but while awaiting the arrival of the doctor, the limb should be supported so as to give most ease, and jolting must be minimised. If the accident occurs indoors, the clothing should be removed (from the uninjured side first), the limb should be supported with pillows, and ice in a rubber bag, or cold-water dressings, applied to the joint.

When cold dressings fail to ease the pain, apply flannel wrung out of hot water.

It should be remembered that the patient is suffering from shock, and therefore he, or she, must be treated accordingly.

This series will be continued.



Fig. 5. For a fractured thigh the bandages should first be applied in this manner

- (b) Round the pelvis over the hip-joints;
- (c) Above the fracture;
- (d) Below the fracture;
- (e) Round the leg;
- (f) Round both ankles and feet;
- (g) Round both knees.

When made rigid with splints, a patient may be lifted on to a couch, bed, or stretcher (Fig. 6), but no attempt must be made to move a patient until the injury has received attention.

9. **FRACTURED LEG.** Draw the foot into its natural position, and tie both feet together. Apply splints on the outer and inner sides of the leg, reaching from above the knee to beyond the foot. Apply bandages—

- (a) and (b) Above and below the fracture;

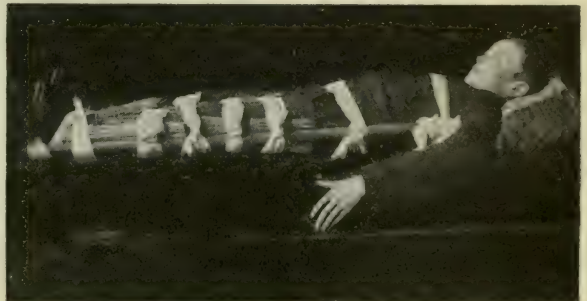


Fig. 6. The bandages for a fractured thigh with the improvised splints in position



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPEDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon:

Presentations and other Functions

Court Balls

The Art of Entertaining

Dinner Parties, etc.

Card Parties

Dances

At Homes

Garden Parties,

etc., etc.

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS THE VICEREINE OF IRELAND

By SARAH A. TOOLEY

The Position of the Vicereine—Her Duties and Social Functions—Noteworthy Vicereines and the Work they have Done—"Wearin' o' the Green."

THE Viceroyalty of Ireland is the most ancient of those connected with the British Crown, and also is most intimately associated with English society.

Many fair débutantes have made their bow at Dublin Castle before curtsying to the Sovereign at St. James's or Buckingham Palace, and the social records of the Irish Viceroyalty teem with the figures of great soldiers from Wellington to Lord Roberts, and of fair women, to mention only Lady Ormonde, who, when she attended a St. Patrick's ball in the first blush of her girlish beauty, caused the musicians to forget their parts.

Difficulties of the Vicereine

The position of the wife of the Lord-Lieutenant of Ireland has been one of increasing importance, and to-day she plays a part in public life almost equal to that of her husband; a knight of St. Patrick, however, she is not created.

There are, however, many pitfalls to popularity, and she may well search for the four-leaved shamrock to bring her good luck.

As she makes her public entry into Dublin with the Viceroy, passing through the



The Countess of Aberdeen, Vicereine of Ireland
Lafayette, Ltd

dense crowds in State procession, with postillions and outriders, she will realise that she is in the midst of a people of different religion, who are conscious of subjugation, and in many of whom dislike of the Saxon rule burns as fiercely as it did in their forefathers.

As the grim and gloomy gates of Dublin Castle close behind her, she will feel that she is face to face with a difficult position. Success depends on her ability to realise the Irish point of view. That is more important than slavish adherence to points of Viceregal etiquette. True she has driven through lines of cheering, merry faces. The people are good-natured and hospitable. Pat and Biddy on the kerb are ready to give their Cead Mille Failthe to the Lord-Lieutenant and his lady so far as they are concerned, but they "don't like the Castle," and they resent all that it stands for in their national history.

The great task of the Vicereine is to make the Castle popular. From it deeds of beneficence must flow in ceaseless succession, and its social functions should be arranged primarily to give the mothers and daughters of Ireland their

chance, not merely to amuse a section of English society transplanted to Dublin for a few weeks in winter.

Happy is the Vicereine who has the knack of bringing witty and amusing people together at her dinners. It is expected in Ireland that things should be gay and bright, and that a joke or a *bon mot* be received encouragingly. A Catholic priest often is hard to beat at after-dinner stories. It is, however, unnecessary to place him in the immediate vicinity of an ultra-Protestant clergyman. This was the favourite plan of one Vicereine, who thus thought to bridge over religious animosities.

The jovial Mr. Creevoy nearly had his appetite spoiled at a Dublin Castle dinner by the "settled gloom" of my Lady Anglesey and "the forbidding frown of the Lady Pagets." The incident illustrates what

she may be called upon to decide whether some "Widow M'Gurk" is qualified for an old age pension.

The Dublin season keeps her occupied from January to March with the State Drawing Rooms, dinners, and receptions. The season culminates with St. Patrick's Ball, which is held on March 17 in the splendid mirror-lined hall of the Castle, which bears St. Patrick's name.

This is the time of times for débutantes who at recent Drawing Rooms passed the presence of their Excellencies. Then they appear in full glory of Court plumes and veils, many of which get rather damaged in the hours after supper, when the Viceregal party retire, and dancing grows fast and furious. Only the spirits of an Irish girl would be equal to grappling with the difficulties of disarranged plumes. In days



The Banquet Hall, Dublin Castle

Lawrence, Dublin

a Vicereine should not be. On this particular occasion the Lord-Lieutenant came gaily to the rescue, and told stories, properly spiced with gentlemanly invective, about the people who came to the garden of his old house at Waterloo to see where the leg which he had lost was buried. The company was highly satisfied, and drank wine with his Excellency and with each other on the best of terms.

The Vicereine's Work

The Vicereine must be an indefatigable worker. Innumerable bazaars and balls and visits to hospitals, convents, colleges, schools, and national manufactories will fill in every crevice of time. In addition, there is every day an enormous post-bag with which she and her secretaries have to deal. Possibly

gone by the regulations for St. Patrick's Ball were less formal than to-day, and there are accounts of lively scenes when the guests picnicked on the floor of the supper-rooms.

Kissing the Viceroy

Perhaps it was because the Irish débutante is often so pretty that the fashion of kissing the Viceroy continued late in the history of Dublin Drawing Rooms.

The custom of the salute on the cheek ceased at St. James's in the reign of George IV., but so late as the 'seventies it continued in Dublin, and was in full force during the vicereignty of the Duke of Abercorn, "Old Magnificent," who, it is said, sometimes stopped the Drawing Room while he combed and scented his beard, disarranged by the modest salutes of the

débutantes. Some wag has it that particularly pretty débutantes were made to pass the dais a second time.

Amongst the special functions which demand the State attendance of the Vicereine are the ever-popular Punchestown races, the Derby of Ireland, when the national spirit of fun and frolic is seen in a delightful aspect.

The Dublin Horse Show in August is a more fashionable function which claims her Excellency's attention and gives great opportunity for attractive toilettes. If the Vicereine be a lover of horses and a good horsewoman, she has a sure passport to the heart of the Irish.

The late Lady Cadogan endeared herself to the Irish because, at the beginning of her Viceregal reign, in spite of torrents of rain, she accompanied the Lord-Lieutenant to Baldoyle races on St. Patrick's Day.

When the seventh Duke of Marlborough reigned at Dublin Castle, his daughters, all excellent horsewomen, and his son and private secretary, Lord Randolph Churchill, and his lively, charming wife, delighted the local gentry and the peasantry by their indefatigable hunting. There was scarcely a pack of hounds that they did not go out with at some time or another.

Wearing o' the Green

The popular Vicereine makes the "wearin' o' the green" her sacred duty. Every Viceroy ought to present his wife with a new set of emeralds to celebrate his appointment. It still remains for a Vicereine to go yet further back in the history of Ireland and adopt the ancient national colour of saffron.

When the Castle season closes in March the Mansion House season begins, and the position of the Lord Mayor of Dublin has ancient rights and privileges which place it sometimes in rivalry to the Viceregal court. All depends upon the political bias of the Lord Mayor. The Vicereine can do much to bridge over these difficulties by entering heartily into the civic festivities, and showing due regard to the etiquette of the Mansion House.

Phoenix Park

In spring, when Ireland is truly the Emerald Isle, the Viceregal Court leaves the Castle for the Lodge, in Phoenix Park. To use an Irishism, "the front of the house is at the back," and commands a delightful view over the pleasure gardens across the Park, where deer stand in picturesque groups, to the Dublin mountains and the snow-capped heights of the Wicklow Hills.

The view from the Vicereine's boudoir is delightful, and all the pretty chintzes and draperies are of Irish manufacture. The Park and grounds of the Lodge afford her Excellency a charming place for all fresco entertainments, whether garden parties or philanthropic fêtes.

Unfortunately, Ireland has long been a

distressed country, but there are many ways in which the Vicereine can minister to her needs. When the seventh Duke of Marlborough was Viceroy, the duchess won great popularity, during the terrible famine time, by starting the Irish Relief Fund, which reached the figure of £135,000.

Queen Victoria, in a personal letter, conferred upon her the Victoria and Albert Order in recognition of this work. A touching story is told by her daughter-in-law, Lady Randolph Churchill. On her dying bed the duchess gave directions to her eldest son that the Queen's letter should be kept in the archives of Blenheim, adding, "I may seem a useless old woman now, but this letter will show you I was once of some importance, and did good in my day."

Lady Aberdeen

Lady Aberdeen is prominent amongst the Vicerines for promoting Irish industries. To her the Irish Industries Association owes its inception, but, owing to the defeat of the Gladstone Ministry, her husband's first term of office, in 1886, lasted only a few months. In that brief time, however, Lady Aberdeen won a secure place in the hearts of the Irish people. "Better lo'ed ye canna be; Wull ye no come back again?" and "True friends of Ireland and her industries" were among the farewell mottoes to be seen in Dublin when Lord and Lady Aberdeen left the Castle.

The ex-Vicereine did not cease her efforts because she was out of office, and continued an active interest in promoting the Irish Industries Association. She also organised the Irish Village at the Chicago Exhibition, and travelled with a party of helpers through the wilds of West Ireland, visiting the lace-makers and other workers in their cottage homes. No place was too remote, nor the cabin too small, for Lady Aberdeen to visit.

When, after the lapse of nineteen years, Lord and Lady Aberdeen returned to Dublin Castle in 1905, their welcome was very warm. The memory of their first brief triumph augured well for the future.

Her Excellency is still pursuing her policy of Ireland for the Irish, for she loves the country, and the blood of the O'Neils mingles with her Scottish ancestry. It is understood that ladies who attend the Dublin Drawing Rooms and other functions are expected to wear dresses and lace of Irish manufacture.

Her Excellency has also extended invitations to sections of Dublin society not before included in the Castle invitations. She has visited in the outlying parts of the country, and is devoting herself to the extension of the nursing scheme started by Lady Dudley. The death of her son, Lord Archibald Gordon, threw a sadness over the viceregal family in 1909, and the death of his Majesty King Edward has also affected the Castle gaieties. But when public social duties are lighter, Lady

Aberdeen finds more time for furthering the benevolent schemes so dear to her heart.

Lady Dudley's term as Vicereine (1902-5) was made memorable by her initiation in 1903 of a scheme for providing district nurses in the poorest and most remote parts of Ireland. For a portion of the year, Lord and Lady Dudley and their family lived in a delightful country house in Connemara, and in the course of their motoring tours, far out in the wilds, visited the peasantry in their desolate cabins. It was the neglect of the sick which she noticed, owing to the inaccessibility of doctor and nurse, which moved Lady Dudley to start her nursing scheme.

King Edward in Ireland

She had the happy privilege of introducing King Edward and Queen Alexandra into some typical Irish homes in Connemara during the visit of their Majesties to Ireland. On one occasion they entered a weaver's cottage, only a few feet square, and so low that the Queen had to stoop very much to enter. The family were at tea, and her Majesty patted the tanned faces of the bare-legged boys and girls, and chatted gaily with

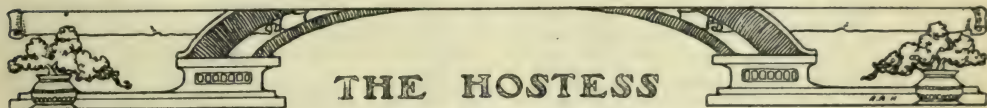
the awe-struck parents. Then, seeing some Connemara tweed on the loom, she purchased thirty-five yards of the material. It has never happened before that a Vicereine has had the happy privilege of bringing a Queen to buy direct from the peasant's loom.

Notable Vicerines

Amongst the Vicerines of modern times, the late Lady Cadogan will be remembered for the indefatigable manner in which she devoted herself to her public duties throughout the long term of seven years (1895-1902) in which her husband was Lord-Lieutenant. She was a notable hostess, to the manner born, and the Castle during her reign was a gay social centre. Lady Cadogan also gave great attention to encouraging the silk, poplin, and linen industries of the country.

The position of Vicereine of Ireland may be difficult and arduous enough, but it affords great possibility for interesting and benevolent work, and the opportunity for promoting a friendly feeling with the Sister Isle not only in social and industrial aspects, but in connection with her national literature, art, and drama.

This series will be continued.



Continued from page 67, Part 1

NO. 1. DINNER-PARTIES

By MRS. HUMPHRY ("Madge")

The Value of English Servants—Table Display—Arrangement of Wine Glasses—The Art of Eating

EVERYTHING eatable is handed at the left of the diner, but wine is always poured out on his right. If offered a choice of wines, he indicates the glass appropriate to the one he prefers. If only one wine is offered, the servant says, "Hock, sir?" "Champagne, sir?" And the diner replies by a slight nod, or a quiet "Yes" or "No." Well-trained servants understand in a moment.

The Value of English Servants

There are no such servants as the English. They are the envy of the well-to-do of all nations. Noiseless, attentive, trained to impassivity of countenance but alertness of observation, they appear to read the thought and anticipate the wishes of those on whom they wait. Their perfect courtesy occasionally excels that of their employers. Many a parvenu is dependent on his English butler for initiation into the minutiae of social customs, just as his wife finds an experienced lady's-maid helps her to observe "correctness" of attitude on every occasion.

It is, of course, an almost unpardonable offence on the part of a servant to drop either spoon, fork, or any other appliance used, with a startling clatter. In the handling of

plates and dishes, and the spoons and forks in use therewith, the utmost caution should be exercised, and no servant should be permitted to serve at a dinner-party unless he or she has been perfectly drilled in that respect by the mistress or one of the upper servants.

There is some difference of opinion as to whether late arrivals should be waited for. Should he or she be a person of social importance, it is usual to wait a quarter of an hour or twenty minutes; but in other cases five minutes' grace is quite sufficient. It would be a rudeness to the punctual guests to keep them waiting for their dinner until some unpunctual and quite unimportant guest turned up. The servant who attends to the hall-door is always told beforehand how many guests are expected, and he or she informs the cook directly the last of the number has arrived. The soup or the *hors d'œuvres* are sent into the dining-room, and the butler, footman, or parlourmaid goes to the drawing-room, opens the door, and, advancing a few paces into the room, says, "Dinner is served." The old-fashioned formula, "My lady (or madam) is served," has almost disappeared.

Then begins the procession to the dining-

room, and, when all are seated, ladies remove their gloves and open their napkins. In certain classes of society the dinner-napkin is called "serviette" for some reason, but the English word is preferred in the best society.

Table Display

Shaded lights are in favour, and the tables which are "electrified" and convey the current through the cloths to the candle-sticks are very practical. Without shades, electric lights are very disagreeable when placed just opposite the diner, producing headache very often. The same unpleasant result is produced by lamps unless they are softly shaded.

The flowers should not be arranged so as to intercept the view that every diner likes to enjoy, of those seated opposite. Flowers with very strong perfume should be avoided. They make some people ill when in a room with exhausted air, and, unfortunately, the air of even a large room without open windows becomes vitiated very soon when a number of persons are dining in it.

With lights and flowers well disposed and the room of a pleasant temperature, all may be expected to go well with the dinner.

Conversation sometimes becomes general, and sometimes remains particular. Two or three of those assembled may discuss a subject, and gradually all at that end of the table may join in; or there may be some egoist—usually a terrible bore, but sometimes interesting if he happen to have a hobby of an attractive kind—who is not happy unless he has "borrowed" (after the fashion of Brutus) the ears of all present.

Plate

But whatever may be the general character of the talk, the men present do not forget that it is their business—not always synonymous with pleasure, unfortunately—to look after the needs of the lady they have been given to as cavalier for the occasion.

As a rule, the servants see to every actual need; but it is the duty of the escort to supply her social enjoyment, so far as may be. She may be uninteresting, but must not be neglected. She expects to be talked to, and should not be disappointed. The practical eye of the hostess soon notes any dereliction on the part of a guest, and she mentally decides not to invite him again.

Fish-knives are seldom seen in great houses, though the habit of restaurant dining has proved their convenience and caused them to be adopted by some few hostesses of the aristocratic classes. In the middle classes they have been established for many years, and the diner would not feel fully equipped without them.

The correct spoon for soup is the table-spoon. I mention this, as servants who have not enjoyed the advantage of being trained in a good house almost invariably lay dessert-spoons for soup. The order for knives and forks is to place furthest from the plate those that will be needed first. This is more convenient for the diner than any other

arrangement would be. When there are *hors d'œuvres*, the small fork to use for eating them is placed in readiness on the small plate used for this preliminary course.

Arrangement of Wine Glasses

The order for wine-glasses is to place nearest the edge of the table the one for sherry, which, with perhaps hock as an alternative choice, is the first wine offered. Next it is that for hock, then the claret-glass, and, furthest, that for champagne.

It is no longer usual to place the dessert-knife and small fork in front of the diner's plate. They are brought round on the plates.

Port glasses are placed on the table at the same time as dessert-plates, after the other glasses have been removed.

Liqueurs are handed on a tray, at the left side of the diner, in glasses ready filled. These, and the now unfashionable beer, are the only beverages handed at the left.

Entrées

Entrées are handed first to the lady on the right of the host, and then straight down that side of the table to each diner in turn as they sit, gentlemen and ladies alike, then up the other side of the table in the same way, not omitting the hostess. In this fashion, the host is last to be offered the dish. It is customary to hand two entrées at the same time, one at each side of the table. In this case the second entrée is handed first to the lady on the left of the host.

Should there be *menus* on the table, they are consulted as a matter of course, but no one is expected to study them during every pause in the conversation.

A few hints to the inexperienced may be of use, though they will certainly be regarded as superfluous by those who do not need them.

Bread at the dinner-table is always broken, never cut. Dinner rolls are sometimes very hard and crusty, but the knife is never used to them; they are broken with the fingers. Biscuits or toast are sometimes used instead of bread.

The Art of Eating

Noiselessness in eating and drinking is a sign of good breeding. No sound whatever should be made when swallowing. Soup becomes a test in these ways. It is taken from the side of the spoon, not the point. Should the plate be tilted, it is raised from the side nearest to the person dining; but it is not usual to finish it so very conscientiously.

Asparagus is eaten with the fingers, when cooked with that idea in view. Of course, this would be out of the question when that delicious vegetable is soaked in sauce or gravy. Olives are taken from the dish with the fingers and conveyed to the mouth by the same means. Cheese is cut in small pieces and one of these is placed on a bit of bread or biscuit and lifted to the mouth in that way. Celery is taken in the fingers. One helps oneself to apples, oranges, bananas with

the fingers, to cherries and whole strawberries with the tablespoon carried round or left on the dish for that purpose. There is usually a pair of grape-scissors for cutting off a bunch. The seeds, as well as cherry, plum, or greengage stones, are conveyed from the mouth as invisibly as possible in the closed fingers of the left hand or by means of a fork. Apricots, peaches, and nectarines are skinned by means of the dessert-knife and fork, without being touched by the fingers, the pieces being taken up with the fork. Apples and oranges are cut downwards in halves, then divided into smaller sections, and these, again, peeled on the plate. Pears are treated in the same way. If strawberries and raspberries have the stalks on, they are carried to the mouth by the fingers; but if the stalks have been taken away, they are discussed with the aid of spoon and fork or fork only.

Melon is usually eaten with the fork only, but the knife may also be used if necessary. Green figs require both knife and fork.

General Rules

One of the things taught us in the nursery and schoolroom is never to use a spoon where a fork would serve the purpose. We find as we go through life that obeying this rule robs us of some delicious syrups and cream, etc. Creams, jellies, tarts are all treated with the fork, but ices are eaten with a small spoon.

Another rule of table manners forbids us to use a knife with a dish which we can manage with a fork alone. This applies to entrées served without bone, to sweetbreads, *vol-au-vents*, curries, and pillaus. The really correct way to eat these two last is with

fork and spoon. This is Indian fashion, and is followed at home in England by most Anglo-Indians.

At the close of dinner the hostess gives the signal to the lady sitting on the right of the host, and all the guests rise while the ladies leave the room, as much as possible in the order in which they entered it. The youngest man of the party holds the door open for them. The men remain in the dining-room until coffee is served them there, after which they join the women in the drawing-room. Any man who prefers to do so can leave the dining-room before coffee, with a word of excuse to his host. He then joins the ladies.

When to Leave

It is not considered etiquette for guests to leave until the principal lady of the party makes a move to do so. But should she be very slow about it, or should any other guest be "going on" to a party, she goes to her hostess and, explaining, bids her good-night and takes her leave.

Tea and coffee are served in the drawing-room while the men are in the dining-room. The duties of the guests include a cheerful comportment, whether they happen to be bored or otherwise. Any sign of haste to get away would be amiss. Even a glance at a watch becomes reprehensible, especially if it has to be taken from a man's watch-pocket for the purpose. Wrist-watches are convenient in these cases.

On the other hand, a guest may not remain more than a few seconds after the general leave-taking, however interesting he or she may have found the society of someone present.

To be continued.

HOW TO READ A COAT-OF-ARMS

THE SYMBOLISM OF COLOUR IN HERALDRY

Continued from page 70, Part 1

By THE LADY HELEN FORBES

Heraldic Colours, Metals and Furs—Gold Typifies Glory—The Red Badge of Courage—The Meanings of Dots and Lines

TWO metals and some seven colours and ten furs are employed for the purpose of emblazoning arms. Of these the furs are, in all probability, the most ancient, as the idea of using them was probably taken from the skins of which primitive man constructed his first shield. But the idea developed till this germ thereof was completely overlaid. The heraldic furs do not now resemble any known pelt with marked exactitude, unless it be ermine, which, especially in the older coats, bears some faint similitude to the black-tailed white skins which we know in ordinary life by that name. But ermines (the white tails on black), erminois (black tails on gold), or pean (gold tails on black) must be mere variations which owed their existence to the imagination of some early herald. They are also rare in coats-of-arms.

Vair is also not a fur we recognise nowadays, but it must have been the skin of some real animal, if it is really the material of which Cinderella's slippers were made, and which folk-lore experts now assure us was misinterpreted "verre" by some narrator of the tale whose ear was better than his sense.

The other heraldic furs—countervair, potent, counter-potent, erminites, and vair-en-point—occur so seldom in blazoning that a very accurate knowledge of them is almost superfluous. Their description can be turned up when necessary in the most elementary heraldry book.

Furs may not symbolise anything in particular, except great riches or a barbarous state of civilisation (which have much in common); but when we come to the metals and colours it is quite different. These

latter have each their symbolical importance. Each was supposed to be under the domination of some heavenly body, and to possess a counterpart from under the earth, a precious metal or a jewel.

Thus, while ordinary heralds speak only of or, argent, gules, azure, sable, vert, and purple, the grander and more elaborate way is to name them by the gold and silver, rubies, sapphires, and so on. When heraldry fell into its decadence it became more and more fantastic, and blazoned with the sun and the moon, Mars, Jupiter, Saturn, Venus, and Mercury in place of the simple terms. This makes the later or more grandiose heraldry confusing to the poor student who has only conned the plain science.

The feudal system was not troubled with the modern fear of a high standard. It never occurred to it that it could possibly appear ridiculous by aiming at the best of all things; and it called right and wrong, goodness and evil, by plain terms, and was not afraid of them. Thus it is that the symbolism of heraldry is all of a lofty nature. "He nothing common did, nor mean," might have been the motto of the *verie perfect gentil knight* as a pendant to *noblesse oblige*. Nobility meant all that was good. The beasts of heraldry are all noble. They are the eagle, the lion, the stag; not the rat, the toad, the creeping thing on the earth. And so with the colours. They all mean something worthy.

Thus gold, which in the symbolism of art is yellow, and means several unpleasant things, in heraldry typifies glory. It is the colour of the sun, the king of the world, as silver is that of the moon. Silver is honour without stain; and as a colour may never stand upon a colour in a heraldic design, either glory or stainless honour, which is as good or better, must be typical of every coat-of-arms.

Red for Courage

Red stands for courage and magnanimity, not, as might be superficially supposed, for cruelty and bloodshed. Indeed, the "red badge of courage" is a household word. There must, by the way, be many allusions, especially in the works of the older English authors, which are not very intelligible to

those to whom heraldry is a sealed book.

Azure in heraldry, as in art, signifies chastity; it is the colour of the inviolate sky. Vert stands for abundance, for the plentiful fruits of the earth. Purple typifies temperance, the virtue of kings; it is the royal colour, and very rare in heraldry. Even sable, which in every other symbolism is an evil colour, consecrated, if the word can be used in this connection, to the Prince of Darkness, in heraldry means wisdom and prudence, the discretion which can keep secrets.

Other Heraldic Colours

There are two other heraldic colours, tawny or tenné (whence our word tawny), and sanguine or crimson; but they, like some of the furs, are of rare occurrence. In fact, under the names of "tawny" and "murrey" they are almost entirely associated with liveries.

At a late date in the history of heraldry it was found to be necessary to assign dots and lines to the various colours in order to make them intelligible in a drawing that was not coloured. I suppose the earlier heralds wrote on their shields and charges the colour they were to be, if they had no colouring materials at hand, in the primitive way that one draws a rough coat for reference. I have always personally found it easy to remember that the horizontal lines mean blue, because it is the colour of the sky; and that, in contradistinction, the vertical lines mean red.

In the same way black is easy to remember because of the crossed lines which darken the shield; and the slanting lines, whenever we come across them, are sure to be green. All these methods of indicating colours by means of lines or dots are clearly shown in the illustration on this page, and the heraldic names for the colours are given.

It is to be noticed that the language of heraldry is that *langue d'oc* which gave its name to a province of France, and which, in contradistinction to the *langue d'oïl*, was the tongue in which the troubadours loved and sang, the idiom of Provence and the sunny south. This does no more than locate the science of heraldry with the rest of that great system we call feudal.

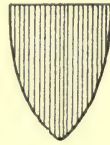
To be continued.



Or
(Gold.)



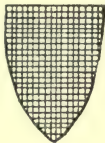
Argent
(Silver or White)



Gules
(Red.)



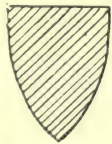
Azure
(Blue.)



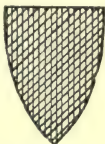
Sable
(Black.)



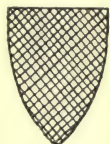
Vert
(Green.)



Purpure
(Purple.)



Tenné
(Orange.)



Sanguine
(Crimson.)

In uncoloured drawings of heraldic shields the proper colours are always represented by dots or lines. These dots and lines are clearly shown above. Vertical lines indicate red, horizontal lines, blue, diagonal lines from left to right, green, and so on.



CORRECT MODES OF ADDRESSING LETTERS TO PERSONS OF RANK OR DISTINCTION

Continued from page 66, Part 1



Below the rank of Royalty there are two ways of addressing, beginning, and ending letters. Friends and acquaintances write informally, and address persons of rank with less punctilio; whereas tradespeople and employees are expected to write with formality. The following will show the difference:

DUKES

<i>Formal</i>	<i>Informal</i>
Address: "To His Grace the Duke of _____"	"The Duke of—"
Beginning: "My Lord Duke,—May it please your Grace."	"Dear Duke," or "My Dear Duke."
Ending: "I have the honour to be, Your Grace's obedient servant."	"Believe me, very sincerely, or faithfully, or truly, yours."

DUCHESES

Address: "To Her Grace the Duchess of _____"	"The Duchess of—"
Or, "To Her Grace the Dowager Duchess of _____"	
Beginning: "Madam,—May it please your Grace."	"Dear Duchess," or "My Dear Duchess."
Ending: "Your Grace's obedient servant."	"Believe me, dear Duchess," or "My dear Duchess, yours," etc.

MARQUISES

Address: "To the Most Noble the Marquis of _____"	"The Marquis of—"
Beginning: "My Lord Marquis."	"Dear Lord—"
Ending: "I have the honour to be, Your Lordship's obedient servant."	"Believe me, Very sincerely, yours."

MARCHIONESSES

Address: "The Most Noble the Marchioness of _____"	"The Marchioness of—"
Beginning: "Madam,—May it please your Ladyship."	"Dear Lady—"
Ending: "I have the honour to remain, your Ladyship's most obedient servant."	"Believe me, Very sincerely, yours."

*If the reigning duke is married, his mother becomes dowager, to distinguish her from the reigning duchess. Or she may be addressed as "Mary Duchess of—," preceded always by "Her Grace."

EARLS

<i>Formal</i>	<i>Informal</i>
Address: "To the Right Honble. the Earl of—"	"The Earl of—"
Beginning: "My Lord."	"Dear Lord—"
Ending: "I have the honour to be, Your Lordship's obedient servant."	"Believe me, Very sincerely, yours."

COUNTESES

Address: "To the Right Honble. the Countess of—"	"The Countess of—"
Beginning: "Madam."	"Dear Lady—"
Ending: "Your Ladyship's obedient servant."	"Yours," etc.

VISCOUNTS

Address: "To the Right Honble. Viscount—"	"The Viscount—"
Beginning: "My Lord."	"Dear Lord—"
Ending: "Your Lordship's obedient servant."	"Yours," etc.

VISCOUNTESSES

Same as Countesses.

BARONS

Address: "To the Right Honble. the Baron—"	
Beginning and ending as for Earls.	

BARONESES

Address: "To the Right Honble. Lady—"	"The Lady—"
Beginning and ending as for Countesses.	

BARONETS

Address: "Sir John—, Bart."	The same.
Beginning: "Sir."	"Dear Sir John."
Ending: "I have the honour to remain, Yours most respectfully."	"Yours," etc.

To be continued,



WOMAN'S DRESS

Conducted by the Editress of "Fashions for All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

Home Dressmaking

How to Cut Patterns

Methods of Self-measurement

Colour Contrasts

Boots and Shoes

Choice

How to Keep in Good Condition

How to Soften Leather, etc.

Home Tailoring

Representative Fashions

Fancy Dress

Alteration of Clothes, etc.

Furs

Choice

How to Preserve, etc.

How to Detect Frauds

Millinery

Lessons in Hat Trimming

How to Make a Shape

How to Curl Feathers

Flowers, Hat-pins, Colours, etc.

Gloves

Choice

Cleaning, etc.

Jewellery, etc.

PRACTICAL ADVICE ON THE CHOICE OF FURS

By THE HON. MRS. FITZROY STEWART

Continued from page 78, Part 1

No. 2.—FOX

The Characteristics and Markings of the Various Species of Fox—the Price and Value of Different Furs—The Fur Market and the Fur Trade

AMONG the most precious of furs must be reckoned those of the silver and blue fox. The silver, or, as it is sometimes called, black, fox, is found in Alaska, Columbia, and the Hudson Bay Territory. The best skins come from Labrador, and many of the finest find their way into the London market.

The silver fox has black legs, a thick, bushy tail, and is smaller than its European relations. Its feet are peculiar. Richardson says: "The black and silver foxes have the soles of their feet thickly covered with wool in the winter; no callous spots are then visible."

Silver Fox

Silver fox fur is rare, but for softness and firmness it has no equal.

As regards colour, it is a beautiful rich, glossy black, and the longer and outer hairs are silvery white. This contrast in shade is most attractive. The neck of the silver fox is black, and this black fur extends behind the shoulders and down the back, sometimes almost to the quarters.

A single skin of fine silver fox is worth £150, and one of great beauty will fetch at least £200. A muff of the best silver fox

fur would cost £150, and a long stole about £300; indeed, the price of the latter might run even to £600 or £700.

Silver fox is a fur which seems to harmonise with everything, and this, no doubt, is one of the reasons for its popularity among Parisians.

Black Fox

Natural black fox of the best quality is a fur of almost fabulous value. A good black skin, with only the characteristic white tip at the end of the tail, will fetch a fancy price in the fur markets.

This precious fur is much worn by the Russian nobility, and of late years the best skins have been sold less freely in London and Paris than in St. Petersburg—that is, if any fur can be said to sell "freely" at prices ranging for a single skin from £300 to £800. This latter price is said by a leading expert to have been given for one skin of extreme beauty and blackness. The late Emperor Alexander II. of Russia wore, when in London, a coat made of the necks of black fox, which was then valued at £3,500. And the price of fur has risen so much of late years that a coat which contained the same number of skins of a like

quality would now be worth £12,000. The finest black fox fur has become a rarity. There are but two or three quite black skins in a whole year's collection, and some immense districts do not produce one such skin during an entire winter. In fact, the best black and silver fox furs are so costly that most of us wish in vain for luck such as befell Nansen, the famous explorer.

Once, when encamped in the Arctic regions, he laid wait for foxes which had stolen hams from his stores, and was fortunate enough to bring to his gun a number of the true silver foxes. Their fur was worth almost its weight in gold, and for such skins as these skilled trappers had searched in vain under conditions of the greatest hardship.

Blue Fox

Blue fox—so-called—is brownish grey in colour, or, in the best specimens, deep slate. The blue fox is smaller than the silver variety, and has a thick, bushy tail, and black legs, which are longer than those of foxes found in Europe. The fur is of high price and a most delicate beauty. A muff of the finest blue fox would cost from £40, and a stole from £50 to £80.

This rare animal is found in Greenland, the Pribylov Islands, and the Hudson Bay Territory. Blue fox was the favourite fur of Catherine de Medici, and at that time one of the most highly prized furs in existence. It does not, as some writers say, turn white in the winter. It always remains a blue fox.

Several other members of the fox family produce fur which is useful and decorative. There is the Arctic, or white, fox, the red fox, the grey fox, and an iron-yellow fox found in Tartary. The skin of the latter is known in the trade as Cossack fur.

Japan sends 60,000 foxes a year to the London market. These, however, are

small, and used chiefly for collars and trimmings.

The Arctic Fox

The Arctic fox is a small creature only two feet in length, and its coat, brownish in summer, becomes pure white as winter approaches. The white fox breeds on the sea-coast, and lives chiefly within the Arctic circle. The best and whitest skins come

from the shores of Labrador. This species of fox is said to be best for dyeing purposes, as its skin is less liable to change in colour after the process.

White fox fur seems to be always in high favour. It is soft, fluffy, and becoming, but looks its best when worn by a blonde, or by a young, fresh girl. This snow-white fur is not suitable for wear under the grey skies and in the smoke and fogs of London.

Arctic fox fur frequently needs cleaning, but this can be done at small expense, as the stitches need not be unpicked nor the skins treated in revolving drums full of hot sand and sawdust of a special wood—a method used by furriers when furs need more than a superficial treatment.

A white fox muff costs about £1, and a stole perhaps £20; but the price, of course, depends upon the colour and quality.

The cross fox is found in Norway, but the best skins come from the Labrador district.

The cross fox is of the same species as the red fox, but its colouring is different. Like the blue fox it is small in size, about two feet long. Its legs and ears are black, and its tail, which is thick and bushy, has a white tip. Its coat is marked with yellow streaks, and a longitudinal dark line runs down the centre of the back. This forms a sort of cross, and explains the fox's name. This fur, if dyed, makes a good imitation



Silver fox muff and stole.
Copyright International Fur Store

of silver fox. The skins cost £10 each, and make good boas and muffs. A boa might cost £15, a muff £20, and a long stole about £40.

The American Fox

The American fox is red like its British relation. Its fur, however, is not used much in this country.

The grey fox comes from Virginia and other southern states, and is never found north of Maine. The fur is not of much value, but makes up into rugs and footbags.

The Chinese fox is of a pale yellow colour. The skins are cheap, but not attractive.

The Fox: Its Habits, etc.

Foxes are a group of animals that belong to the dog family. They average from two

to four feet in length, and are characterised by their slight build, long, thick tails, short legs, and long ears. The pupil of the eye is elliptical when contracted, and not circular, as in dogs, wolves, and jackals. They indulge in a wide range of nutriment. Their food includes animals of the size of

fawns and lambs, mice, rats, birds, fruit, and vegetables. In habit foxes are nocturnal and usually solitary. They are hard to trap, and seem equally skilled in running, jumping, crawling, and swimming, and have even been known to climb trees in search of birds' eggs and other provender. Their dens are often on the sides of hills, and consist of a central chamber, with several means of exit. Their mental qualities are of a high order. They are patient, prudent, resolute, and resourceful, have a strong memory, and a keen sense of locality. Also, they are to the last degree artful and cunning. To come unawares upon an Arctic fox is said to be impossible. Even when in a sound sleep the creature will open its eyes at the slightest sound which is made near it, although it pays no heed to sounds that come from a long distance, and it can modulate its bark so as to give the idea that it is far away when at the moment it lies close to one's feet.

The Fur Market

Fallacies exist on the subject of furs as on most other mundane affairs. Many of us imagine that the centre of the fur trade is at Nijni Novgorod, in Russia, and that each season the finest skins find their way from there to the shops of retail furriers in St. Petersburg. But this is not the case.

The world's prime market for furs is London. The sable and silver fox sold in St. Petersburg, the sealskin and beaver sold

in Toronto, and the chinchilla on view at Lima have usually passed through the London market, and then made the journey back to Russia, Peru, and Canada.

London, moreover, is the best place in which to buy furs; the buying of furs in Norway, at Carlsbad, or at Monte Carlo is not so economical as some women seem to imagine.

Again, the stock of furs held in London is much larger than elsewhere; in London the retail furrier can match the finest skins that may be required by an exacting customer.

The great London houses have a world-wide trade. They supply fur to the Courts of Europe, and have provided most of the Coronation robes that have been worn during the last few generations. Even

the black fox skins for the wondrous coat that belonged to the late Emperor of Russia were supplied, and the coat itself made, by a London furrier, although the foxes had been trapped in the Tsar's own dominions.

Few persons have any idea of the magnitude of the fur trade. The lists of furs sold

at public auction in London showed that during one year the Hudson Bay Company sold 670 skins of silver, 3,165 of cross, and 4,898 of white foxes. These, however, are small quantities when compared with the vast store of furs imported by private enterprise from the United States, Canada, and other British provinces in North America. A list of the above states that in one year there came to our market 1,503 skins of silver fox, 4,458 of blue fox, 5,460 of cross fox, 47,725 of grey fox, and no fewer than 77,705 of the white Arctic fox.

As a rule, the nearer an animal lives to the Equator the more brilliant will be the colour of its fur. Animals that live in woods and forests give finer fur than those which live on open prairies. Sea air coarsens and thickens fur; hence sables trapped inland have finer coats than sables from Kamtchatka.

Most furs can be copied with fair success, but silver fox stands almost alone in that it is above imitation. Its great price sets it apart, as no one would give £150 or more for a single skin unless she were certain of the genuine article.

White fox, however, can be easily copied. For this purpose the skins of white hares are used, and the black fox fur of everyday life is made from the skins of white foxes or red foxes, dyed to the required colour. These, however, must not be termed frauds, as they are confessed imitations.

This series will be continued.



Arctic fox in winter coat
Photo by W. S. Berridge, F.Z.S.

PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

Continued from page 76, Part 1

How to Cover the Shape—Cutting the Material—Stretching and Fitting the Cloth over the Brim—Slipstitching the Edges—Joining the Crown to the Brim

THE last article dealt entirely with the elementary details of shape making, and left the spartra shape wired ready for covering. This process must now be carefully followed. For the autumn season cloth may be taken as the most seasonable and most popular fabric, with the exception of "mirror"

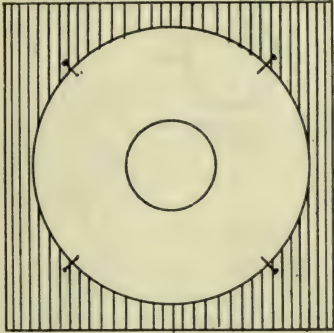


Fig. 1

and a yard (double width), three-quarters of a yard being sufficient.

Place the spartra shape on a square of the cloth, which should be sufficiently large to allow for turning over the brim. Placing the corner of the cloth to the front, mark its position on the spartra shape (see sketch).

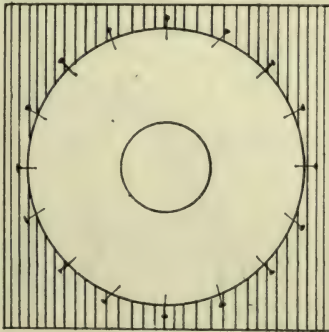


Fig. 2

The right side of the material must face the brim, as this piece of cloth is intended, after the necessary fitting has been completed, for the top of the brim. The necessary fitting is carried out as follows:

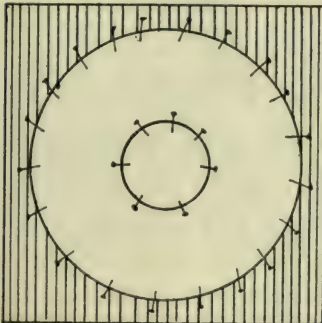


Fig. 3

round the head marks. These operations are clearly shown in the illustrations, which should be closely followed.

velvet. The latter material, however, is much more costly and difficult to manipulate.

A thin, smooth cloth should be chosen, and it is unwise to give less than 3s.

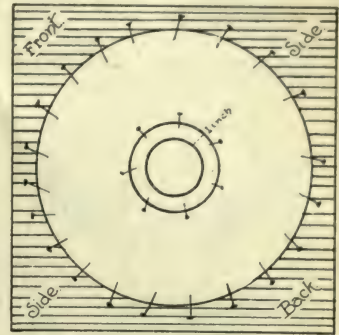


Fig. 4

Cut circle one inch within the head mark.

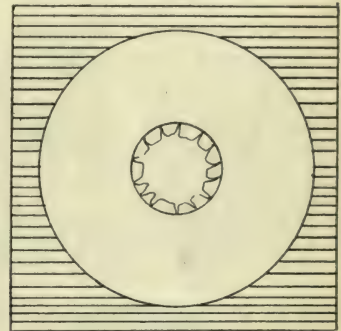


Fig. 5

Snip up as far as the head marks, being very careful not to cut beyond. Then remove the pins.

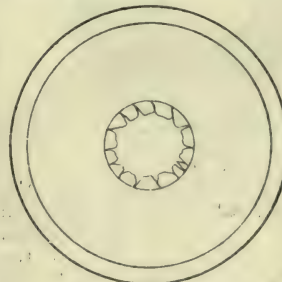


Fig. 6

The cloth should now be replaced on the top of the brim, placing the front, sides, and back marks in their proper positions. The



Fig. 7

Mark the front, back, and sides with pins or pencil marks, then cut the cloth round the edge of the brim, not forgetting to leave one inch for turning. Then remove the pins, and take the cloth off the brim.

right side of the material must be outside, and the snips will then fit all round on to the side band.

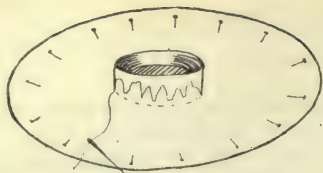
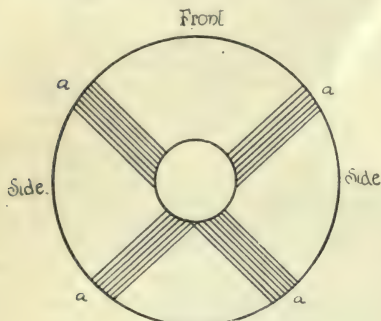


Fig. 8

Sew snips firmly round the head band.



Back

Fig. 9

The difficult task of stretching and fitting the cloth over the brim is now commenced. The material must always be pulled on the straight grain, so that the point of the material lies in *front* (sketch 1), the straight grain will then be at the points (a) illustrated in the accompanying sketch.

When the material has been sufficiently stretched on the straight, it can then be stretched on the cross, *i.e.*, at the front, back, and sides.

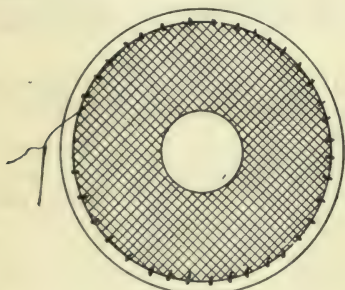


Fig. 10

After stretching, which may make the brim appear uneven, turn over the half-inch of cloth which is beyond the brim on to the under-brim, and pin firmly, then sew (as illustrated), being very careful to pick up one thread only of the spartra,



Fig. 11

The top brim being now complete, we take

the point of the remaining material and place it on to the front of the under-brim exactly in the same way as in Direction figure 1, and carry out Direction figures 2, 3, 4, and 5, the only difference being that the right side of the material must, of course, be on the outside, and the pins must not be removed after carrying out Direction figure 5.



Fig. 12

Pull and pin the cloth, first on the straight and then on the cross, in the same way as directed for the top of the brim; and it may at this point be found that an alteration in the head pins will improve the fit. Now sew the snips firmly inside the head, cut the cloth half an inch larger than the brim, and turn it in to meet the edge of the cloth at the top of the brim, pinning it ready for slip-stitching.

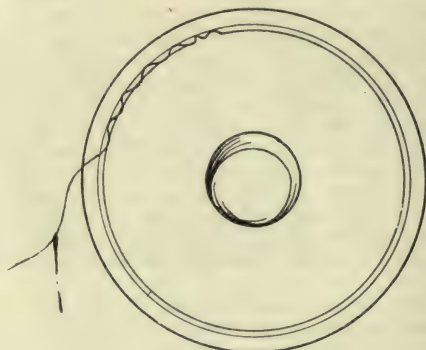


Fig. 13

Slipstitching is one of the most important items in practical millinery, and it is usually found advisable to practise on bandeaux before attempting the edge of a cloth or velvet hat.

The needle must be taken through the piece of material turned over from the top brim, being very careful not to take the stitch through the spartra. Pull the cotton through the back of the under-brim edge, then back again to the top, and pull the edge together.

There are several ways of finishing the edge, such as binding it with a plain or gauged piece of velvet or cloth; or the rouleau, which is made by working a piece of wire in at each edge, thus forming a neat piping on each side.



Fig. 14

For the crown of the hat, which should now be taken, cut a circle of the cloth large enough to fit over the top, with an inch beyond for turning, and then pin firmly on.

Turn over the surplus, and sew the edge on to the side band. Then remove the pins.

To form the side band, cut a strip of material on the cross 26 inches long and 5 inches wide. Join the ends so that the circumference is 24 inches, the necessary size to fit the spartra shape.

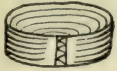


Fig. 16

Place over the spartra. This allows three-quarters of an inch for turnings top and bottom of the band of a 3½-inch-high crown. Then slipstitch the edges together at the top



Fig. 15

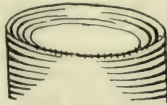


Fig. 17

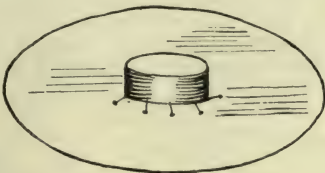


Fig. 18

Pin the crown firmly in the centre of the hat, so that the join in the side band is where it will be hidden by the trimming, and slipstitch again on to the brim.

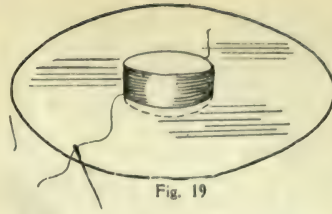


Fig. 19

not the spartra (as illustrated).

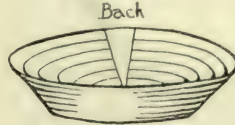


Fig. 20

The pattern shape, which is now almost flat, can be quite successfully covered without putting any pleats in the brim to make it set well; but for a mushroom shape it is necessary to put pleats in the under-brim to ensure accurate fitting. These are cut down the centre, and one side is made to lap over the other until the fullness has all disappeared (as illustrated).



Fig. 21



Fig. 22

Slipstitch the cut pleats down the join. Sew as neatly as possible.

The top of the brim hardly ever requires a pleat, as it can be stretched over the shape until the fullness is all pulled away.

The last sketch (No. 22) shows the model hat when finished and ready for trimming, which process will be the subject of the next article.

To be continued.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 71, Part I

By M. PRINCE BROWNE

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SECOND LESSON

Fastenings—Bones—Prussian Binding—Lute Ribbon—Skirt Binding—Buckram—Stitches Used in Dressmaking—Tacking—Basting—Running—Gathering—Hemming—Stitching—Back-stitching

PATENT hooks and small metal rings are sometimes used for fastening placket holes, etc.

The rings must be buttonholed round with twist to match the colour of the dress. The small rings are sold in boxes of a gross, in black or white, at 4½d. per box. The patent hooks are sold on cards, and they can be purchased by the dozen. Patent press fasteners are also used for placket-holes, blouses, etc., and are sold in black or white on cards of a dozen or more.

Bones

"Whalebone" or "Baleinette," can be used for boning bodices when desired. Real whalebone is, of course, the best, but this is expensive. It costs from 1s. 1½d. per

strip of one and a half yards in length, and about two and a half strips are required for a fully-boned bodice.

"Baleinette" is the best inexpensive substitute—it is sold by the yard at about 2½d., or in rolls of a dozen yards at about 2s. 6d. This can very well be used for draped bodices, as the extra thickness of the Baleinette is not observable under the draping, but for plain bodices real bone is necessary.

Horn, steel, and other such substitutes are not advisable, as they cannot be stitched through in boning the bodice, and this stitching through the bone is absolutely necessary, to ensure the proper shaping of the bodice. Bones already cut in lengths and sold in packets, or bones ready "cased," are undesirable for really good work.

For boning the *backs* of *evening* bodices, whether fastened with hooks or laces, a *narrow* whalebone should always be used. This can be purchased in strips from 10½d. each, according to the length.

Prussian Binding

This is used as a "casing" for the bones down the seams of bodices, also for "facing" the sewing on of hooks and eyes, for loops on the bands of skirts (by which to hang them up), and for "facing" raw edges, etc., to make them neat. It can be had in various colours, but either black or white should always be used for bone casings, as they should match the "tight-band" of the bodice and the band of the skirt, which are always either black or white. The price of Prussian binding is a penny a yard, or 10½d. per dozen. There is a cheaper quality, but it is too clumsy for bone casing. The twilled side of the binding is the right side, and should, of course, be placed uppermost.

Lute Ribbon

This is a plain, soft, sarcenet ribbon, and can be had in various widths and in all colours from 1d. a yard, according to the width. It is sometimes used instead of Prussian binding for bone casings in silk, or silk lined, bodices, for facing the sewing on of hooks and eyes, for binding or "facing" round the *basques* of bodices, binding seams, "facing" the raw edge of the hem of a skirt (when the material is too thick to be turned in), and sometimes for binding the top of a thin skirt, instead of putting it into a band at the waist.

Skirt Braid and Binding

These are used for preserving the edge of walking skirts. The ordinary plain worsted braid can be had in any colour, and costs from ½d. per yard. Another kind is brush braid, but the appearance is not so good, as it makes the skirt look "frayed."

Velveteen binding is sometimes used instead of braid to preserve the bottom of a skirt, which it should match in colour, and if the binding is prepared at home, strips of velveteen should be cut *perfectly* on the cross of the width desired (from 1¼ to 3 inches), the strips being neatly joined together.

N.B.—The method of cutting and joining strips of material on the cross is given in the second lesson on tailoring, with diagrams Nos. 9, 10, 11.

Velvet binding or skirt facing can be bought ready cut in black and all colours from 1½d. per yard, or 1s. 5½d. per dozen yards, according to the width.

Buckram

Buckram is only necessary if the bodice is to be made with a stiff "stand" collar. There are several kinds, but the best is not a heavy make (it is yellowish and waxy-looking, and it is *not rolled*, but folded double, and two collars can be cut from

the width). A small quantity is all that is necessary, as a quarter of a yard is sufficient to cut about six collars. It costs 10½d. per yard.

Stitches Used in Dressmaking

<i>Tacking</i>	<i>Hemming</i>	<i>Sewing</i>
<i>Basting</i>	<i>Stitching</i>	<i>Overcasting</i>
<i>Running</i>	<i>Back-stitching</i>	<i>Herringboning</i>
<i>Gathering</i>	<i>Slip-stitching</i>	<i>Buttonholing</i>

Fancy Stitches

<i>Fanning</i>	<i>Honeycombing</i>	<i>Cross-stitch</i>
<i>Feather-stitching</i>	<i>Smocking</i>	<i>French Knot</i>

Tacking

Tacking is the stitch used when fixing two materials securely together (after they have been pinned), so that they may be correctly stitched. Cotton of a contrasting colour to the material which is to be tacked should be used, as it is more easily seen and removed when the stitching has been done.

The stitch is made by taking up a small piece of material on the needle, and passing over a larger piece—thus forming a long stitch on the uppermost side (see diagram 4).

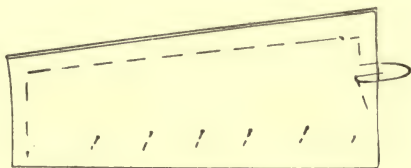


Diagram 4—Tacking

This style of tacking is suitable for fixing the material of a skirt to its lining, etc., and must always be done flat on the table or skirt board. For fixing *seams*, either for trying on or for stitching, the tacking stitches must be of a more equal size (see diagram 5).

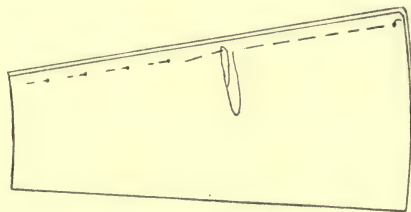


Diagram 5—Tacking for seams

In tacking the seams of a *bodice*, or wherever greater firmness is required, it is advisable to make an occasional "back-stitch," so that the tacking may be more secure for fitting. Otherwise the seams would "give" when being fitted, and would be too tight when the seams were *stitched*.

N.B.—The back-stitches must all be *cut* before the tacking is removed. For fixing *silk* or *velvet*, needles or steel pins should be used for *pinning* and fine silk for tacking, and *every* stitch should be cut before removal, to avoid marking the material.

Basting

Basting is another method of tacking, but is only suitable for tacking skirts to the lining, or for portions of the dress where large spaces have to be covered—not for seams. The stitch is worked as shown in diagram 6. It should always be done with the material lying flat on the table or board.

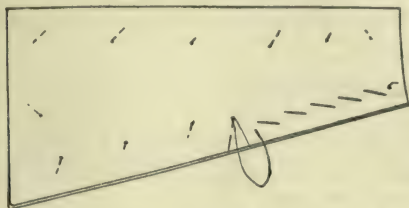


Diagram 6

Running

Running is a stitch made by taking up the same amount of material as is passed over; all the stitches must be of equal length.

If the material is thin and soft, several stitches can be taken on to the needle before the thread is drawn through.

Gathering

Gathering is very much like running, except that only *half* the amount of material is taken up on the needle as that which is *passed over*, thus forming a short stitch on the wrong side, and one twice the length on the right.

If a second row of gathering is required below the first, the *stitches* must *exactly* correspond with the row above (see diagram 7), and the two threads must be drawn up simultaneously. If more than two rows of gathering are required, they must be done in the same way.

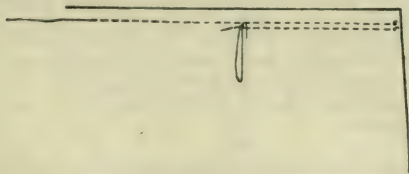


Diagram 7

Hemming

A hem is a double fold of material, and the stitch used to secure the fold is called hemming.

For materials such as linen, zephyr, muslin, cambric, etc., the raw edge can be turned down and firmly creased the whole length of the frill (or otherwise) which is to be hemmed, and if the hem is only to be a narrow one, a second turning the same width can be made, and firmly creased down.

N.B.—Narrow hems need not be tacked, but wide ones (in which the *first* turning

should only just be wide enough to prevent the raw edges from fraying) ought always to be tacked securely first, also hems in woollen materials which will not crease.

The stitch is worked from right to left, the needle must be inserted in a slanting direction just below the edge of the hem, and pushed through just *above* it. These stitches must be taken all along the hem in a continuous line, a few threads apart, and they must all be made the same length (see diagram 8).

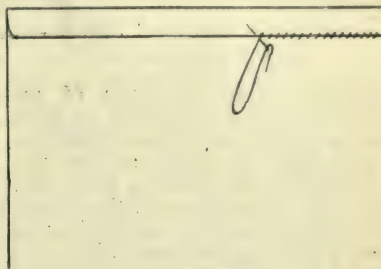


Diagram 8

Stitching

In stitching, as in hemming, only one stitch can be worked at a time. Take up a *small* piece of material on the needle, draw it through, and put the needle in *exactly* where the stitch was *commenced*, bringing it out in front of the stitch, leaving a space *exactly* the same length as the space covered by the stitch just made.

Work a continuous row of these stitches, *exactly meeting* one another and of the same length, to the end of the seam, or whatever is being stitched. The beauty of stitching depends on the uniform length of each stitch, and on the straightness of the stitched line.

Back-stitching

The only difference between this and stitching, is, that instead of putting the needle back to *meet* the last stitch, it is carried only *half* way back, leaving a space between each stitch, thus forming a broken, instead of a continuous, line of stitching (see diagram 9).

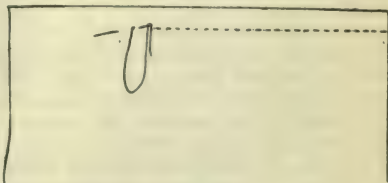


Diagram 9

Back stitching can be used instead of stitching in any part of the garment where less firmness and strength is required.

To be continued

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Millinery, and Plain Needlework, of the Teachers in Training at the University Colleges of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

Continued from page 73, Part 1.

SECOND LESSON. SEAMS

Lapped Seams—Strapped Seams—How to Make the Strapping—Cording and Piping

Seams

THERE are various methods of making seams in tailoring. In the one most frequently used the two pieces of material are placed together, the right side of the one piece facing the right side of the other, and machine stitched together on the wrong side.

The width of the turning left beyond the stitching depends on the make of the material—e.g., if a firm, closely woven cloth is being used, a narrow turning, about half an inch in width, is sufficient; but if the material is of a loose make and likely to fray, such as serge, etc., the turning must be wider, or the seam will not wear. When stitched, the turnings of this seam are usually separated and pressed flat.

Lapped Seams

There are two methods of making lapped seams. One is to *stitch* the seams together as just described, but instead of *separating* the turnings, they should be turned over the same side, and pressed *double*. The pressing must *always* be done on the wrong side.

It is advisable to cut the one turning slightly narrower than the other, so as to graduate the thickness to avoid, as far as possible, marking the material on the right side by a thick edge of turnings.

A row of ornamental stitching can then be made on the *right* side of the garment, on and *close* to the edge of the seam, or about half an inch from it.

Another method is to turn in the raw edge of *one* piece of the material *on* the line which has been marked (for *stitching* the seam) by tailor tacking, and tack it down so that the row of tailor tacking is along the *edge*.

The piece of material to which it is to be joined should be placed flat on the table, right side uppermost, and the piece with the tacked down edge placed on it, also right side uppermost, covering the raw edge of the piece on the table, pinned and then tacked, so that the turned down edge just meets the tailor tacked line of the under piece.

A row of machine stitching must then be made on the right side *on*, and *close* to the edge of the seam. A second row can, if desired, be placed about a quarter of an inch or more from the first row.

In a skirt the lapped seam usually turns towards the back.

In a coat with lapped seams the centre *back* seam must be stitched slightly to one side, so that when the seam is lapped the *centre* of the back of the coat is *exactly* between the two rows of stitching, otherwise the back of the coat will be crooked.

The centre back seam is not always lapped, even though other seams may be so made. In that case, the back seam would, of course, be stitched down the *centre*.

The shoulder seams usually lap over towards the back.

Sometimes the *back* seam of a sleeve is lapped (towards the back), but the *inside* seam is never lapped.

Strapped Seams

Strapping is used on the seams of coats and skirts; it is also used as a trimming, put on in rows and in patterns.

The material to be used for the strapping should be cut just double the width the strapping is to be when finished, and *exactly* on the bias. The simplest way to do this is to place the material on the table, face downwards, measure the number of inches of the *width* of the material, measure the same number on the selvedge, and make a chalk mark.

Take a tailor's square or a long rule and draw a straight line from the chalk mark to the opposite corner (see diagram 9). This line will be exactly on the bias, or cross, of the material.

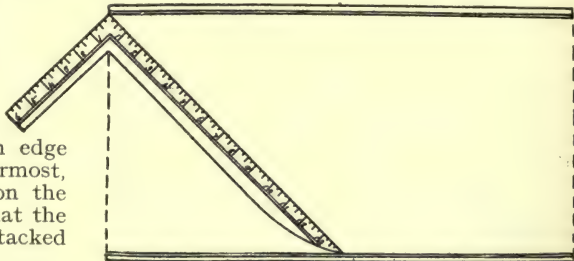


Diagram 9

How to find the bias of a material

N.B.—Crêpe, serge, or any diagonal material should be cut *across* the diagonal, and not with it (diagram 10).

From the line just drawn measure double the width the strapping is to be when

Very good tailors generally prepare the strapping by placing the two raw edges together, and *sewing them over* before tacking it flat, especially when the strapping is to be used for the seams of coats.

The stitching on of the strapping must be done as near to the edge as possible.

For drill or other washing coats which are to be made unlined, the seams of the coat can be made on the right side, the turnings cut level, separated, pressed flat, and then covered over and made neat with the strapping.

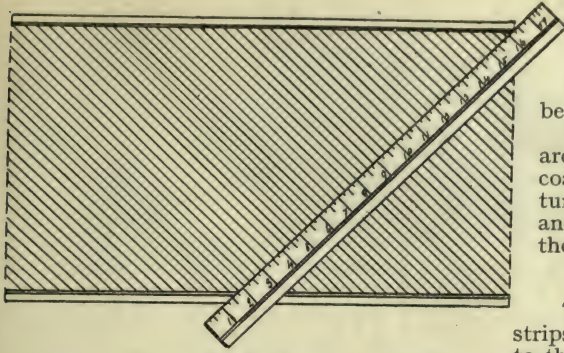


Diagram 10

How to cut diagonal material on the cross

finished. Place chalk marks at short intervals, and with the square or rule draw a straight line through these chalk marks from one selvedge to the other. Continue to measure in this way until a sufficient number of strips have been marked to make the quantity of strapping required. Carefully cut through the chalk lines, join all the strips together evenly to form one long straight strip, with the edges all *perfectly* level. Note that the thread of the material of all the strips must run the same (the selvedge) way. In the short strips that are cut from the corner, and not from selvedge to selvedge, it is necessary to cut off a piece from the cut edge of each piece (before it is pinned to another strip) to make the thread run in the same direction (diagram 11). It is better to join the shorter strips to the longer ones, instead of putting all the short ones together, as the joins are not so observable.

To Make the Strapping

When the strips have been stitched together, separate the turnings and press them flat, turn down (on the wrong side) the raw edge of one side to the middle of the strip of material, and tack it. Turn down the other edge to meet the first, and tack this also.

To ensure the strapping being perfectly straight, this tacking must be very neatly and evenly done.

The strapping must now be pressed on the wrong side *very carefully*, so as not to stretch it. It is now ready to be tacked on to the garment for stitching.

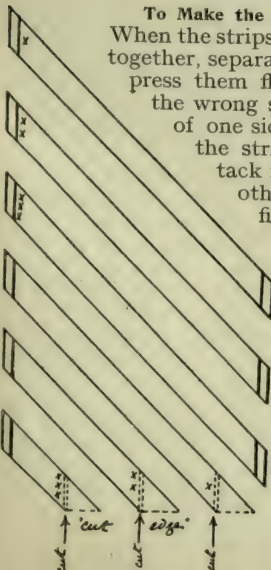


Diagram 11

How to cut the strips

Cording and Piping
To prepare the material for cording, cut strips from $\frac{3}{4}$ to 1 inch in width (according to the thickness of the cord which is to be placed in them), and *perfectly* on the cross. Join the strips together and press open the seams on the wrong side.

If it is required to join one piece of the garment to another by cording (such as the seams of a skirt or the flounce on to a skirt), place a cord along the *centre* of the strip, turn the material over it, push the cord well up into the fold, and run (through the *double* material) *close* under the cord.

The material for the piping for cording the top of a skirt, or the *edge* of any part of the garment, is cut, joined, and pressed in the same way, but, instead of the cord being placed along the *centre* of the strip, it is placed about one-third from the edge; the material is then turned over it, and the cord well pushed up into the fold. It is then run through the *double* material, as *close as possible* under the cord.

Cording and piping are usually made and put on by hand, as the ordinary presser foot of the sewing machine does not allow of the stitching being made *close* enough to the cord. A special presser foot, however, can be purchased with which cording can be made and put on; the price is about 3s. 6d. If much cording has to be done, it is well worth this small outlay, as, besides being much quicker than hand work, it is much firmer and also looks better.

An ornamental cord can be sewn as a trimming to the edge of any garment, such as revers and collar of a coat, etc. This cord can, of course, be bought ready made, or plaited by the home-worker.

It is put on in the following way: Place the cord along the edge and on the *right* side of the garment (the cord held next the worker) and over-sew it on; roll back the cord and press the stitches well down with the thumb-nail, so that the cord may lie flat along the outer edge of the revers or other part of the garment. Another variety of cord for ornamental trimming can be made and sewn on in a pattern (as braid would be) to a dress or coat. This cord is made from *piece* silk or satin cut *perfectly* on the cross into strips about one inch wide. These strips must be joined together into one length, and the seams pressed on the wrong side.

Three or four strands (according to the thickness of the cord required) of fingering wool are then placed in the centre of the strip (instead of a cotton cord), and one raw

edge of the silk or satin is rolled over the wool as tightly as possible, the other raw edge is then turned in and hemmed down over it.

To be continued.

DRESS FOR BUSINESS WEAR

In Your Dress be Simple—And Practical—Coat and Skirt—Blouses—Office Sleeves

THE woman or girl in business is always confronted with the problem of how to dress suitably, and at the same time to retain her feminine personality; also, the necessity for strict economy governs and limits her choice. The secret of good dressing at any time is that the dress should be appropriate to the occasion.

The girl who travels to her office every day is confronted with many vicissitudes of wind and weather, and she must content herself with severely practical clothing. Suitability must be the keynote of her scheme, and so attired she will never be out of place.

From the employer's point of view, the appearance of his office may be considerably lowered by the unsuitable attire of his women staff. Appropriate dressing, therefore, is appreciated, although no word may be passed on the subject.

An abundance of jewellery is out of place. Many rings, long chains, or clinking bangles are a distraction both to the wearer and her fellow-workers.

Her hair should be arranged neatly, and she should avoid any style of hairdressing that requires constant readjustment during the day, as this wastes her employer's time.

The chief items for everyday wear in the business woman's outfit are: Coat and skirt, blouses, shoes, gloves, hats, a showerproof or rubber coat, and a long, warm coat for cold weather. With these, she will find herself provided with the essentials.

Coat and Skirt

This costume is the most useful, and it allows variety to be obtained by a change of blouse and neck fittings. It should be well cut and tailored. Decorations may consist either of stitchings or flat braids, since fancy trimmings hold the dust and need constant renewal.

Many tailors make a speciality of trimly-built costumes, made to measure, from two guineas; also, by watching the best shops excellent models may be secured, ready made, at quite reasonable prices. On no account should money be invested in a cheap material; it is far better to obtain a good costume once in two years than a cheap one each season.

The skirt should clear the ground all round, and be finished with an efficient inside hem of material or lining. The addition of some kind of skirt protector to prevent the edge cutting through is also essential. This may consist of a "brush-edge," sold by the yard, in every shade, by all drapers, or crossway strips of velvet; but whichever is used its value as a skirt protector depends on its being sewn securely

to project slightly beyond the skirt. These points are worth attention, or constant renewal will be necessary.

For summer, light-weight all-wool tweeds, serges, or alpacas are suitable fabrics, and will be found more satisfactory than plain-faced cloths, which soil very readily, and often spot badly in the rain.

Both coat and skirt may be as smart as desired in cut, but passing novelties in design should be avoided, since a pronounced change in fashion would date them too accurately.

If the dress allowance permits, some linen or cotton frocks will be both cool and healthy in hot weather, but by most women the laundry bill also must be considered.

For winter wear a warmer tweed or serge, with a lined skirt, will be required. Navy blue serge is quite an ideal material, and, if possible, should form a reserve costume.

In economical dressing it is a distinct saving to have two costumes in wear at the same time. All garments wear better if given a "rest," and, with a little management, this can be arranged, even on a limited allowance.

Another practical style is the "Princess," with removable vest and under-sleeves. These, if made of all-over lace, net, or even silk, can easily be washed at home; and such a gown, worn with a coat to match, will prove a welcome change from the blouse and short skirt.

Blouses

Here the personal taste of the wearer may be permitted to hold sway to some extent. Pretty delaines, cambrics, simply trimmed with embroidery, or the more severe "shirt," may be equally worn. Cheap lace trimmings, transparent low yokes and elbow sleeves are not in good taste for office wear.

Office work is detrimental to the sleeves of a blouse or dress. The paper cuff pinned on is not altogether satisfactory, as it is apt to cut the wrist. Half-sleeves of cambric, such as nurses wear, are eminently practical, and can be easily washed as required, or removable cuffs or half-sleeves made of all-over embroidered muslin, answer the purpose equally well, and are decidedly smarter. Cut quite plainly, a single button will secure it at the wrist, or the seam may be joined its entire length, to slip over the hand. A single pin will fasten the half-sleeve in position, or an elastic, a little smaller than the top of the sleeve, may be sewn in to just fit the arm closely.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Horrockses' Longcloths and Sheetings (Wholesale only); London Glove Co. (Gloves); Lutas Leathley & Co. (Dress Fabrics).



This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Applique Work
Monogram Designs,
etc., etc.

HOW TO USE A TRANSFER PATTERN

(See coloured frontispiece in this issue)

By MRS. F. NEVILL JACKSON

Author of "A History of Hand-made Lace," etc.

The Uses of Transfer Patterns—How to Employ Them—Some Suggestions as to a Variety of Practical and Artistic Ways in Which Our Pattern May be Used—Embroidering the Yokes of Frocks—Embroidering Cushions, Tablecloths, Curtains, etc.—The Making of Buttons, etc.

TO the busy woman the transfer design which may readily be adapted to half a dozen uses comes as a real boon.

It is often desirable to finish the yoke of a child's frock, the collar and wristbands of a blouse, or a frilled cushion cover with a little dainty embroidery; but, while we wonder what sort of design is suitable, or doubt lest a good selection may be found, the moment passes when such decoration can be done, and we have missed an opportunity for beautifying our handiwork.

It is easy to embroider borders which are sold ready prepared with sketched-out pattern and materials for working, but if we want a pattern on stuff already in our possession, the matter is much more difficult. Tracing out designs, moreover, on a blouse-front or pretty petticoat costs a good deal of money, for such special work cannot be done except by experts.

It is on these occasions that iron-off patterns are useful. The iron should not be too hot, and must be placed on the design in exactly the spot required. After this there is nothing to do but to sew over the lines in wool, silk, flax thread, coloured cotton, chenille, or ribbon according to taste and the use to which the embroidery is to be put.

The very large place taken by needlework in the dress trimming of the day would alone be sufficient to render the presentation

of our pattern most opportune, especially as the more desirable forms of all such needlecraft are worked on the stuff directly.

The transfer can be ironed-off on to any material, and, if liked, specially adapted to the needs of the moment.

In ornamenting a very narrow yoke, for instance, in a child's dress, just so much blossom, leaf, and stalk can be cut from our design as is necessary, tacked down on to the yoke, and then ironed-off.

Such adaptation gives scope for individual taste, and the home designer will soon get into the knack of adapting a practical pattern to her own particular needs.

When Decorating a Room

It is an excellent plan, if you are contemplating the decoration of a certain room, to adopt a spray or special pattern, which you maintain as a kind of family possession, and which you gradually extend throughout your house.

Gradually our rose spray might become as individual as your monogram, and might appear in all places where a personal note is desirable.

For the bride-elect this plan might be adopted with great success, and her rose dining-room, drawing-room, or bedroom would become a much-envied and talked-of possession.

For instance, in the dining-room the sofa cushions would be of Roman satin, in the colour which best harmonises with the other decoration of the room. The roses would be embroidered in natural colours in Mallard floss, the flowers well padded. On the side-board cloth of white damask in the same room the embroidery would be in white flax thread, Mountmellick stitches being used for stems and foliage.

On the curtains of silk or wool, damask, or of cream Bolton sheeting the pattern might be quickly done in appliqué, rose linen being used for the flowers, green linen for the foliage, and a coarse brown crewel wool for the stem and thorns. Worked in this way, a handsome stencil effect would be obtained, and the broad result of the pattern with many repeats would be most artistic.

Short plain muslin blinds, with the rose pattern utilised as a frieze or dado, and outlined in white embroidery cotton, would give a dainty individual touch to the outside as well as the inside of the house, and the rose room would be a place of special interest.

Butterflies are given with our rose pattern. They are not intended to be worked at the side of the rose design, but are placed there so that the novice in the art of ironing-off may test the heat of the iron and use it just at the moment when the best results are to be obtained. If the iron is very hot, the blue marking-ink will disappear, and leave no mark on the fabric beneath; if the iron is too cool, no impression will be made on the material, and the blue ink will remain intact on the paper.

The pattern must be placed on the material and tacked or pinned down, with the blue ink side against the material; a fairly hot iron should then be pressed firmly on the paper, and held for a few seconds. The result should be that the blue outline once on the paper is absolutely transferred to the material.

These test patterns, however, will prove useful for decorating a dainty handbag, for working on a traycloth in white thread, or in ornamenting a brocade book-cover or doyley. For such small things the butterflies are eminently suited.

A Variety of the Results Obtainable

The rose design will appeal to those who like broad effects; it is drawn on strictly conventional lines, and lends itself to a great variety of results in working. In the coloured plate the simple flat effect of one colour only is shown on the cream satin

hood. Such outlining, together with satin stitch for the leaves and blossoms, is done very quickly. A few strands of padding cotton placed in the opposite direction to the satin stitches, however, will greatly improve the appearance of the embroidery.

Soft satin of the colour of a wild rose petal has been chosen for the bodice decoration, and the transfer has been worked in a pale duck-egg green. Not only on the front of the bodice, but also as a border at the foot of the gown, the pattern would greatly enhance

the beauty of a girl's evening frock.

For the front of a white linen blouse a very slight adaptation of the design would be necessary, a spray of flowers and leaves being utilised for the cuffs.

As will be seen in the cushion cover or night-

dress case, this design lends itself most successfully to ribbon-work effects, and if the roses are well padded and then worked with shaded pink giant ribbon the result is excellent. The leaves may be solid or in outline, according to the taste of the worker, but the stalks should assuredly be in stem stitch. In our coloured illustration the pattern is shown worked in this way on muslin, and finished with rose ribbon threaded through insertion. An alternative scheme, however, might materialise the roses in the yellow apricot shades of the Gloire de Dijon type, the background might be cream moiré silk, and at half-inch intervals tiny gilt sequins might be powdered all over. A minute bead exactly matching the sequin would serve to secure it in place.

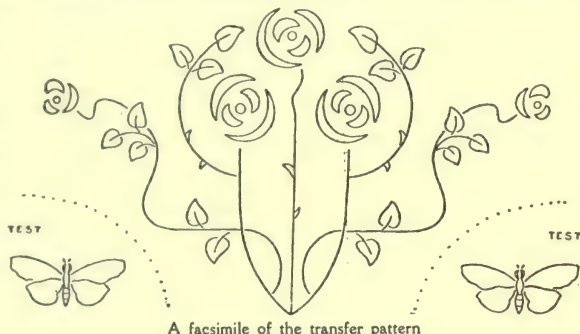
Further Uses for the Transfer

The blossoms, again, can be cut out and used as ornaments to be embroidered on large buttons for gowns.

For a winter coat of frieze face-cloth or velvet, take a three-inch circle of the same stuff, iron-off one of the roses, pad thickly, and embroider in coarse silk, then gather the edge and place a wooden button mould inside. The result will be found excellent, especially if the cloth exactly matches the embroidery silk.

If buttons are required for a dance frock, or an evening cloak, then more daring colouring can be used, and heliotrope chenille, with half a dozen sequins of silver, will have a good effect.

These suggestions would not be complete without mentioning the obvious suitability of this pattern for white embroidery. Tray-cloths, doyleys, tea-cosies, and other table accessories in white linen or damask could not be more suitably decorated than with the pattern embroidered in white flax thread or embroidery cotton, while blue or red ingrain thread will appeal to the utilitarian needlewoman.



A SECOND LESSON IN CROCHET

Foundation Stitch with One Thread—Cross Treble—Simple Tricot—How to Increase and Decrease—Basket-work Tricot—Cross Tricot—Loop Tricot—Tuft Stitch—Chain Picot—Loop Picot

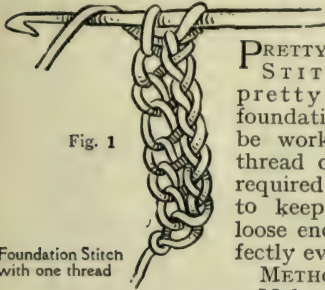


Fig. 1

Foundation Stitch with one thread

PRETTY FOUNDATION STITCH.—A very pretty and useful foundation stitch can be worked with one thread only. Care is required in doing it to keep the stitches loose enough and perfectly even.

METHOD OF WORK.

—Make a slip loop (as described in last article), put hook through it, 1 chain, pull up a loop through the slip loop, pull through both the loops on the hook, * pull a loop up through the left loop, pull through both loops at the same time. Repeat from *

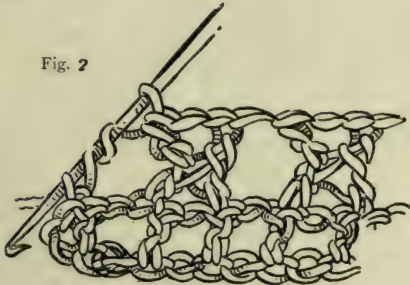


Fig. 2

Cross Treble

CROSS TREBLE STITCH.—Work a foundation row of chain for length required, 3 chain to turn, 1 treble into 4th chain from hook, * 1 chain, miss 1 foundation stitch, 1 treble into next; repeat from * to end of row; 3 chain to turn.

FOR THE CROSS TREBLE.—* Put the cotton twice over hook, put the hook into treble of previous row, cotton over hook, and draw through the stitch, cotton over the hook, draw it through 2 loops together, cotton over hook, miss 2 stitches, and place the hook into the 3rd stitch, draw the cotton through; cotton over the hook, draw it through 2 loops, cotton over hook, draw it through 2 loops, cotton over the hook, and draw it through the 3 remaining loops together, 2 chain, 1 treble into the front middle stitch of cross treble. Repeat from *.

Tricot

TRICOT.—This crochet stitch, of which there are many variations, is most suitable for working in wool.

SIMPLE TRICOT.—Method of work: Crochet a foundation chain the length required. Allow 1 chain for turning for the forward row *throughout the work*. In tricot one works up and off the loops. Put the hook into 2nd chain from hook, draw up a



Fig. 3

Simple Tricot

loop on to the hook, and keep it there; draw up another loop through the next chain stitch and continue through all the remaining chain stitches. To work off, put the wool over the hook, and draw it through the first loop; * place wool again over the hook, and pull through 2 loops together on the hook. Repeat from * to the end of the row. In all the forward rows work up the loops through the front perpendicular loop of each stitch of the previous row, and begin with the 2nd loop. Often the last loop of a tricot row seems to draw a little to the back of the work, therefore great care must be taken to work it, or the edge will not be straight.

Rules for Increasing and Decreasing

INCREASING.—First method: Pull a loop through the top loop of stitch as well as through the front perpendicular loop.

Second method: Make one (or two, if necessary) extra stitches at the end of a row by pulling wool through a side loop.

DECREASING.—First method: Miss a stitch without working into it.

Second method: At the end of a row do not make the chain stitch, so that the hook is put into the 2nd stitch of the previous row instead of the first, or even into the 3rd stitch, in case of a sudden reduction of stitches being necessary.

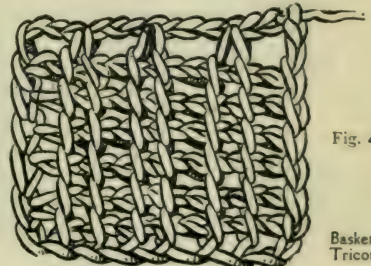


Fig. 4

Basket-work Tricot

BASKET-WORK TRICOT.—Make a foundation chain the length required, allowing 1 chain over for the forward row.

Note.—In tricot a row consists of working up and off the loops.

Insert the hook into 2nd chain from hook, wool over hook, draw loop through stitch, keep it on the hook, and continue to draw

up a loop through all the following chain until all are on the hook.

IN WORKING OFF.—Make 2 chain, wool over hook, and draw through 3 loops on hook, 2 chain, wool over hook, and draw through next 3 loops, continuing in this way till all loops are worked off. Make 1 chain.

2nd row : Work up loops as before, commencing with second perpendicular front loop.

Basket-work tricot is specially suitable for infants' woollen jackets.

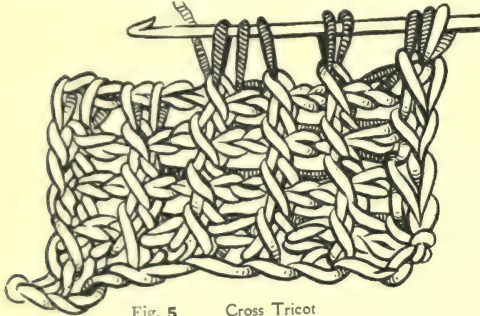


Fig. 5 Cross Tricot

CROSS TRICOT.—This is a pretty variety of tricot, with a twisted stitch.

METHOD OF WORK.—Do 2 rows of ordinary tricot. **3rd row :** Miss the 2nd perpendicular stitch, and draw up a loop in the 3rd one ; next return to the 2nd perpendicular stitch, and draw up a loop in the ordinary way, so that the stitches are crossed and slope sideways.

Miss the 4th stitch, draw up a loop in the 5th, and go back and draw up a loop in the 4th, thus again crossing the stitches. Complete the row.

Next row : Put the wool over hook, draw it through first loop, wool over hook, and draw it through the next 2 loops together ; continue until all the stitches are worked off and one loop is left on the hook. Proceed for each row in the same way.

Note.—The 2nd and 3rd and 4th and 5th stitches in each row are crossed so as to keep the pattern even.

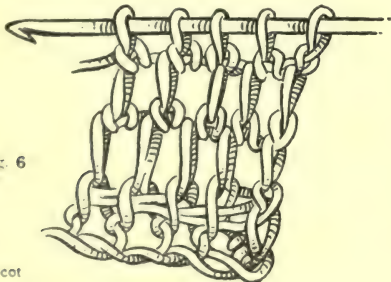


Fig. 6

Loop Tricot

LOOP TRICOT.—Make 2 rows of ordinary tricot.

3rd row : Work into the holes between the stitches (instead of the perpendicular stitches as before). *To do this,* place the hook into the hole put the wool over the hook, and

draw it through, wool over hook, and pull it through the *first loop on the hook*. Place the hook into the next hole, and repeat as before, and continue all along the row. *To finish :* Pull the wool through the 1st loop, then through all the others, being careful to take 2 loops at one time.

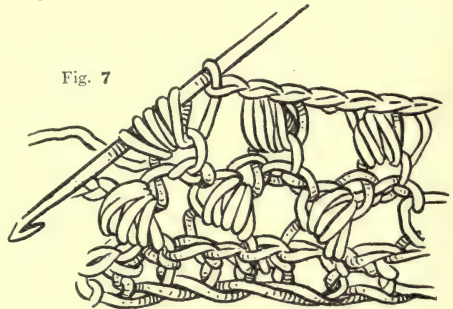


Fig. 7

Tuft Stitch

TUFT STITCH.—Do a row of double crochet, then put the hook through a stitch (front thread), put the wool over the hook, and draw it through, put wool over the hook and into the same stitch, put the wool over the hook and pull it through again, put wool over the hook and into the same stitch, wool over the hook and pull it through again, thus making 6 loops on the hook, then put wool over and pull it through all the loops, viz., 6, next do several chain, 2 or 3, according to taste, and then make another tuft stitch into the 2nd or 3rd stitches, according to how close together the tuft stitches are required. Into every 2nd stitch looks well.

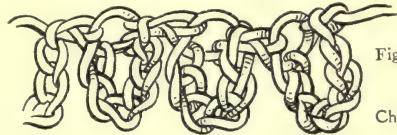


Fig. 8

Chain Picot

CHAIN PICOT.—Do 6 or 7 chain, remove the hook and put it in the 1st chain stitch made and the last loop, drawing the cotton through both together, 6 chain, remove hook, put hook into 1st of the 6 chain and last loop, and draw wool through, and continue in this manner for length required.

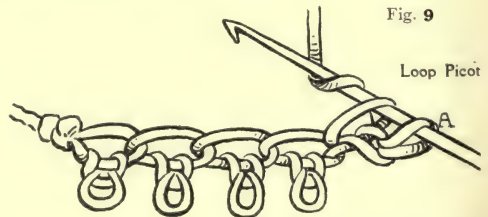


Fig. 9

Loop Picot

LOOP PICOT.—This must be worked with a straight hook, without a knob at the end.

Make 2 chain, place hook into the 1st and draw wool through, slip 1 loop (A) off plain end of hook, 2 chain, hook into 1st chain, draw wool through, slip loop as before. Continue in this way for length required.

EMBROIDERED BLOUSES

Decorated Buttons—"Shadow" Embroidery—A Linen Blouse with a Scroll Pattern



BLOUSES are greatly improved in appearance if trimmed with a little hand-made embroidery. The illustrations show different styles of trimming.

BLOUSE I

This is a shirt blouse made of shantung silk, trimmed with "shadow" embroidery on white net worked with dull green flourishing thread (2d. a ball), and also flourishing thread two shades deeper in colour than the shantung; also a little fine gold tinsel thread (1d. a ball).

METHOD OF WORK.—Cut a strip of net 2 inches long and $3\frac{1}{2}$ inches broad for the front of blouse and arrange that the strip starts from the top of the neck. Cut two shorter pieces 6 inches in length and $3\frac{1}{2}$ inches wide for each side of collar, and two pieces $9\frac{1}{2}$ inches long, and the same width, for round the bottom of the sleeves (these measurements allow for turnings). Fine white muslin can be used for "shadow" embroidery instead of net if preferred.



Blouse I

Lay the net flat down on a table, and with a tape measure mark the spaces required for the "shadow" work, say, oval spaces $1\frac{1}{4}$ inches long and $\frac{1}{2}$ inch broad, and allow $\frac{1}{4}$ inch between each oval space. Two or three rows of "shadow" work is sufficient for a trimming 3 inches wide. A design in small ivy leaves is often used for this kind of work.

"SHADOW" WORK

To do "shadow" work, make the long stitches on the wrong side and leave only a small stitch on the edge of the pattern on the right side, thus producing an outlined effect.

TO WORK THE TRIMMING hold it wrong side up and work across the pattern from side to side, making long cross-stitches or herringbone stitches very close together. Work from left to right and begin on the lower line. * Take the needle upwards and to the right, and there make a tiny stitch, working through two holes of the net. Take the cotton to the lower line again and towards the right, and there make another tiny stitch by working through two holes of the net; and continue from * until the design is covered. Between the patterns

work on the right side of embroidery small rounds with fine gold tinsel or else filo-floss, and backstitch round with the dark tussore coloured thread; also put four or five stitches on each end of the oval patterns to give a nice finish. Along the edge of the embroidery work a sprigged design, sewing over and over from two, three, and four holes of the net. This work is very quickly done, and is very effective when finished.

BLOUSE 2

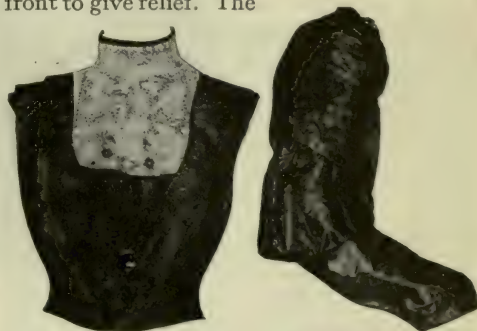
This is a useful coloured linen blouse worked with a scroll pattern. Use a transfer paper pattern, or draw the design and work with white linen, or flourishing thread, in satin or crewel stitch. (These stitches were described in "Embroidered Collars," page 87, Part I.) Make the French knots by holding the working thread firmly and twisting it two or three times round the needle, then turn the needle upright and put it through to the wrong side of the material close to where it came out.



Blouse 2

BLOUSE 3

Shows a black silk blouse with an original design embroidered in black silk, with a small piece of light-coloured spangled net in front to give relief. The



Blouse 3

Blouse 3 (sleeve)

sleeve shows one of the latest patterns and the method of introducing a little fancy hand embroidery.

BUTTONS.—To decorate blouses with embroidered buttons, buy wooden blocks (sold for the purpose) and cover them with small rounds of silk like the blouse, and work them with crewel silk or filo-floss.

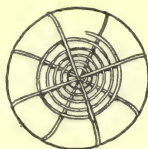
A WORKED WHEEL MAKES A PRETTY DECORATION FOR A BUTTON.—To do this make eight stitches in the form of an asterisk over the surface of the button (see illustration) and take each stitch down in the middle into the same hole.

TO WORK THE WHEEL.—Pass the needle through the centre and darn round and round, over and under all the stitches forming the wheel, until the whole of the button is covered.

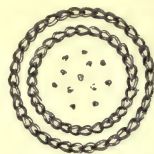
ANOTHER WAY OF DECORATING BUTTONS is by means of a pattern done in loop or picot stitch and a circle of French knots. To do the loop or picot stitch, make a single stitch something like a chain-stitch and hold it down firmly with the thumb of the left hand, put the needle back to the wrong side of material, making a small straight stitch to keep the loop in place, and continue to make another loop at the side of the last one (see illustration).

ANOTHER FANCY BUTTON.—Make a satin-stitch circle in centre, then row of French knots and a border of spaced buttonholing; or make French knots in the centre, and

two rows of chain-stitch round the outside edge. If a silk waistband for a blouse is



A worked wheel



French knots in centre and two rows of chain-stitch



Loop or picot stitch and French knots



Satin-stitch centre

needed, make a buckle to give a pretty finish. Cut out an oval in cardboard and cover it with silk, and make French knots at intervals all round. Work the end of band with satin stitch and sew on the made buckle.

STOCKING-TOPS

The Groundwork and the Colour Scheme—The Mistake of Tight Knitting—The Method of Work for each Row

THERE is no form of knitting more fascinating than the manufacture of stocking-tops.

To knit with two coloured wools is almost as simple as knitting with one, since only one is used at a time, and the wool not in use hangs loosely till its turn comes. In changing from one colour to another, let the strand of wool pass over that which was last in use, and when the end of the row is reached, untwist the wools, so that they may not become hopelessly entangled.

The great fault to guard against is tight knitting. It is well to use thicker needles for the top than those employed for the remainder of the stocking; but even this is not sufficient to equalise the tension, unless the knitting is kept well stretched out, particularly when a change of wool is made.

To knit the stocking-top illustrated, cast 32 stitches on each of three needles (size 12 or 13), using dark wool. Join round and knit three rows of ribbing with 2 plain and 2 purl alternately, to prevent the stocking-top from rolling up at the edge when in use.



The stocking-top completed

16th to 18th rows: Plain knitting with dark wool.
19th row: Knit 2 dark stitches, * 5 light and 3 dark. Continue from * to the end of the round.
20th row: Knit 1 dark stitch and 7 light stitches alternately to the end of the round.
21st row: Knit 1 light stitch and 3 dark stitches alternately to the end of the round.
22nd row: Knit 1 light stitch, 2 dark stitches, 3 light, 2 dark stitches, and repeat this combination to end of round.
23rd row: Same as 21st.
24th row: Knit 2 light stitches, * 5 dark stitches, 3 light stitches. Repeat from * to the end of the round.
25th to 27th rows: Same as 21st to 23rd rows.
28th row: Same as 20th.
29th row: Same as 19th.
30th to 33rd rows: Plain knitting with dark wool.
34th and 35th rows: Purl with dark wool.
36th and 37th rows: Plain knitting with dark wool.
38th to 40th rows: Same as 8th to 10th rows.

41st to 43rd rows: Plain knitting with dark wool.
44th to 46th rows: Purl with dark wool, to make the ridge on which the stocking-top turns over when worn.

Turn the work inside out and continue the leg and foot of the stocking in the ordinary way, using plain knitting or ribbing, as preferred.

NOTE.—The stocking, and particularly the top, looks better if it is pressed with a warm iron when it is finished.

4th and 5th rows: Purl with dark wool.
6th and 7th rows: Plain knitting with dark wool.

8th row: Knit 1 stitch with light wool, and 3 with dark, and continue this alternation to the end of the round.

9th row: Knit 2 light stitches, * 1 dark and 3 light, and repeat from * to the end of the round.
10th row: Same as the 8th.

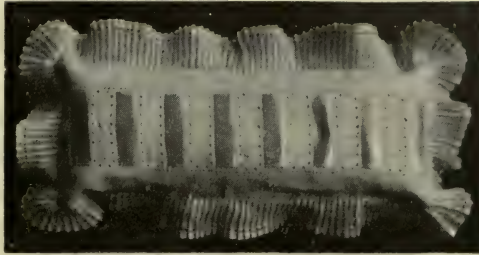
11th to 13th rows: Plain knitting with dark wool.
14th and 15th rows: Purl with dark wool.

THE LINGERIE PINCUSHION

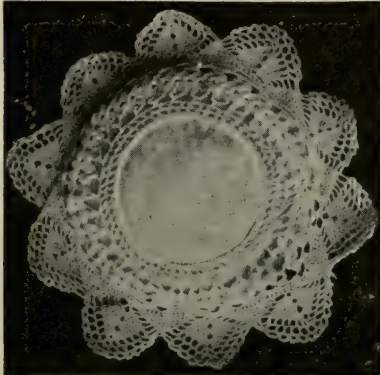
THE favourite pincushion of the hour is that made of muslin or lingerie, from the simplest affair of spotted muslin to a most elaborate creation composed of fine linen delicately embroidered by hand and inset with butterflies, or medallions, or merely straight rows of insertions of real lace.

A great advantage of these pincushions is the fact that they will wash, and certainly they are daintier than anything else.

Some pretty examples are given here. First of all, there is the long, narrow pincushion. Make the cushion itself $8\frac{1}{2}$ inches long and $3\frac{1}{2}$ inches broad. Then get a quarter of a yard of wide embroidery beading, and the same quantity of pale pink or blue satin ribbon



A long pincushion of wide embroidery beading



Another good design with crochet lace

to run through it; also three-quarters of a yard of hemstitched muslin frilling will be needed, and a small piece of fine linen for the back of the cushion.

Join the beading and linen with the frilling between them into a little case, which should be left open at one end. Run the ribbon through the embroidery, and draw the case on to the cushion. Make it to fasten at the open end with worked loops and very tiny pearl buttons, so that it can easily be slipped off for washing.

A second delightful notion is for a little square pincushion covered with spotted muslin and with an embroidery beading around the edge. The cushion is best made in the mattress shape, with the top $4\frac{1}{2}$ inches square and a band an inch wide around the edge. For the outer covering one-eighth of a yard of spotted muslin will be wanted and half a yard of embroidery beading an inch wide, with $1\frac{1}{2}$ yards of narrow satin ribbon to run through it and fastened in a bow at each corner.

The round pincushion is immensely popular, and two examples of this will be seen here. The cushion itself should be made of sateen, and $6\frac{1}{2}$ inches in diameter is a good size. To cut the shape, double the sateen, lay a saucer flat on it, and outline it with a pencil-mark. When the cushion is filled with bran and sewn

up, it should have one mattress-stitch through the centre of it to keep it in shape. A delightfully dainty cover for this can be made from a scrap of broderie anglaise edged with a real Cluny or Valenciennes lace. A Cluny lace is to be had for as little as $4\frac{1}{2}$ d. a yard, and three-quarters of a yard will be sufficient. A Valenciennes lace, of course, costs a good deal more. The muslin cover should be cut about half an inch larger than the cushion, the edge rolled under the thumb and whipped on the right side, and then the lace laid flat on it to cover it and slightly eased all

round. The cover is further decorated with little gathered rosettes and bands of narrow satin ribbon, of which $1\frac{1}{2}$ yards will be needed.

A very simple and easy way of covering a round pincushion is to buy a small d'oyley edged with lace, or made completely of lace, and lay it on the top and pin it in place. A hand-crocheted d'oyley can be used in a similar fashion with great success, and so many people crochet nowadays that this will appeal to them.

In the country these covers can, as has been said, be merely pinned on; but for London use, where they will constantly need washing, they should be made up on a cover of fine linen, arranged to button down the centre of the back, with the buttonholes put in a fly, as in a pillow-case.

Drawn threadwork is also much used for the lingerie pincushions, though as these are to be bought very inexpensively in the shops they have not been described in this article, which treats only of a few original designs. The drawn threadwork cover can have slots buttonholed in it through which to pass a ribbon. Fine linen with those slots and a little padded embroidery is also effective.



A lace-edged d'oyley makes a charming cushion cover



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges
Gas Stoves
Utensils
The Theory of Cooking
The Cook's Time-table
Weights and Measures, etc.

Recipes for
Soups
Entrées
Pastry
Puddings
Salads
Preserves, etc.

Cookery for Invalids
Cookery for Children
Vegetarian Cookery
Preparing Game and Poultry
The Art of Making Coffee
How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE IDEAL LARDER

How the Larder Should be Situated, Constructed, and Arranged—How to Clean and Keep Clean—

The Importance of Separate Larders for Certain Foods—Inspecting the Larder

THE larder is a department of no small importance in the home, for if its arrangements are inefficient the housewife will lose many pounds per annum in spoilt food.

POSITION AND ARRANGEMENT

For a larder a northerly aspect is best, because in this way the direct heat of the sun is avoided. Should this be impossible, however, a tree or bush may be grown which will shelter the window without excluding air. A larder must be dry, cool, well ventilated, and not situated near the kitchen or hot-water pipes. The windows must be large and open both ways, so as to admit plenty of light and air, because the three great foes to food are darkness, damp, and dirt.

The ingress of flies, etc., can be prevented by nailing sheets of perforated zinc over the windows. To find the walls, floor, and ceiling tiled is an ideal not often met with, but as a substitute one should insist on a smooth stone floor, hard, smooth, lime-washed walls and ceiling, and as few corners and ledges as possible. Rough, cracked surfaces harbour insects and dirt.

The ceiling should be lofty, and a good ventilator should be fixed as close to it as possible, to carry off impure air which rises. Iron rods for hanging meat, etc., should be fixed under the ceiling in a place where a brisk current of air always will be passing.

Perforated bricks also aid ventilation.

Care must be taken to ascertain that there is no communication between the larder and any drain through an untrapped grating in the floor, such as often exists for carrying off the scrubbing and rinsing water.

Marble, slate, or stone shelves are best. Wood is hard to keep clean and sweet. The upper part of the door should be made of perforated zinc for ventilating purposes.

CLEANING THE LARDER

Absolute cleanliness and an absence of insect life are essential for the preservation of food. To ensure this, the walls and ceilings, if untiled, should be lime-washed twice a year, the zinc window-guards and upper door scrubbed weekly with hot water containing some disinfectant, and the floor and shelves wiped daily with a well damped cloth. Sweeping should be avoided, since it raises dust. Once a week, moreover, both the floor and shelves should be scrubbed with hot water and carbolic soap. This, if possible, should be done on a dry day, and no food should be put back until all parts of the larder are dry. Meat-hooks and wire or muslin covers for the foods often are left uncleaned, but they should be cleaned thoroughly at least once a week. A dirty meat-hook will soon taint any food which may be hung upon it.

The ideal home possesses one larder for the storage of milk, butter, cold sweets, pastry, etc., another for meat, fish, or strong-

smelling foods, and sometimes a special game larder, though often birds are hung with the meat.

If lack of space forbids all these compartments, it is often possible to fix up a small portable meat-safe for fish or game outside the larder.

Where there is only one larder for everything, it is essential that either the milk, butter, and delicately flavoured foods should be kept elsewhere, or that fish, especially herrings and such oily varieties, apples, onions, strongly flavoured cheese, celery, leeks, etc., should be banished. If this is not done the result will be disastrous, and even dangerous, if there is an invalid or infant

depending for nourishment on a supply of wholesome milk.

TEMPERATURE

Endeavours should be made to keep the temperature down to about 50° Fahr. in summer and up to about 38° Fahr. in winter.

In hot weather, wet, coarse garden matting hung over the windows often is most useful.

The larder should be inspected daily with a view to ascertaining what foods must be used at once, and what can be kept with safety.

Hot food must never be placed in the larder, nor food on dirty dishes or plates. Jugs of milk, bowls of soup, etc., should be placed under wire covers, thin muslin, or even paper in which small holes have been pricked.

PREPARING FOR CHRISTMAS

The Fruitarian Pudding—Non-Alcoholic Pudding—Vegetarian Pudding—Mincemeat—Christmas Cake

IN Mid-November housewives should turn their thoughts to Christmas and all the extra preparations that this festive season entails.

Many readers will agree that from every point of view it is best to make the Christmas puddings at home, because it is then possible to study the particular likes and dislikes of the family and to select a recipe from which to work accordingly. Believers in fruitarian diet will naturally demand a pudding minus suet, while advocates of temperance will eschew all puddings containing alcohol in any form. Doubtless, many people use their own pet recipe, and others again have not yet found one to suit, and yearly experiment with a different one. Result—an absolute uncertainty regarding the success or otherwise of the pudding.

Recipes are given herewith to suit all purses and all tastes. If you want a rich pudding, make it as soon as possible, so that with keeping it may ripen and develop flavour.

STUDY THE FOLLOWING HINTS

1. When ordering fruit for Christmas puddings, mincemeat, and cake, select that of best quality, for if cheap it will probably be stale and dry, and consequently the pudding or cake will be less rich.

2. Purchase the fruits, suet, etc., as soon as possible, as they will become dearer nearer Christmas.

3. Use only beef suet; "prepared beef suet" is easiest to chop, and may be used for puddings, but ordinary beef suet is best for mincemeat.

4. Raisins can now be bought ready stoned, and currants cleaned but not stalked.

5. When washing currants for puddings or cakes remember that if left at all damp they cause heaviness; if they are dried quickly their flavour is spoilt.

6. Muscatel raisins will give the puddings a richer colour and flavour, and can be bought loose for sixpence or eightpence a pound, but they will be much dearer if purchased in bunches.

7. Before chopping candied peel, remove the sugar from the centre, but save it, for it will do excellently to put in milk puddings or gingerbread.

8. Well butter all moulds or basins, and scald and flour all pudding cloths.

9. Pack the moulds or basins full of the mixture or the water will get in and spoil the puddings.

10. Put the puddings in a pan of fast-boiling water, and let it boil steadily all the time. If the water boils away, replenish with water that is boiling, so as not to check the cooking.

11. Plum-puddings, if made properly, and hung up in a cool, dry place, will keep for a year or longer. But after twelve months their flavour deteriorates.

12. After taking puddings from the water in which they were boiled, do not put on a clean cloth before hanging them up, for the one in which they were cooked provides an air-tight covering which would not be the case with a clean one.

TWELVE RECIPES FOR CHRISTMAS PUDDINGS

SPECIAL CHRISTMAS PUDDING

Required: One pound each of beef suet, currants, sultanas, mixed peel, and Demerara sugar.
Half a pound each of breadcrumbs, flour, glacé cherries, muscatels, and Valencia raisins.
Quarter of a pound of sweet almonds.

One ounce each of citron, bitter almonds, pistachio nuts, and baking-powder.
The rinds of two oranges and lemons.
One level teaspoonful of salt.
Ten eggs.
Quarter of a pint of brandy.
Quarter of a pint of port wine.

Chop the suet very finely, mixing it while you do so with the crumbs and flour. Clean and stalk the currants and sultanas. Stone and halve the muscatels and chop the raisins finely. Chop the peel and citron in fairly large pieces.

Put all these ingredients in a large basin with the sugar, grated lemon and orange rinds. Put the almonds and pistachio nuts in a small saucepan with cold water to cover them; bring it to the boil, and let it boil for three or four minutes, then drain off the water and skin the nuts. Shred them and add them to the other ingredients with the salt and baking-powder. Mix all the dry ingredients together. Then beat up the eggs in a basin; it is advisable to break each egg into a cup to ascertain if it is quite good before adding it to the others in the basin; add the brandy and wine to the eggs, pour these into the mixture, and mix all very thoroughly.

Have ready some well-buttered moulds or basins, put in the mixture, pressing it down well. Next take the pudding-cloths, dip each one into boiling water, dredge it well with flour, shaking off all that will not stick. Cover the moulds with the cloths, taking care to make a pleat in the cloth across the top of each pudding, so as to allow it room to swell.

Put the puddings in a pan of fast boiling water and let them boil steadily from ten to twelve hours. As the water boils away, pour into the pan more boiling water.

No. 2. A FRUITARIAN PUDDING

Required: One pound each of breadcrumbs, raisins, sultanas, and currants.

Half a pound each of Demerara sugar, mixed peel, sweet almonds, shelled Brazil nuts, and pine kernels.

Quarter of a pound each of glacé cherries and butter.

Three lemons.

Six eggs.

Eight bitter almonds.

Shell the nuts and almonds and pass them through a mincing machine. Chop the peel and pine kernels coarsely. Stalk and clean the currants and sultanas and stone and chop the raisins. Mix all these ingredients together, then add the grated rinds and strained juice of the lemons. Melt the butter very gently, skim it carefully, then add it, and lastly the beaten eggs. Mix all well together, press the mixture into well-buttered moulds, cover with scalded and floured cloths, and boil for six hours.

No. 3. A RICH PUDDING

Required: One and a half pound of chopped beef suet.

Half a pound each of fresh breadcrumbs and glacé cherries.

Six ounces of flour.

One pound each of stoned raisins, sultanas, currants, mixed peel, apples, and Demerara sugar.

Six ounces of sweet almonds.

Quarter of a pound of cornflour.

The rinds and juice of four lemons.

One ounce of baking-powder.

One grated nutmeg.

Ten eggs.

Quarter of a pint of milk.

Quarter of a pint of brandy.

A level teaspoonful of salt.

Mix together all the dry ingredients, then add the strained lemon juice, the beaten eggs, brandy and milk. Mix all well together, press the mixture into prepared moulds or basins, cover with scalded and floured cloths, and boil steadily from ten to twelve hours.

No. 4. RECIPE GIVEN BY FRANCATELLI

Mix well three quarters of a pound of stoned and chopped raisins, three-quarters of a pound of currants, half a pound of candied orange, lemon, and citron peel, a pound and a quarter of chopped beef suet, four eggs, about three gills of milk, one pound of flour, three-quarters of a pound of moist sugar, the grated rinds of three lemons, half an ounce of nutmeg, cinnamon and cloves (in powder), a glass of brandy, and a very little salt. Mix together well in a large basin several hours before the pudding is to be boiled. Pour into a greased mould, tie over with a cloth. Boil four and a half hours.

No. 5. RECIPE GIVEN BY SOYER

Pick and stone one pound of the best raisins, which put in a basin with one pound of currants, well washed, dried, and picked, a pound and a half of good beef suet (chopped, but not too fine), three-quarters of a pound of brown or white sugar, two ounces of candied lemon and orange peel, two ounces of candied citron, six ounces of flour, and a quarter of a pound of breadcrumbs, with a little grated nutmeg. Mix the whole together with eight whole eggs and a little milk.

Have ready a plain or ornamented pudding mould, well butter the interior, pour the above mixture into it, cover a sheet of paper over, tie the mould in a cloth, put the pudding into a large stewpan containing boiling water, and let boil quite fast for four hours and a half. When done, take out of the cloth, turn from the mould upon the dish, sprinkle a little powdered sugar over, and serve.

No. 6. WITHOUT EGGS

Required: One pound each of flour and chopped raisins.

Three-quarters of a pound each of cleaned currants and chopped suet.

Half a pound of brown sugar.

Quarter of a pound each of cooked potatoes and carrots.

Two tablespoonfuls of golden syrup.

Quarter of a pound of mixed peel.

Put the flour, raisins, currants, suet, and sugar in a basin; rub the potatoes and carrots through a sieve, add them to the other ingredients, also the syrup and chopped peel. Mix all well together, and let the mixture stand for several hours before cooking. Put it into buttered moulds or basins, cover with prepared cloths, and boil steadily for eight hours.

No. 7. NON-ALCOHOLIC PUDDING*Required:* One pound of flour.

One pound of breadcrumbs.

One pound of stoned and chopped raisins.

Three-quarters of a pound of chopped beef suet.

Three-quarters of a pound of cleaned currants.

Three ounces of mixed peel, chopped.

Two teaspoonfuls of allspice.

A little salt.

Three eggs.

Quarter of a pint of milk.

Mix all the dry ingredients well together. Beat up the eggs with the milk, stir these into the other ingredients, press the mixture into buttered moulds, cover with prepared cloths, and boil them for six hours.

No. 8. PUDDING WITHOUT EGGS*Required:* One pound of boiled potatoes.

One pound of boiled carrots.

One pound of chopped suet.

One pound of flour.

One pound of moist sugar.

One pound of currants.

Half a pound of grated apples.

One teaspoonful of mixed pudding spice.

Three ounces of stoned raisins.

Rub the potatoes and carrots through a wire sieve; put them in a large basin, and add to them the chopped suet, flour, sugar, currants, apples, spice, and chopped raisins. Mix all very thoroughly together, put the mixture into well-buttered moulds, cover with scalded and floured cloths, and boil for six hours.

No. 9. WITHOUT FLOUR*Required:* One pound of breadcrumbs.

One teaspoonful of salt.

One and a half pound of stoned raisins.

Three-quarters of a pound of chopped suet.

Half a pound of currants.

Six ounces of mixed peel.

Eight pounded bitter almonds.

Four tablespoonfuls of brown sugar.

Eight eggs.

Half a gill of milk.

A glass of brandy.

Mix all the ingredients together, add the beaten eggs with the milk and brandy. Put the mixture into greased moulds, cover with prepared cloths, and boil for eight hours.

No. 10. MIXED WITH HOME-MADE WINE*Required:* Half a pound of crumbs.

Quarter of a pound of flour.

One pound of chopped raisins.

One pound of cleaned currants.

Two pounds of chopped suet.

Half a pound of Demerara sugar.

Half a teaspoonful of salt.

Half an ounce of mixed spice.

Quarter of a pound of chopped mixed peel.

The rinds of two and juice of one lemon.

Six eggs.

Quarter of a pint of milk.

A wineglass of rhubarb wine or any other home-made wine.

Mix together all the dry ingredients, then strain in the lemon-juice. Well beat the eggs, add the milk, stir these into the mixture, lastly add the home-made wine. Let the mixture stand for three hours. Put it into greased basins, tie a scalded and floured cloth over each, and let them boil fast for six hours.

No. 11. AN OLD-FASHIONED RECIPE, USING STOUT*Required:* One pound each of suet, moist sugar, currants, raisins, and sultanas.

Half a pound each of flour, crumbs, and peel.

Two lemons.

One nutmeg.

Three ounces of shelled sweet almonds.

One ounce of shelled bitter almonds.

One teaspoonful of salt.

Two tablespoonfuls of marmalade.

Six or eight eggs.

Half a pint of stout.

Prepare and mix all the dry ingredients together, break up the eggs and stir them in, and lastly add the stout. Stir all very thoroughly together. Put the mixture into prepared moulds, pressing it well down, cover the tops with scalded and floured pudding cloths, and boil them for eight hours.

No. 12. WITHOUT SUET*Required:* Half a pound each of figs, breadcrumbs, and stoned raisins.

Quarter of a pound each of currants, sultanas, candied peel, butter, honey, pine kernels, moist sugar, and shelled Brazil nuts.

The rind and juice of two lemons.

Four eggs.

A pinch of salt.

Two apples.

Six ounces of sweet almonds.

Mince the figs; peel, core, and chop the apples; also chop the shelled almonds, pine kernels, and nuts. Chop the peel and clean the fruit. Mix all the dry ingredients in a basin, add the strained lemon-juice and the honey. Beat up the eggs and stir them in. Mix all thoroughly, put the mixture into buttered moulds, and boil from three to four hours.

MINCEMEAT

Like plum-puddings, mincemeat improves with keeping; therefore it is quite time to make it.

**AN OLD-FASHIONED RECIPE
(containing beef)***Required:* Two pounds of beef suet.

Two pounds of lean beef.

Six pounds of apples.

Four pounds of sugar.

One and a half pound of currants.

Three pounds of chopped raisins.

Half a pound of sweet almonds.

Quarter of a pound of candied peel.

One lemon.

Two ounces of cinnamon.

Brandy or wine to moisten it.

Chop the suet, beef, and apples very finely, mix with them the sugar, currants, chopped almonds, peel, and raisins; add the grated

rind and strained juice of the lemon, the cinnamon, and brandy or wine. Mix all well together, put into clean, dry jars, and cover with parchment paper.

NO. 2. WITHOUT BEEF

Required: Two pounds of beef suet.

Two and a half pounds of chopped raisins.

One and a half pound of currants.

Two pounds of apples.

Two pounds of moist sugar.

Quarter of a pound of chopped mixed peel.

Quarter of an ounce of pudding spice.

Three lemons.

One ounce of sweet almonds.

Six bitter almonds.

Quarter of a pint of brandy.

Quarter of a pint of port wine

Chop the suet, raisins, peel, and almonds very finely, grate the apples, and pass half the currants through a mincing machine (if preferred, all the currants may be minced). Mix all these ingredients together, add the grated rinds and the strained juice of the lemons, also the sugar, spice, wine, and brandy. Mix all well together, press the mixture into perfectly dry jars, cover them with parchment paper, and keep them in a cool, dry place.

A RICH CHRISTMAS CAKE

Many people consider that Christmas without a rich iced cake would be incomplete; others, again, prefer a much simpler mixture, even though it be elaborately iced. *Rich* cakes should be made some weeks, or even months, before they are required, in order that they may become mellowed and improved in flavour by storing in a moderately warm, dry place. *Plain* cakes should only be made a day or two before they are to be iced and eaten.

Required for a rich mixture: One pound of butter.

One and a half pound of flour.

One pound of castor sugar.

Ten eggs.

Three-quarters of a pound of mixed peel.

Half a pound of glacé cherries.

Half a pound of sultanas.

One pound of currants.

Four ounces of sweet almonds.

Half an ounce of ground allspice.

One gill of brandy.

One gill of milk.

A little burnt sugar colouring, if liked very dark.

Line a cake-tin with three layers of greased paper, and tie a layer of brown paper round outside the tin, so as to form a band to come up above the edge of it. Warm the butter,

without melting it, add the sugar, and beat both to a soft, white, creamy mass. Beat the eggs until frothy, then stir them gradually into the butter and sugar. Mix the chopped peel, halved cherries, shredded almonds, and cleaned and stalked sultanas and currants together with the allspice. Sieve and add the flour lightly to the butter, sugar, and eggs. Then mix in the fruit thoroughly. Add the brandy, milk, and enough colouring, if used, to tint the mixture a pale brown. Put the mixture into the tin and bake it, in a hot oven at first and a cooler one after the first twenty minutes, for about four to five hours. When cooked, take the cake out of the tin, but leave the paper that is sticking to it still on. Leave the cake until cold, then wrap it up in grease-proof paper (bought at any stationer's), then in soft kitchen paper, and keep it in a fairly warm, not cold, place until just before Christmas, when it must be iced and decorated.

N.B.—To make sure the cake is baked enough, stick a clean, bright skewer into it; if it comes out clean and free from the mixture, it is done; if otherwise, it requires longer cooking.

ENTRÉES AND HOW TO MAKE THEM

Veal Cutlets—Mutton Cutlets—Fish Soufflé—Filets of Beef à la Moderne—Ramakins of Chicken—Cutlets en Papillotes—Lamb Cutlets à la Président—Timbales of Mutton—Small Ham Soufflés

ON the *entrée*, or *entrées*, of a dinner depend much of that meal's success. No other course, moreover, offers the cook greater opportunity for the display of artistic skill and taste.

Indifferent cooks are apt to imagine that any sort of "made dish"—i.e., various materials mixed together—badly served, inappropriately garnished, and probably as unpleasing to the palate as to the eye, can be offered as an *entrée*. Such ignorance ruins a dinner.

WHAT IS AN ENTRÉE?

It is a dish *made* of more than one ingredient, composed of meat, poultry, game, or fish, mixed or served with appropriate

sauce of distinctive and characteristic flavour, and garnished in a style suitable to the name of the dish and its composition.

The *entrée* follows after the fish course and precedes the *remove*, or *relevé*. Sometimes the soup is omitted, or the *remove*; but, except in the dinner *en famille*, the *entrée* course is indispensable.

These dishes are always handed to the diners, never served from the sideboard; and for this reason special care should be taken to make them artistic, bearing in mind that simplicity, combined with perfection of form, colouring, etc., is the keynote of success. Brilliant colourings and heavy decorations always savour of vulgarity.

Entrées must be served in such portions, and be so arranged in the *entrée* dish, that the guests can easily take what they require. This point alone necessitates a little thought.

When two *entrées* are served, one should

be of a somewhat lighter nature than the other; it is a wise plan to have one of them cold. This one, then, could be prepared early in the day, and thus the cook's work would be made easier nearer dinner time.

ENTREE RECIPES

VEAL CUTLETS

Required: About one and a half pound of fillet of veal.

One ounce of butter.

Lemon rind.

A little parsley and thyme.

One egg.

Breadcrumbs.

Salt and pepper.

Thin slices of bacon.

Force meat balls.

Mashed potato.

Wipe the meat well with a cloth. Cut it into neat rounds half an inch thick, and one and a half inches across. Flatten these pieces slightly by beating them with a heavy kitchen knife. Chop up the parsley and thyme (you should have about a salt-spoonful of the latter when chopped, and a teaspoonful or more of the former). Melt the butter, add to it the chopped parsley, thyme, grated lemon rind, egg, and a seasoning of salt and pepper. Beat these all well together with a knife, put the crumbs in a sheet of kitchen paper.

Lay each cutlet in the egg mixture, and see that it is coated all over with it, then cover it with crumbs, pressing them firmly on with a knife.

Melt some butter or good dripping in a frying-pan. When it is hot put in the cutlets and fry them for about ten minutes, or until they are well cooked, for veal is not wholesome unless it is thoroughly cooked.

Arrange a neat heap of mashed potato on a hot dish; place the cutlets on this with a slice of lemon and a neat roll of toasted bacon between each. Garnish the dish with force meat balls—for recipe see "Roast Hare" in Part 3—and pour round some good brown gravy

MUTTON CUTLETS

Required: A pound or more best end of neck of mutton.

One egg

Breadcrumbs.

Two ounces of butter or dripping.

Peas or mixed vegetables.

Tomato or brown sauce.

Wipe the mutton with a damp cloth and saw off the chine, or spine-bone, which connects all the bones together; it will then be quite easy to cut the cutlets; also saw off the ends of the rib-bones altogether;

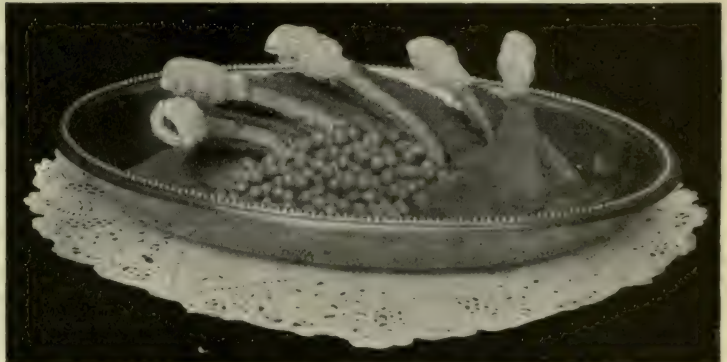
they should not be more than three inches long. Next cut the meat into neat cutlets, allowing one bone for each; scrape the ends of the bones free from skin or fat. Trim off all except a narrow rim of fat from each cutlet. Flatten each slightly with a heavy

knife, dipped in cold water to prevent it from sticking. All pieces of bone and trimmings that are removed should be saved for the stockpot.

Beat up the egg, season it with salt and pepper. Hold the cutlets by the end of the bone, dip each in the crumbs, brush each over with beaten egg, and again cover



Veal cutlets



Mutton cutlets

them with crumbs, pressing them firmly on with a knife. Heat the butter or dripping in a frying-pan. When it stops bubbling, put in two or three cutlets, and fry them a pretty brown on both sides. This will probably take about ten minutes, but the length of time will depend on the thickness of the cutlets and if they are preferred wel

or slightly under-cooked. After they are fried scrape the ends of the bones quite clean and put a little cutlet frill on each.

Arrange them in a half circle on a hot dish, and garnish them with some preserved peas or mixed vegetables, which have first been heated in butter. Or, if preferred, arrange the cutlets on a bed of mashed potatoes or spinach, and pour some tomato or brown sauce round.

RAMAKINS OF CHICKEN

Required: Half a pound of cooked chicken free from bone.

Half an ounce of flour.

One ounce of butter.

Half a pint of white stock or milk.

Two tablespoonfuls of cream.

Half a teaspoonful of lemon-juice.

Salt, pepper, and nutmeg.

Cut the chicken into small dice about a quarter of an inch square, using only white meat. Melt the butter in a saucepan, stir in the flour smoothly, add the stock or milk, and stir the sauce over the fire until it boils well. Let it cool slightly, then add the chicken, cream, seasoning, and lemon juice; add only a very few grains of nutmeg.

Have ready some small ramakin cases, either those made of china, paper, or electroplate. Pile some of the mixture neatly up in each, and sprinkle a little chopped parsley or truffle over each, just to give a speck of colour. Serve at once. N.B.—If more convenient, leave out cream. Veal is excellent treated in the same way.

FISH SOUFFLÉ

Required: Half a pound of white fish, such as whiting.

A dozen oysters.

Two ounces of flour.

One ounce of butter.

Three eggs.

Quarter of a pint of cream.

Quarter of a pint of oyster liquor.

Salt and pepper.

Put the oysters in a saucepan with their liquor, and let them heat very gently until they plump up. Then beard them, afterwards cut each in four.

Melt the butter in a saucepan, add the flour, and stir over the fire until both are well mixed together; then add a quarter of a pint of the oyster liquor, and stir until the sauce thickens and the flour is cooked.

Remove all skin and bone from the fish; put the flesh in a mortar with the sauce, pound them well together, add the eggs one by one, mixing each well in. Season the

mixture carefully with salt, pepper, and cayenne. Rub it through a sieve, then stir in the oysters, and, lastly, add the cream, after whipping it. Have ready a well-buttered mould, pour in the mixture, cover the top with a piece of buttered paper, and steam it gently for half an hour, or till set firmly.

Turn it carefully on to a hot dish, pour over and round it a rich white sauce, flavoured with fish stock made from the bones and trimmings of the fish. Decorate the soufflé with a neat border of prawns or shrimps, and the edge of the dish with alternate prawns or shrimps and fleurons—that is, small crescent-shapes of baked puff pastry. Some simple design cut out of truffle gives a very pleasing finish to the dish, but may be omitted if preferred.

FILLETS OF BEEF À LA MODERNE

Required: Two pounds of fillet of beef.

Two firm tomatoes.

Slices of bread half an inch thick.

Quarter of a pint of brown sauce.

A mushroom for each fillet.

Salt and pepper.

Wipe the meat with a damp cloth, then cut it into rounds about the size of the top of a claret glass and half an inch thick. Save the trimmings; they can be utilised for some other dish. Heat the gridiron; either brush it over with a little melted dripping or rub it with a piece of suet. Lay on the fillets; grill them either



Fish soufflé

over or in front of a clear, sharp fire for eight or ten minutes, turning them once or twice. While they are cooking, cut the tomatoes into as many slices as there are fillets, and stalk and look over as many small mushrooms.

Lay the tomatoes and mushrooms on a buttered tin, and cook them in the oven until they are just tender. Stamp out some neat rounds of bread the size of a fillet, and fry them a golden brown in hot fat. Drain them on paper, and arrange them on a hot dish; lay a fillet of beef on each, then a mushroom, and, lastly, a slice of tomato. Arrange the croûtons of bread so that each overlaps the one behind. Sprinkle each with a little salt and pepper, and serve with the sauce heated and poured round. If possible, brush each fillet with a little warmed glaze to improve the appearance.

CUTLETS EN PAPILOTES

Required: Four or more neck chops of mutton.

Two slices of ham for each chop.

Salt and pepper.

Chopped parsley.

A little warmed butter.

Wipe the meat, trim off all superfluous fat, chop the bones short, and scrape the ends free from skin and fat.

Cut the ham the shape and size of the cutlet.

Cut out some cutlet-shaped pieces of foolscap paper, large enough to wrap a cutlet in. Brush these over with warmed butter. Put a slice of ham on one half of paper; on this put a cutlet; cover this with the second piece of ham. Fold the edges of the paper well together so that no gravy can escape from the paper. Lay these paper cases on a greased baking-tin and bake them in a moderate oven from ten to fifteen minutes, according to the thickness of the cutlet.

Serve them in the papers on a hot dish. Fillets of fish cooked in this manner are excellent, but omit the ham.

LAMB CUTLETS À LA PRÉSIDENT (Cold)

Required: One and half pound of best end of neck of lamb.

A small tin of pâté de foie gras.

Four ounces of cooked tongue.

Half a pint of aspic jelly.

Quarter of a pint of peas, fresh or preserved.

The whites of two eggs, hard-boiled.

Salad.

Cut the lamb into neat, small cutlets, wrap each in a piece of thick white buttered paper, and lay them on a dish in a moderate oven and cook them from eight to ten minutes. Then take off the papers, and with a sharp knife slit through each cutlet so that one side of the meat can be raised from the other. Into this pocket lay a thin slice of tongue and foie gras; lay the cutlets on one dish, place a second one over them, with weights on it; leave them until cold. Then trim them neatly.

Have ready some tin cutlet moulds, coat the top of each with a little aspic jelly, and place a ring of peas round the edge. Sprinkle the cutlets with salt and pepper. Lay one in each mould, fill up the moulds with warmed aspic jelly, and leave them until the latter is set.

Then dip the moulds into warm water for a second and turn the cutlets carefully out. Stamp out some fancy shapes of white of egg; and arrange them in some pretty design on each cutlet. Brush each with a little warmed aspic to keep them in position. Arrange the cutlets on a nice bed of salad mixed with any good salad dressing.

N.B.—If preferred, omit the decoration of white of egg; and if peas are not obtainable a few tiny sprigs of parsley or chervil could be set in the aspic to give a pretty colour effect.

Mutton can be used in place of lamb. The cutlets will then take a little longer to cook.

TIMBALES OF MUTTON

Required: Half a pound of cold mutton.

Two tablespoonfuls of fresh crumbs.

One egg and one extra yolk.

Two teaspoonfuls of chopped parsley.

Two teaspoonfuls of chopped shallot or onion.

Half an ounce of butter.

About half a gill of strong stock.

Three ounces of boiled macaroni.

Salt and pepper.

Thickly butter some plain dariole moulds or small cups. Cut the macaroni into thin rings. Press these firmly on to the butter on the tin so that it is evenly lined with rings of macaroni.

Pass the mutton through a mincing machine, or chop it finely; mix with it the crumbs and parsley.

Melt the butter and fry the shallot in it till it is a pale brown, then add it to the meat. Beat up the egg and extra yolk, mix them with the stock, and strain them into the other ingredients. Mix all thoroughly together. Season carefully.

Then press the mixture carefully into the tins, taking care not to disturb the macaroni decoration. Press the mixture well down, cover the tops with a greased paper, and steam them gently for about half an hour, or until they feel firm when pressed with the finger.

Turn them carefully on to a hot dish and pour some good sauce round.

N.B.—If time is an object, use one large plain mould instead of several small ones, as it will be easier to line with macaroni.

SMALL HAM SOUFFLÉS (Cold)

Required: Half a pound of lean cooked ham.

Quarter of a pint of brown sauce.

One and a half gills of melted aspic.

Salt, pepper, nutmeg, and mace to taste.

Quarter of a pint of cream.

Chillies or truffle for decoration.

Chop the ham, then pound it in a mortar, adding as you do so the brown sauce. Next rub all through a sieve. Whisk the melted aspic jelly until it begins to set, then stir it into the ham mixture. Season it to taste with salt, pepper, ground nutmeg, and mace.

Whip the cream until it will just hang on the whisk, stir it into the mixture, whisking it for about five minutes.

Have ready some small soufflé cases, tie a band of foolscap paper round each, coming about an inch higher than the top of the case. Put in the mixture.

Arrange a star or other pretty design cut from truffle or chilli in the centre, then pour in a little melted aspic. It should be about a quarter of an inch deep or less. Leave it until set.

Then slightly wet the outside of the band of paper and carefully draw it off each soufflé. If using paper soufflé cases, drop them into some clean ones if the outsides are all marked.

N.B.—If liked, use instead of the small soufflé cases one large china case and set all the mixture in it.

When ready to serve, the china case may be slipped into a plated one or not as desired.

If preferred, the decoration may be of tiny sprigs of chervil, or even parsley, a touch of colour being given by fancy shapes of tomato skin or beetroot.

SOUP RECIPES

CLEAR SOUP À LA SAVOY

This is a way of utilising chickens' livers. If you do not happen to be using chickens, the livers can be purchased separately at a poulterer's.

Required : One quart of boiling clear soup.
Four chickens' livers.
Two tablespoonfuls of dice of cooked ham.
Two teaspoonfuls of shredded tarragon.

Put the livers in a small pan with enough stock to cover them, and let them simmer gently until they are tender. This probably will take about ten minutes. Then drain them from the stock, and cut them into neat, small dice.

Put them in a hot tureen, add the dice of ham and the shredded tarragon, pour on the clear soup, which should be boiling, and serve.

CREAM OF RICE SOUP

Required : One quart of white stock, or stock and milk in equal proportions.
Quarter of a pint of cream.
Two tablespoonfuls of ground rice or rice flour.
The yolks of two eggs.
Salt, pepper, nutmeg.

Skim off all fat from the stock, and put it in a pan on the fire to boil. Mix the ground rice thinly and smoothly with a little cold milk. When the stock boils pour in the rice, stirring it all the time. Let all simmer very gently for about eight minutes.

Beat up the yolks, add the cream; let the soup cool slightly, then strain in this thickening of yolks and cream. Re-heat the soup gently, being very careful that it does not actually boil, for if it does it will curdle and be quite spoilt.

Season it carefully, adding only a few grains of nutmeg, and leaving it out altogether if preferred. Pour the soup into a hot tureen, and serve.

N.B.—If a cheaper soup is preferred, use milk instead of cream, or leave out the yolks.

THICK OX-TAIL SOUP

An excellent soup for lunch in cold weather, and always popular.

Required : One ox-tail.
Two quarts of cold stock.
Four ounces of butter or good dripping.
Two ounces of flour.
One onion.
One turnip.
One large or two small carrots.
Four sticks of celery or a little celery salt.
A bunch of parsley and herbs.
Four cloves.
A dozen peppercorns.
A blade of mace.
Salt and pepper.
(If liked) A glass of sherry or Marsala.

Cut the tail in small pieces, dividing it at each joint, but the large joints should be cut into two or three pieces. Wash them well in water, then put them in a saucepan with boiling water to cover them, bring them to the boil, and let them boil for five minutes. Then lift them out of the water, and drain them well.

Melt half the butter or dripping in a sauce-

pan, prepare and slice the vegetables; add them to the dripping, with the herbs, spice, and pieces of ox-tail.

Fry all these until they are lightly browned, then add the stock and a little salt, and let the soup cook gently for about three hours, or until the meat and gristly parts are quite tender. Keep the soup carefully skimmed. Choose out the nicest joints, and put them on one side to garnish the soup. Strain the soup into a basin.

Melt the rest of the butter or dripping in a clean pan, add the flour, and fry it a good golden brown; add the soup gradually, and stir it over the fire until it boils, then draw it to the side of the fire and let it simmer gently, so that the grease will rise to the surface and can easily be removed.

Add the wine, the pieces of ox-tail, salt and pepper to taste, and about a quarter of a pint of balls of carrot and turnip. These balls should be cut with a vegetable cutter made for the purpose, and boiled till tender in salted water. If, however, you have no cutter, cut the vegetables into neat, even-sized dice.

COCK-A-LEEKIE SOUP

Required : One small fowl.
Two pounds of shin of beef.
Two quarts of cold water.
A bunch of leeks.
A bunch of parsley and herbs.
One carrot.
One turnip.
Two cloves.
Two ounces of rice.
Salt and pepper.

Truss the fowl for boiling. Wipe the meat with a damp cloth, then cut it into large dice. Put into a saucepan the water, beef, fowl, the carrot and turnip, left whole, with the cloves stuck into the former, and the herbs.

Bring these to the boil, then add the rice, having first washed it under the cold-water tap, and the leeks cut into pieces an inch long. Add a little salt, put the lid on the pan, and let the contents simmer gently until the fowl is tender. It will probably take about an hour.

Keep the soup well skimmed during cooking. As soon as the fowl is tender take it out of the pan; it may be necessary to cook the rice longer. Cut the fowl in half; cut one half in neat dice, the other can be put on one side and used as the foundation of some dainty entrée.

Take the beef, herbs, and carrot and turnip out of the soup. No need to waste them, they can be added to the stockpot.

Put the pieces of chicken back into the soup, bring it to the boil, see that it is nicely seasoned, and serve it in a hot tureen.

N.B.—Quite an old bird may be used, but it will, of course, require longer cooking. If more convenient, neck of mutton can be used instead of the beef. This might be left whole or cut in chops, and could then be served with parsley and butter or caper sauce.

FISH RECIPES

WHITING A L'HORLY

Required: Two or more whiting.
One egg and one extra yolk.
Two and a half ounces of flour.
Two tablespoonfuls of salad oil.
Two tablespoonfuls of milk.
One tablespoonful each of tarragon and chilli vinegar.
A little chopped parsley and onion.
Salt and pepper.

Sieve the flour into a basin, beat up the eggs, add them, with the milk and half the oil, gradually to the flour, mixing all into a smooth batter. Let this stand for an hour. Then mix together the rest of the oil, the vinegars, parsley, onion, and some salt and pepper.

Fillet the fish, and cut each fillet in half. Lay them in the oil and vinegar mixture, and leave them for a quarter of an hour.

Have ready a deep pan of frying-fat, and, with a skewer, dip each piece of fish in the batter, drop it into the fat, and fry it a golden brown. Drain it on paper. Serve on a lace paper, garnished with fried parsley.

SOUSED SALMON, MACKEREL, OR HERRINGS

Required: The fish.
Four bay leaves.
Four cloves.
One pint of vinegar.
A bunch of thyme and parsley.
Salt and pepper.
One tablespoonful of peppercorns.
One teaspoonful of meat extract.

If mackerel or herrings are used, the fish should be filleted. Salmon, however, should be cut either in one piece or in slices an inch or so thick.

Wash and dry the fish, chop the herbs finely, and sprinkle them over it, adding a little salt and pepper. Then put the fish in a fireproof dish, with a few small pieces of butter, and bake until it feels firm—this is best ascertained by sticking a skewer into it.

Boil the vinegar, bay leaves, cloves, and peppercorns together for ten minutes. Stir in a teaspoonful of meat extract, and, when this is cold, strain the mixture over the fish.

Let it stand for several hours, so that the fish becomes nicely flavoured, then arrange on a clean dish, and serve.

A KEDGEREE

Required: One ounce of butter or good beef dripping.
Half a pound of nicely boiled rice.
Half a pound of any kind of cold cooked fish.
Salt and pepper.
Two boiled eggs.
Chopped parsley.

Melt the butter in a stewpan. Cook the rice until tender in a pan with plenty of fast boiling water. Remove all skin and bone from the fish and break it up into flakes.

Boil the eggs for at least fifteen minutes, then separate the yolks from the whites and chop the latter coarsely.

Melt the butter, add to it the rice, fish, and white of egg. Season the mixture well, and make it thoroughly hot.

Pile it up on a hot dish, then rub the yolks of the eggs through a sieve, and garnish the kedgeriee with alternate lines of yolk of egg and chopped parsley.

BOILED COD WITH EGG SAUCE

Required: A piece of cod.
Water.
Salt.

Put the water on the fire to get hot. Wash the fish very thoroughly, trim off the fins with a pair of scissors, and put it on a fish strainer. When the water is warm add a little salt, and put the fish in it. Let it simmer gently from twenty to forty-five minutes, according to the size and thickness of the fish, carefully removing any scum that rises on the water.

When the fish is cooked the skin cracks, and it leaves the bone easily. It should then be drained well, arranged on a fish napkin in a hot dish, and served with egg sauce.

EGG SAUCE

Required: One hard-boiled egg.
Half a pint of milk and fish stock.
One ounce of butter.
Three-quarters of an ounce of flour.
Salt and pepper.

Melt the butter and stir in the flour smoothly over the fire for a minute or two. This gives the sauce a pretty, glazed appearance, but be careful not to allow it to colour. Next add the milk and some of the stock in which the fish was boiled. Stir over the fire until the sauce boils and thickens; then add the chopped boiled egg with salt and pepper to taste.

GRILLED RED MULLET

Required: Four small mullet.
A little glaze.
Salt and pepper.
Salad oil.

Trim off the fins of the mullet and point the tail neatly—this is best done with a pair of scissors. Remove the eyes, then score the fish across with a knife, making cuts through the skin at about an eighth of an inch apart. Then brush it over with salad oil and sprinkle with salt and pepper.

Next grill over a clear, sharp fire for about ten minutes.

Put the glaze in a jar or cup, and place this in a pan of boiling water until it is melted, and then brush each fish over with glaze. Arrange on a lace paper, and serve.

REMARKS ON GAME

THE successful choice, cooking, and serving of game requires more care than poultry, because the birds are sold unplucked, and also because experience is necessary to hang them for just the right length of time.

It is often difficult to tell how long game has been killed, but a fair guess can be made by examining the eyes. If they are bright and full the bird is fresh, but if dim and deeply sunken it has been dead several days.

Birds shot in very wet, rough weather, and brought in with wet, draggled plumage, can never be hung for any length of time, nor yet if they are very badly shot, as they soon become quite uneatable.

The length of time for hanging depends on the weather, whether cool and dry, or warm and damp; on individual tastes and the age and condition of the birds; and whether or not there is a cool, dry, airy place in which to hang them.

One test to ascertain if the bird has been hung sufficiently is to pull a feather from the plumage at the lower part of the back, near the tail; if it comes out quite easily it is "high" enough for the average consumer.

A FEW GENERAL HINTS

Game must never be washed inside or out, but merely wiped with a clean, damp cloth. Truss game in shape with string, avoiding the use of skewers as much as possible. Woodcock and all water-fowl deteriorate with keeping, and are best cooked when freshly killed.

Game lacks fat, so needs special care as regards basting, or it speedily becomes dry and shrivelled.

To prevent the breasts of game birds drying during roasting, tie a slice of fat bacon over them. Slit the bacon in a few places to prevent it curling up with the heat.

Serve any sauce and gravy separately. It should never be poured in the dish with game; fried potatoes in some form are the best accompaniment for any kind of game.

An important difference in the cooking of game and poultry is that the latter must be very well cooked, while the former is usually preferred somewhat under-cooked, especially woodcock, wild duck, and teal. Pheasant, however, is an exception, and must be as thoroughly cooked as a fowl.

THE CORRECT ACCOMPANIMENTS FOR GAME

VARIETY OF GAME	ACCOMPANIMENTS.
Roast grouse, partridge, quail, pheasant, black-cock.	Bread sauce, fried crumbs, strong clear gravy, toast, watercress.
Guinea fowl (roast)	Bread sauce, thick gravy.
Wild duck, wid-geon, snipe, plover, teal, woodcock (roast).	Toast under birds, strong clear gravy, orange sauce or salad, lemon.
Hare (roast) ..	Red-currant or rowan jelly, force-meat balls, bread sauce or liver sauce.
Venison (roast) ..	Red-currant or rowan jelly, brown gravy.
Pheasant (boiled)	Celery or egg sauce.

GAME RECIPES

HUNTER'S CUTLETS

Required : Half a pound of any kind of cold game.
Three ounces of cooked tongue, ham or bacon.
Two eggs.
One teaspoonful of chopped parsley.
One tablespoonful of Worcester sauce.
Breadcrumbs.
Salt and pepper, a little nutmeg.
One pound of cold potatoes.

Rub the potatoes through a sieve or mash them finely with a fork. Beat up the egg, mix it with the potato, and season it with salt, pepper, and nutmeg.

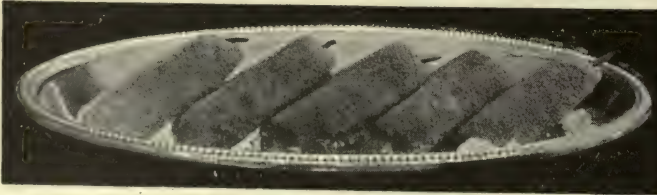
Chop the game and tongue or ham finely, mix with it the parsley, sauce, and seasoning. Slightly flour a pastry-board, take small pieces of mashed potato, flatten them into cutlet shape, put on a good layer of the game mixture, cover with some more potato, working it smoothly together at the edges, and smoothing it into shape with a knife. Brush each cutlet with beaten egg, and cover it with crumbs. Then again coat each with egg and crumbs. Fry them a

golden brown in hot fat, drain them on paper, and serve garnished with fried parsley.

GROUSE À LA DALKEITH

(In season August to December)

Required : One grouse.
A teacupful each of coarsely chopped carrot, turnip, and onion.
A bunch of parsley and herbs.



Hunter's cutlets

A glass of port wine.
Half an ounce of glaze.

Half roast the grouse, then remove the string and skewers, if any, and cut it in half, through the back and breast bones. Melt half the butter in a saucepan, put in the ham and chopped vegetables, and fry them until they are slightly coloured. Next lay the halves of the bird on the vegetables, pour in enough stock just to cover the latter. Lay a piece of greased paper over the top. Cover the pan tightly, and let its

One pint of brown stock.
Two ounces of butter or good dripping.
Two ounces of ham or bacon.
One ounce of flour.
Two teaspoonfuls of red-currant jelly.

contents braise very gently for about three-quarters of an hour, more or less according to the age of the bird. When the bird is cooked and tender, lift it on to a dish and keep it hot; boil the stock with the lid off the pan until it is reduced to about half, then strain it.

Melt the rest of the butter in a clean pan, add the flour and brown it carefully; pour in the stock gradually, stirring it until it boils. Then skim it well and add half the glaze, the jelly, wine, and salt and pepper to taste.

Put a neat slice of toast or fried bread on a hot dish, arrange the joints of grouse on this, and strain the sauce over it. Garnish the dish with a few sprigs of heather.

ROAST PHEASANT

(In Season October to February)

Required: One pheasant.

Slices of fat bacon.

One ounce of butter or good dripping.

Pluck, draw and singe the pheasant, putting the long tail feathers carefully on one side. Truss it in the same way as you would a fowl, tie the slices of slitted bacon to cover its breast and wrap it up in a piece of greased paper. Put it in a baking-tin with the dripping, and roast it either before a clear fire or in a quick oven for about three-quarters of an hour. Baste it often and thoroughly; about ten minutes before bird is done remove the paper and the pieces of bacon, so that the breast may brown nicely. Cut a slice of bread about an inch thick to fit the bird, notch it neatly round the edge, and fry it a golden brown in hot fat, or, if preferred, toast a neatly cut piece of bread. Put it on a hot dish, place the bird on it, remove skewers, stick the tail feathers firmly in place, and garnish the dish with a few sprigs of watercress.

Serve with it a tureen of bread sauce and one of brown gravy.

To make the gravy: Pour off all the fat from the tin, taking care to keep back all brown particles. Shake about a tablespoonful of flour into the tin and brown it nicely over the fire, then add a quarter of a pint or more of cold stock, and salt and pepper to taste. Stir the gravy over the fire until it boils and thickens, then strain it into a hot tureen.

N.B.—Roast grouse and roast partridge are cooked in exactly the same way, but without replacing the tail feathers.

In season from August 12th to February.

GAME SALAD

Required: Three-quarters of a pound of any cold, cooked game without bone.

Half a pint of mayonnaise sauce.

Half a small cucumber.

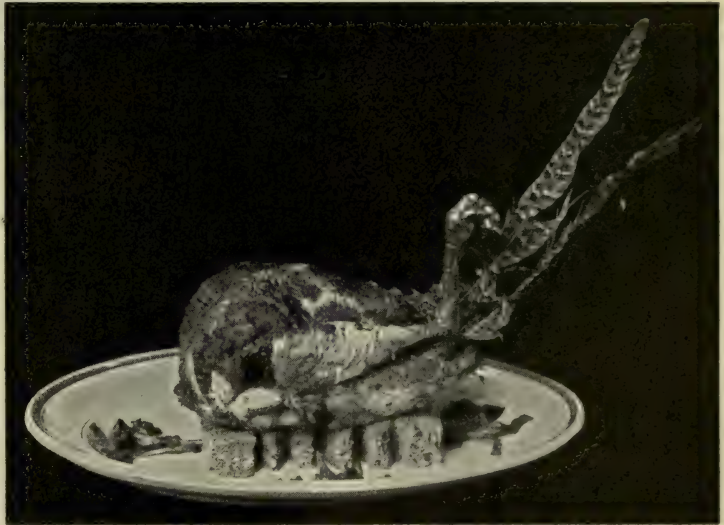
Two lettuces.

Two tomatoes.

One endive.

A few capers for garnishing.

Remove all bones from the game and cut the meat into neat pieces of a convenient size to eat with a fork. Season them with salt and pepper. Wash the lettuce and endive carefully. Use only the white part of the latter, pull it and the lettuce into thin shreds. Peel the tomatoes and cucumber; the former should first be dipped in boiling water for a second or two, and the peel will then come off quite easily. Cut the tomatoes into sippets and the cucumber into thick strips. Mix together about three parts of the lettuce, endive, cucumber, and tomato with some of the mayonnaise sauce. Heap these up in a salad-bowl; then put in the game, partially cover it with the salad, arranging it tastefully. Pour over a little more sauce, garnish it with a few capers and slices of tomato.



Roast pheasant

BOILED PHEASANT

(In season October to February)

Required: One pheasant.

White stock or water to half cover it.

A few slices of fat bacon.

One onion.

One carrot and turnip.

Half a lemon.

Three cloves.

A bunch of herbs.

One bay leaf.

Have the bird trussed for boiling. Lay the bacon in a saucepan. Roll the pheasant up in a piece of buttered paper, and lay it on the bacon. Put in the onion with the cloves stuck in it, and the other vegetables, cut in large pieces, also the herbs, and a

little seasoning. Add enough boiling stock or water to come half-way up the bird, put the lid on the pan, and let the contents simmer gently for about three-quarters of an hour, or until it feels tender. Then unwrap the bird, remove any string or skewers, lay it on a hot dish, and pour over it some good white sauce; or, if preferred, celery or egg sauce.

N.B.—If you possess a stockpot, cook the bird in that.

PHEASANT SOUFFLÉ

(In season October to February)

Required: Half a pound of cooked pheasant without bone.

One ounce of butter.
One ounce of rice.
Four eggs.
One and a half gills of stock.
Salt, pepper and nutmeg.

Have ready a pan of fast boiling, salted water. Wash the rice well, sprinkle it into the boiling water, and let it boil until it is tender.

Put the bones of the pheasant in a saucepan, with cold water to cover them and a little salt; let these boil gently for about half an hour. Pound the flesh of the pheasant, with the boiled rice, in a mortar; add the butter, a gill and a half of stock, and a little salt, pepper, and nutmeg; pound all well together, then rub the mixture through a hair sieve. Next mix into it the yolks of the eggs; whisk the whites of two of them to a very stiff froth, and stir them in very lightly.

Have ready a well-buttered soufflé tin, with a buttered band of paper tied round it, and coming three or more inches higher than the top of the tin. Pour the mixture into the tin, and bake it in a quick oven for about half an hour. Turn it out carefully on to a hot dish, and strain round it some good brown sauce.

SCALLOPS OF GAME

Required: Six ounces of any cooked game free from bone.

About a quarter of a pint of brown sauce.
Half an ounce of butter.
Four tablespoonfuls of browned crumbs.
Salt, cayenne.

Thickly butter four or five scallop shells. Either the natural ones or those made of fire-proof ware can be used. Shake them well over with breadcrumbs.

Put the sauce in a pan, with the bones and trimmings of the birds, and heat it. Chop the flesh coarsely, and add to it enough of the sauce—strained from the bones—to make it nicely moist.

Season it carefully. Put a well-rounded heap of the mixture in each shell, and sprinkle the surface of each with browned

crumbs. Put a few tiny bits of butter on the top of each, and put the shells in a quick oven until the mixture is really hot through. Arrange the shells on a folded napkin on a hot dish.

CUTLETS OF PARTRIDGE

(In season September to February)

Required: Two partridges.

One hard-boiled white of egg.
Two truffles.
A dozen preserved mushrooms.
One egg.
Half an ounce of butter.
Half a gill of white sauce.
A little glaze.
Salt and pepper.
Mashed potato.

For the panada:

Half an ounce of butter.
One ounce of flour.
Half a gill of boiling water or white stock.

Roast one of the partridges. Bone the other one; remove all skin and pound the flesh

until smooth. Add to it the egg and white sauce. Then make the panada and add it also.

To make the panada: Melt the butter in a saucepan, stir in the flour smoothly, then add the water,

and stir over a gentle heat until the mixture will leave the sides of the pan without sticking to it.

When the egg, etc., are well mixed together, rub them through a wire sieve.

When cold, cut the roast bird into thin slices. Have ready eight or ten little cutlet moulds: Stamp out some tiny rounds of truffle and white of egg. Thickly butter the moulds and decorate them with alternate rounds of truffle and egg. When these are set, put a thin layer of the partridge mixture in each mould; on this put a thin slice of roast partridge, then fill the mould up with more of the mixture, smoothing it over with a wet knife. Put the moulds in a shallow pan with hot water to come barely half up them, lay a piece of buttered paper across the top, and let them cook gently for about twenty minutes.

Arrange a bed of mashed potato on a hot dish, turn out the cutlets, and arrange them on the potato, strain round some good brown sauce, and garnish with mushrooms heated in a little stock and brushed over with a little melted glaze.

KROMESKIES OF GAME

Required: Four tablespoonfuls of any kind of chopped, cooked game.

Half a teaspoonful of chopped shallot or onion.
Two tablespoonfuls of brown sauce.
Thin slices of bacon.
Frying butter.
Frying fat.

Put the chopped game, onion, and sauce, in a small saucepan. Cut some thin slices



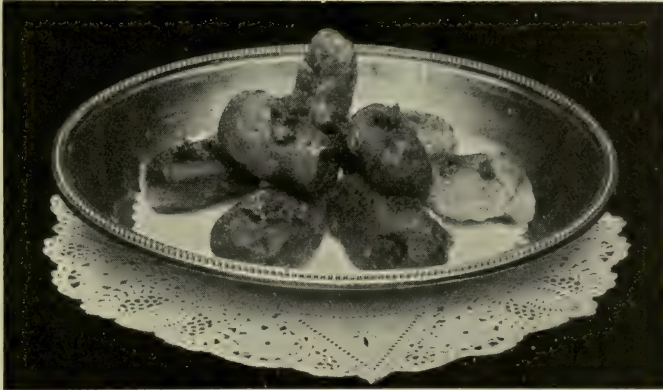
Cutlets of partridge or other game

of bacon about two and a half inches square. On each slice of bacon put a teaspoonful of the game mixture. Wrap it up in the bacon in the shape of a cork, closing the ends well. Have ready a pan of frying fat; dip each roll in frying batter, then drop it into the fat when a faint bluish smoke rises from it, and fry it a golden brown. Drain the rolls well on paper. Arrange them on a lace paper, and garnish with fried parsley.

For the frying batter:

- Quarter of a pound of flour.
- Quarter of a pint of tepid water.
- One tablespoonful of salad-oil or melted dripping.
- The white of two eggs.
- Quarter of a teaspoonful of salt.

Mix together the flour and salt, add the oil to the water, and stir these gradually and smoothly into the flour. Whisk the whites of the eggs very stiffly, and just at the last stir them lightly into the batter.



Kromesies of game

ROAST SNIPE

(In season October to March)

Required: Two snipe.

- Two slices of fat bacon.
- Two slices of hot buttered toast.
- Red-currant jelly.
- Half a lemon.
- Some strong gravy.

These birds, like woodcock, are never "drawn"—that is, they do not have the insides removed. They are trussed through the top of the wings and legs with their long beak in place of skewers.

Brush each bird over with a little warmed butter; tie a slice of bacon over the breast of each, having first made a few slits in it to prevent it curling up. Roast the birds either before a clear fire or in a quick oven for about ten to fifteen minutes, according to their size; keep them well basted. Place the toast under the birds while they are cooking to catch the "trail." Five minutes before the birds are finished remove the bacon, dredge the breasts of the birds with flour, and baste them well. Put the slices of toast on a hot dish, place a bird on each, garnish the dish with a few sprigs of watercress.

Hand with them a tureen of good gravy, a dish of red-currant jelly, and slices of lemon.

N.B.—Woodcock and plover are cooked in the same way.

SALMI OF BLACKGAME

(In season August to December)

Required: Blackgame.

- Six ounces of ham.
- Two shallots or onions.

A bunch of parsley and herbs

Three cloves.

Three peppercorns.

The juice of half a lemon.

A small piece of glaze.

Half a teaspoonful of red-currant or rowan jelly.

Salt and pepper.

Half roast the birds, then cut them into large joints. Pound the livers and hearts in a mortar. Cut the ham into dice, put it in a saucepan with the sliced shallots, the bunch of herbs and spice; fry them until the ham and shallots are a pale brown, then shake in the flour, and brown that also. Pour in the stock, and stir it until it boils; then put in the pieces of game, the glaze, jelly, strained

lemon-juice, and a little seasoning. Cover the pan, and let its contents simmer gently for about half an hour, or until the birds feel tender.

Arrange the pieces on a hot dish, strain the sauce over, and garnish the dish with

sippets of fried bread or toast.

N.B.—If liked, remains of cold roast birds may be used instead of cooking fresh ones.

HASHED VENISON

Required: One pound of cooked venison.

- One pint of good brown sauce.
- One tablespoonful of red currant, rowan, or cranberry jelly.
- A piece of glaze the size of a walnut
- Salt and pepper.
- A glass of port wine.

Cut the meat into thin slices. Put the sauce in a stewpan with the jelly, glaze, and wine. Bring these slowly to boiling point, then let the sauce cool slightly. Next put in the slices of meat and let them heat through very gently in the sauce—they will probably take from fifteen to twenty minutes. Be very careful that the sauce does not boil, or the meat will become tough. Arrange the slices on a hot dish, season the sauce carefully, pour it over, and hand round red currant or rowan jelly.



HOW TO LIVE WITHOUT MEAT

By MRS. EUSTACE MILES

What Food Reform Means—"Vegetarian" Recipes—Meatless Entrées—The Value of Cheese—Nut Cutlets

FOR some years I have been seeing daily how successful food reform, of the right and sensible kind, can be, and how healthy it can make people and keep people; and I often wonder the converts to food reform are not to be counted by millions.

The first step is to get satisfactory substitutes for meat. It is quite clear that we must look for two distinct things—first, the body-building and waste-repairing proteid; secondly, the stimulating and appetising.

It is equally clear that badly cooked vegetables will not take the place of meat. For instance, potatoes, cabbages, and turnips are poor in proteid, and have no body-building or stimulating properties.

The two chief problems, then, are:

1. What are the food bases (proteids) to be used instead of meat?

2. What are the stimulants and appetisers to be used instead of the juices of meat?

For the present, the simplest way is to advise, in place of meat, some good substitute.

Later on, of course, one considers the making of soups, the cookery of vegetables in a double pan (hot-air) cooker so as to preserve their valuable juices and flavours, and, generally, the balancing of the different elements, and the right order of the different foods, and so on. But, as a first step, it is enough to ask, "What shall we take instead of meat?"

At various meetings I hear ardent food reformers (who prefer to be called "fruitarians" or "vegetarians") arguing that the meat business is inhumane (as, alas! it is), that meat is expensive, that it contains uric acid, that it may be tuberculous, and so on. All this is true; but they do not explain the scientific side of meat or give it its due as a body-builder and repairer, and as a stimulant and appetiser.

If people first understand *why* meat (apparently) does them good, it is easier to explain to them *why* it does them harm. It is no use to abuse our old workers and servants, and give them notice, until we have found some equally experienced workers and servants to take their place. In this article it will be best, just for the present, to be content to alter *one* item in the meal, and only one. The rest of the meal may have faults and mistakes, but these can be left till later on. Rome was not built in a day, and an old-fashioned English meal will not be un-built in a day.

Instead of meat and gravy, then, I suggest, as alternatives, one or two body-building and appetising substitutes, or entrées. For in food reform there are no joints; entrées usually take the place of joints.

The first meatless entrée (or sustaining dish) may contain eggs, boiled or poached or

scrambled, or made into an omelette. This is a nice recipe for scrambled eggs:

Nourishing Scrambled Eggs

The proteid here comes from the eggs and proteid food.

Ingredients: One ounce of butter, two eggs, one tablespoonful of milk, pepper and salt if required, buttered toast.

Utensils: A small saucepan and a basin.

Recipe: Prepare some buttered toast and keep it hot. Melt the butter in a saucepan or deep fryer. Beat up the eggs in the basin and add them to the butter, and pepper and salt if required. Put the mixture into the saucepan or deep fryer, and cook and stir until the eggs are set, stir in proteid food, and lastly the milk. Turn out upon the buttered toast, and serve.

Eggs do not agree with everyone. Perhaps they may tend to biliousness. In that case, the entrée, or sustaining dish, could contain cheese.

The recipe I give is one out of many for "Welsh rarebit."

Proteid Welsh Rarebit

In this recipe the proteid comes from the cheese, proteid food, and bread.

Ingredients: Four ounces of hard, dry, Cheddar cheese, one ounce of butter, one ounce of proteid food, one tablespoonful of milk. For flavouring, if desired, one teaspoonful of made mustard, or a little grated onion, a quarter of a teaspoonful or less of paprika or capsicum, one tablespoonful of digestive sauce, or any one of these alone.

Utensils: A nut and cheese mill and a saucepan.

Recipe: Prepare some buttered toast. Mill the cheese. Put the butter into a saucepan over the gas-ring, and stir with a wooden spoon. Add the flavouring and the milk. Then add the milled cheese and proteid food, and stir until the consistency is that of thick cream. Spread on the buttered toast, brown the top (if desired), and serve very hot.

As a third alternative for the entrée, or sustaining dish, here is a recipe for nut cutlets.

It needs a nut and cheese mill, but this little apparatus is almost indispensable in food reform cookery, and is necessary for hundreds of the best dishes, for it grinds the nuts and the cheese, and all the spare odds and ends of crusts and bits of bread can be passed through it and converted into bread-crumbs, instead of being thrown into the dustbin or fire; and so it is economical too.

Nut Cutlets

Ingredients: Two ounces of mixed nuts, two ounces of proteid food, two ounces of breadcrumbs, one teaspoonful of non-meat extract, an egg to bind, or milk if preferred, one ounce of butter, one small slice of onion,

vegetable butter to fry in, one teaspoonful of tomato sauce.

Method : Fry the nuts and onion in a part of the butter, then pass them through the nut-mill. Add the proteid, breadcrumbs, and sauce, and the non-meat extract (which has been dissolved in the remainder of the butter). Mix all well on a board, add the egg to bind, shape into six cutlets. Egg, breadcrumb, and fry in boiling vegetable butter in the deep fryer and basket. Can be served with fried parsley.

Suppose, however, that at the table there are no egg or cheese or nut dishes, and no cheese or nuts, and no peas or haricot beans or lentils, but simply the ordinary fare (meat, bread, two vegetables, and sweet), what is to be done if we would rather not ask for a special dish?

As this is by far the commonest problem for would-be food reformers, I will offer in this article one suggestion for its solution. It is for the person to take the proteid part of his meal in a simple form, easily prepared or ready for eating or drinking, *before the meal*. There are many specialties that can be had for this purpose that can be eaten in biscuit or tablet form, or with hot water. We are constantly asked for these when people are going to pay visits or stay at hotels, where there is only the ordinary fare, which they cannot eat, and so they have to be provided with little secret substitutory meals with which to "fill up the gaps."

Another great thing to remember in taking the first step in food reform is not to eat too much at a time in bulk. For it is not *quantity* that builds our bodies, but *quality*.

A small dish of Welsh rarebit, properly made, is a far better midday meal than a plate of soup, and then a plate of vegetables (with all the juices boiled out of them), ending off with a rice pudding and some fruit.

It is far better to finish a meal feeling you have not eaten enough than to feel as if you have eaten too much.

And that is what makes the first step in food reform so important—namely, *what* to eat instead of the meat course.

It is a problem very little studied by the old-fashioned "vegetarian," whose plan was to "leave out the meat, and eat the rest." The "rest" was probably poor in proteid and also unappetising. And, therefore, if the scientific authorities are right in saying that a certain amount of proteid should be eaten daily in some form or other to build and repair the body, a great deal of "the rest" should be eaten—in fact, far more than an ordinary person can eat!

Think of potatoes and cabbages, for instance. While three ounces of roast beef will give one ounce of body-building proteid, how many ounces of potatoes and cabbages will give one ounce of it? The amount which is supposed to be needed by one person, at one meal, makes us shudder to think of! It is—according to many tables of food-values—about 100 ounces of potatoes and cabbages, or *over six pounds in weight!*

Suppose, however, that instead of meat, and instead of this terrible excess of potatoes and cabbages, you choose nuts and cheese among your bases; then you can get one ounce of proteid from quite a reasonable amount of these. The writer is not saying that one ounce of proteid is needed by one person at a meal; but simply saying that *if* it is needed then we cannot get it from potatoes and cabbages, nor at all easily from bread and puddings either. Even if only half an ounce is really needed, even then these foods will not contain it within a satisfactory compass.

No, we must study food-values for a time, till we know, without referring to a book, what can take the place of meat and what can not.

So that the beginner in food reform may have a variety of recipes to choose from, a few more are given below. It would be a good plan to experiment for a month on having *one* of these simple meatless dishes on the table at lunch or dinner, even if the other dishes consisted of meat or chicken or fish.

The beginner would then have something nourishing and tasty to eat instead of discarding the flesh-foods, and only "eating the rest."

Cheese Balls

Ingredients : Two ounces of grated or milled Cheddar or Parmesan cheese, two ounces of brown breadcrumbs, one tablespoonful of tomato sauce, pepper and salt if required, a little grated onion, some parsley, to be fried. Boiling oil or vegetable butter.

Method : Mix the cheese, breadcrumbs, grated onion, and the pepper and salt if required, into a stiff paste with the tomato sauce; form into balls, roll in the egg and breadcrumbs, and fry in boiling oil. Serve with fried parsley.

Tomato Cheese

Line a buttered pie-dish with breadcrumbs, grate or mill some dry cheese on the crumbs, add pepper and salt if required. Take two, three, or four tomatoes, according to the size of the dish, and divide each into four slices. Put some of the pieces on the breadcrumbs, then add another layer of tomatoes, then a thin layer of grated or milled cheese, finally a thin layer of breadcrumbs. Dot small pieces of butter on the top, and bake for about twenty minutes.

Eggs and Spinach

Ingredients : One pound of spinach, two ounces of butter, four eggs, one ounce of grated or milled cheese, pepper, salt, and grated nutmeg to taste.

Method : Cook the spinach in the butter in a double-pan cooker until tender. Pass through a fine sieve, put into a stewpan, and add seasonings and well-beaten eggs. Stir until they thicken, and serve at once on toast.

N.B.—Do not allow the material to boil, or it will curdle.

The following are good firms for supplying materials, etc., mentioned in this Section:—Messrs. Brown & Polson (Corn Flour); C. R. Shippam (Tongues, Potted Meats, etc.); Alfred Bird & Sons, Ltd. (Custard Powder); F. S. Fry & Sons, Ltd. (Cocoa); Samuel Hanson & Son (Red, White, and Blue Coffee); Hugon & Co. ("Atora" Beef Suet).



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men
Women's Who's Who
Etc., etc.

WOMAN'S WHO'S WHO

THE DUCHESS OF NORFOLK

IN 1904 the Duke of Norfolk wedded the Hon. Gwendolen Constable-Maxwell. She was the eldest daughter of the late Lord Herries, from whom she inherited, on his death in 1908, the ancient Scottish barony of Herries, and



The Duchess of Norfolk
Langfer

became in her own right Baroness Herries. The duke's first wife died in 1887. Educated in the rather strict seclusion common to old Roman Catholic families, Miss Constable-Maxwell's marriage to Britain's premier peer caused no little surprise, not to mention envy, for so little was known of the bride.

Even now she goes little into society, preferring the quiet of country life and the companionship of her two bonny children—Lady Mary Rachel Howard, born in 1905, and the Earl of Arundel, born in 1908—to the whirl of modern life. She makes an ideal mistress of Arundel Castle. Her charities are boundless, and she is devoted to music. The duchess was born in 1877, and is thirty years younger than her husband.

THE HON. CHARLOTTE KNOLLYS

IT was in 1869, shortly after the marriage of Queen

Alexandra, that Miss Charlotte Knollys, then a girl of eighteen, went to stay as a guest at Sandringham. She immediately won the esteem of her Majesty (then, of course, Princess of Wales), and was appointed an extra Lady of the Bedchamber. Miss Knollys has remained with her Majesty ever since—officially, as secretary and a Woman of the Bedchamber, but unofficially as her Majesty's most intimate friend and confidante. Curiously enough, one of her ancestors was Comptroller of the Household to Edward the Black

Prince, while her father held the same position in the household of the late king. And, as everyone knows, Miss Knollys' brother, Lord Knollys, was King Edward's private secretary. As an illustration of the affection with which "Auntie Knollys," as she is known to the royal children, is regarded by Queen Alexandra, it might be mentioned that when a fire broke out at Sandringham, and when, owing to Miss Knollys' promptitude, the life of her Majesty was saved, a gold medal was presented to her bearing this inscription: "To our dear Charlotte, in recognition of her presence of mind in warning us of our imminent peril by fire at Sandringham in 1907." Needlework and reading comprise Miss Knollys' chief recreations.



The Hon. Charlotte Knollys
H. & D. Dewdney

MRS. JOSEPH CHAMBERLAIN

IT was really an accident which led Miss Mary Endicott to become the third wife of Mr. Joseph Chamberlain in 1888. In 1887 the veteran politician went to the United States as chairman of the Fisheries Commission. By some secretarial error, he one day presented himself at the house of a lady who was giving a luncheon party for "ladies only." The hostess, however, begged him to stay, and placed him at the table next to the charming Miss Endicott, whom she "was sure he would like." And so much did Mr. Chamberlain like his companion that marriage followed a few months later. She has proved herself a clever helpmeet, and a sincere friend to the women and children of the poorer classes of Birmingham. Miss Endicott was the daughter of the Minister for War in President Cleveland's administration.



Mrs. Joseph Chamberlain
Miss Murrell Morris

LADY HENRY SOMERSET

THE startling statement was made by Lady Henry Somerset a short time ago that drunkenness and drug-taking among women are on the increase rather than the decrease. And Lady Henry Somerset speaks with know-



Lady Henry Somerset
Alice Hughes

ledge. She has devoted the greater part of her life to fighting drunkenness among women and brightening the lives of destitute children, and in the year 1895 founded the industrial farm colony for inebriate women at Duxhurst. It is claimed that 60 per cent. of the women who have gone there have been sent back to their homes sober and respectable. When quite a young woman, Lady Henry Somerset used to ask the labourers on her estate in Herefordshire to spend Sunday afternoon at Eastnor Castle, when she would chat with them in an informal manner about temperance. These talks were much appreciated, and soon the farmers and their wives also came. And then Lady Henry found herself making long speeches. The fame of these speeches spread, and she was invited to take part in large temperance meetings throughout the country. In one year Lady Henry Somerset attended 115 meetings and 27 conferences, travelled over 8,000 miles and spoke in 20 counties to about 200,000 people. There is probably no woman in England who can draw so big an audience.

MRS. AUBREY LE BLOND

OF the band of venturesome women who of late have penetrated remote regions of the earth, Mrs. Aubrey le Blond will always be remembered for her amazing mountaineering feats. Curiously enough, she made her first acquaintance with the mountains as an invalid. As a girl she was weak and frail, and after trying the Mediterranean, the Tyrol, and Algiers, she was sent to Switzerland in search of health. There she was seized with the fascination of the mountains, and shortly after her arrival made her first ascent. Since those days Mrs. le Blond has climbed nearly every peak worthy of the



Mrs. Aubrey le Blond
Elliott & Fry

name in the Swiss Alps. She has also travelled practically over every inch of the most inaccessible parts of Norway, and few lady travellers can boast of more varied experiences. Some years ago she established herself in a tent at a little place called Jaegersvand, two hundred miles within the Arctic Circle. Here she was surrounded by a small colony of Lapps. These little people were very amusing, and after a time became quite friendly, though they had a great dislike to having their photographs taken.

MISS MARY MOORE

ALTHOUGH she is now partner with Sir Charles Wyndham in the proprietorship of the Criterion, Wyndham's, and the New Theatres, this talented actress (who is the widow of the late James Albery, a well-known dramatic author) began her career at the bottom of the ladder. A Londoner born, Miss Moore, after being educated at Warwick Hall, Maida Hill, where she gained prizes for the ability with which she acted parts both in German and English plays, determined on a stage career. But although her husband, whom she had married at the age of sixteen, and who was the author of "Pink Dominoes" and other popular plays, introduced her to sundry London managers, they one and all excused themselves on the ground that her powers were untried and her capabilities unknown. Mrs. Bronson Howard, the sister of Sir Charles Wyndham, however, induced him to give Miss Moore an engagement in the first "Candidate" touring company he sent out, and such was her success that, when he himself opened with the "Candidate" at Liverpool, he sent for Miss Moore to play Lady Oldacre with him. This was in 1885, and the following year she scored her first London success as Lady Amaranthe in "Wild Oats." Shortly afterwards Sir Charles revived "David Garrick" at the Criterion, with himself in the title role, while the part of Ada Ingot was represented by Miss Moore. The piece was an enormous success owing to the powerful manner in which the leading parts were played. Since then Miss Moore has scored many successes, amongst her best stage portraits being Lottie in "Two Roses," Susan in "The Case of Rebellious Susan," Lady Jessica in "The Liars," and Mrs. Gorringer in "Mrs. Gorringer's Necklace."



Miss Mary Moore
Dover Street Studios

MISS BRADDON

THE daughter of a London solicitor, Miss Mary Braddon, the famous author, whose first novel was published in 1860, inherited her taste for literature from her mother, a very gifted writer. At seventy-three years of age, Miss Braddon is still able to recall how, as a schoolgirl, she wrote a story in one of her exercise books, called "The Old Armchair," which made her famous among her schoolfellows. Hard-hearted publishers, however, refused to publish this effort, as well as many others which were turned out while Miss Braddon was still in her teens. After writing a small comedietta and a volume of verse, however, Miss Braddon startled the world in 1862 with "Lady Audley's Secret." Her son, Mr. W. B. Maxwell, who, too, is earning great fame as a novelist, lives with his mother.



Miss Braddon
London Stereoscopic Co.

QUEENS OF THE WORLD

No. 1.—Queen Mary of England

Continued from page 108, Part 1

It was during her girlhood days at White Lodge that Princess May became intimately acquainted with King George and his elder brother, the Duke of Clarence. The latter was three years, and King George only two years, her senior, and many were the frolics and games they had together in the nursery, and it was with genuine regret that she left her playmates behind when the Duke and Duchess of Teck decided to close White Lodge and spend some time abroad.

At that time Princess May was sixteen years of age. Her birth month, of course, was May, and not April, as previously stated. For two years the family lived at Florence, where the Princess studied Italian, and had the opportunity of cultivating those artistic faculties which she inherited from her father. Sketching in water-colours was her favourite pastime during her stay at Florence, and many of the charming landscapes surrounding that city found a place in her sketch-book. She also devoted considerable time to historical reading under Madame Bricka, who was appointed her governess.

The First Drawing Room

In 1885, when she was eighteen years of age, Princess May returned with the rest of the family to England, and again found herself in her old home at White Lodge. It was shortly after her return to this country that she was confirmed by the Bishop of St. Albans, and the following year saw the Princess at her first Drawing Room, which was held by Queen Victoria on March 23rd, 1886. From that time she frequently appeared at public functions with her mother, and quickly won the affections of the people by her beauty, graciousness, and charm.

It was shortly after her parents had celebrated their silver wedding in 1891 that Princess May's engagement to the eldest son of the Prince and Princess of Wales, the Duke of Clarence and Avondale, was announced. It came as no surprise to the nation, for the intimate friendship which had existed between the children of the Duchess of Teck and those of the Prince and Princess of Wales was well known. And then came the tragic sequel, for while the actual arrangements for the wedding were in progress, the ill-fated Prince "Eddy" succumbed to an attack of influenza on January 14th, 1892, after five days' illness.

His loss was a terrible blow to the Princess, and after the funeral she went to pay a long visit with her mother to Georgiana Lady Wolverton in the South of France. She did not return for over twelve months, and then

once again she took her place in the Royal circle, and renewed her friendship with Prince George and Princesses Victoria and Maud of Wales.

It was an open secret that both the Duke of Clarence and Prince George were in love with Princess May, and as one who knew the family intimately says, "the obligations of Royalty and deference to public sentiment had to be obeyed in the first place; but there was no question of the mutual attachment which resulted in the announcement to the world, on May 3rd, 1893, of the betrothal of Princess May to Prince George, or, rather, the Duke of York.

A Popular Wedding

The story goes that the proposal actually took place during a walk in Richmond Park from White Lodge to Sheen House—the residence of the Duke and Duchess of Fife, where Prince George was then staying. Queen Victoria officially stated that she "gladly gave her consent to the union," and gave the wedding ceremony—which took place in the Chapel Royal, St. James's, on July 6th, 1893—all the distinction in her power by attending in State.

Not since the marriage of King Edward to the "Sea King's daughter" from Denmark had the nation been so keenly interested. Presents poured in from all quarters, and intense enthusiasm was aroused by the happy thought on the part of Princess May to have an all-British wedding. Every item in the trousseau was of British manufacture. The bridal dress was of satin woven in Spitalfields; tweeds in the trousseau all came from Scotland; the flannel represented Wales, and the lace came from Ireland. All the bridesmaids were princesses of the English House—the Princess Victoria, the Princess Maud (now Queen of Norway), Princesses Victoria Melita, Alexandra, and Beatrice of Edinburgh; Princess Victoria of Schleswig-Holstein, Princess Margaret of Connaught (now Crown Princess of Sweden), Princess Patricia of Connaught, Princess Alice of Battenberg (now Princess Andreas of Greece), and Princess Ena of Battenberg (now Queen of Spain).

The Archbishop of Canterbury, Dr. Benson, performed the ceremony, and was assisted by the Bishop of London and the Bishop of Rochester. Among those who attended were the present Tsar, the late King and Queen of Denmark, and Prince and Princess Henry of Prussia. After a wedding breakfast at Buckingham Palace, the Royal couple went to spend their honeymoon at York Cottage, Sandringham.

The Princess had been married not quite a year when she presented the nation with a successor to the throne, Prince Edward being born at White Lodge on June 23rd, 1894; afterwards Prince Albert was born on December 14th, 1895; Princess Victoria Mary, April 25th, 1897; Prince Henry, March 31st, 1900; Prince George, December 20th, 1902; and Prince John, July 12th, 1905.

King George and his consort have always been careful to train their children in the same simple, unaffected manner which characterised their own childhood days. As Prince of Wales, the King had many claims upon his attention, and he was never so

pleased as when, being free from his multifarious engagements, he was able to spend a quiet evening at home, surrounded by his wife and family. On these occasions father, mother, and children entered together into the joys of the home as if thrones and principalities had no existence for them. If it had been possible for his subjects to peep through the walls of Marlborough House but a day or two before the beginning of the fatal illness of King Edward, they would have seen the Prince of Wales—now our present Sovereign—engaged in a game of squash racquets with one of his sons.

The Queen as a Mother

And just as Princess May was the constant companion of her mother, so her own daughter, Princess Mary, shares much of her mother's society. Queen Mary is the perfect model of an English wife and mother. She is intensely domestic, and never demonstrative. Her children she has brought up admirably, always trying to be their companion, and to enter into all their interests; whilst she has taken care they shall be more simple-minded and natural than the bulk of children one meets. Both she and King

George are never so happy as in the bosom of their family, and this taste for domesticity cannot fail to have an effect upon the life of the whole country. "Children are the favourite toys of their parents," Queen Mary once said to her little daughter, in answer to the question, "Mummy, what do you do with out toys?"

Few women have seen more of the world than Queen Mary, for she has visited Australia, New Zealand, South Africa, Canada, and India.

It was on March 16th, 1902, that the Queen and her husband set out from Portsmouth on board the Ophir for their historic tour of the Colonies—a voyage which not only made

their Majesties great popular and Imperial figures, but also helped in a great measure to knit the Empire together. Then, in 1905, they set out for a protracted tour of India, returning again on May 6th, 1906, after an absence of seven months; but their stay was a brief one, for a few days later saw them on their way to represent King Edward and Queen Alexandra in Madrid at the marriage of King Alfonso with his English bride. Back in England, their stay was again a short one, for on June 22nd they were present in Nor-

way at the coronation of King Haakon and Queen Maud.

Since these foreign visits and tours, Queen Mary has devoted herself mainly to her children, and to the many charitable organisations in which she takes so practical an interest.

The Queen and Charities

Her activity in connection with the Happy Evenings Association and the Invalid Children's Aid Society, to mention but two of the bodies supported by her Majesty which have for their object the brightening of young lives, shows how much Queen Mary has the interests of the children of Great Britain at heart.



Queen Mary's Children

The names reading from the top of the picture and from left to right, are: Prince Albert, born December 14th, 1895; Princess Victoria, April 25th, 1897; the Prince of Wales, June 23rd, 1894; Prince John, July 12th, 1905; Prince Henry, March 31st, 1900; Prince George, December 20th, 1902.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

No. 2. THE NATIONAL SOCIETY FOR THE PREVENTION OF CRUELTY TO CHILDREN

By ROBERT J. PARR, Director of N.S.P.C.C.

The Eternal Love for Children—"How Can They Be So Cruel?"—How the Inspectors Work—
The Warning Note—A Harsh Stepfather—The Blind Mother's New Home

THE mill-strun theory of the greatest teacher of all time in its application to "whoso shall offend against one of these little ones" was associated with the definite assertion

tiny, soft fists are thrust into her face; and then who, kissing the velvety and tender cheek, hugs her offspring to her bosom, her eyes welling over with tears from the fullness of her emotions, suffers untold revulsion when she hears of cruelty to children. More than that, her own humanity will prevent her from believing the ghastly stories contained among the records of the N.S.P.C.C.

"How can people be so cruel?" asks the tender parent, and she hugs her own loved child the closer to her, lest some fiend of the imagination should snatch at it.

There are, unfortunately, parents of 150,000 children discovered every year in England guilty of the grossest cruelty to their offspring. Not only, indeed, does the



Two children as found by the N.S.P.C.C.

that it was not the will of the Great Father "that one of these little ones should perish."

The Eternal Love for Children

Through all the ages have these words lived. Love for offspring has throbbed in the parental bosom of man and beast. Those who have watched the cat nurturing its kittens, or the bird feeding its downy young, find it difficult indeed to understand the brutality of unnatural parents which the National Society for the Prevention of Cruelty to Children has since 1884 been vigorously fighting. Sad, indeed, it is that a society should be required to step in between child and parent. Yet it is matter for congratulation that a society exists which rescues the 150,000 children a year from the leash of the tormentor and the neglect of the brute who would starve his children.

"How Can They be so Cruel?"

The mother who surveys her pretty little child held focussed at arms' length, who is thrilled with the force of her affection as two



The same children a month later

brutality exist, but it is in some cases so persistent that punishment of the severest kind seems incapable of killing the brute behind the man. Here, for example, are the bald facts of such a case:

Two children of a man and wife died. When a third child was four months old,

the man ill-treated it, and was sentenced to four months' imprisonment. The little nature struggled against its unnatural surroundings for life, growing pale and sickly, as a plant that thrusts its stems into the darkness. But when it was one year and seven months old its father ill-treated it again, and was sentenced to six months' imprisonment. While he was in prison the child died from the effects of the ill-usage it had received. Its father (he dishonours the word) was charged with manslaughter, and sentenced to ten years' penal servitude. On a legal point, however, the sentence was disallowed, and the father released.

Another child came to own him as father. When it was six months old it cried, baby-like, whilst being put to bed. The father struck the baby in the face. Three days later, at bedtime, he struck the tiny wayfarer across the eyes, blackening both of them. The next day he hit the baby in the back with his clenched fist. As a result of this savagery, he was sentenced to a further six months.

With such inhuman prodigies in the world, little wonder that the N.S.P.C.C., founded by the Rev. Benjamin Waugh in 1884, has found its ready hands full. The powerful position to which this society has grown may be gathered from the fact that, whereas in its first year 95 cases were dealt with by one inspector, in 1909-10, 52,670 cases were dealt with by 250 inspectors. The full income in 1884 was £903, whilst in 1909-10 it was £76,800.

How the Inspectors Work

Inspectors of the society do not keep their posts by securing prosecutions. Indeed, they are kept fully occupied in attending to cases with which the public acquaint them.

People knowing of assault, ill-treatment, neglect, abandonment, or exposure of any children in a manner likely to cause them unnecessary suffering or injury to their health, should communicate immediately with the Director, N.S.P.C.C., Leicester Square, London, W.C. All necessary steps will be taken and expenses borne by the society. The informant's name is kept strictly private, except in cases, fortunately infrequent, where malice is proved. The society's methods of work, by which it has protected over 1,631,000 children, are simple.

When information is received of a child needlessly suffering, the question to be settled is not, can the offender be prosecuted; it is, by what means can the suffering be best stopped.

The Warning Note

The society's inspectors call and warn the parents, and in many cases the object of the society is then fully realised. Sometimes the society undertakes the prosecution of parents, and often the result of punishment is so salutary that ultimately, out of the lowest hovel of starvelings arises a decent dwelling in which the children have good beds, fair meals, and no oppression. In cases of prosecution the society undertakes

the care of the children and the supervision of them after release of the parents. In such cases the youngsters are boarded out by the N.S.P.C.C. in approved homes, the society paying all costs.

One case presents an extremely sad story. The mother was a blind woman; the stepfather, earning 25s. a week, gave his children for ten weeks threepence a day to live on, spending the rest in drink. One child, Lily, aged thirteen, was in the infirmary; another, Ada (aged eleven), was at home. The mother had received no money from the stepfather for two months.

The inspector, acting upon this information, found that the little girl, Lily, was suffering from consumption, and that the poor blind mother and the child Ada were dependent for bare necessities on the charity of friends, the stepfather having left them.

The Blind Mother's New Home

The inspector caused the stepfather to return, and at the expense of infinite pains brought about great improvement in the home. The following Christmas, Lily—now out of the infirmary—and Ada were invited to join in a happy tea party of 200 children in which the society was interested. Now things in their home were going well. A visitor would not have recognised it for the same place. The inspector had no longer any need to visit the home, but being in the neighbourhood two years later, he called at the house, and the blind mother, recognising the voice of the man whose good work had wrought such a change in her life, asked, as she opened the door:

"Is that the inspector? I am glad to hear your voice again, sir!"

His mind reverting to the little girl who had been in the infirmary, he asked:

"How is Lily, mother?"

With a catch in her voice, the sign of a great sorrow, and with her poor sightless eyes fixed on his face, the mother said:

"Lily is in heaven, sir."

"Ah!" replied the officer. "How long has she been there?"

A moment's tense silence.

Then came the mother's reply, in a voice subdued by indescribable grief:

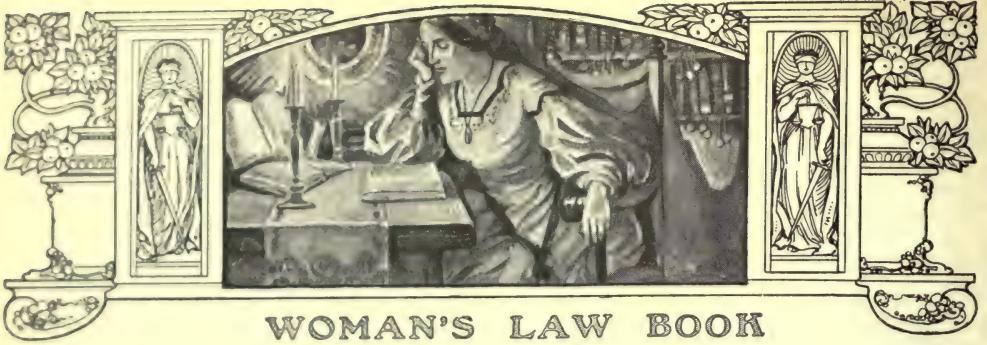
"She went in July, 1899, sir. She often talked about you before she died, and about the tea and the presents she got."

The woman's voice trailed off into a husky whisper as she added:

"May God always bless you for your kindness to us, and when you are passing, do not go by, but call in and speak to me, for the sake of my little girl."

The inspector's voice was husky as he bade them good-bye. He had just lived through a moment which he could never forget, and the words of the Master appeared to a tear-dimmed sight, words of joy gleaming from a tablet of glory: "Suffer little children to come unto Me."

In our next article in Part 3 of EVERY WOMAN'S ENCYCLOPÆDIA, we shall show how the great work of child saving may be helped forward by women.



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

MARRIAGE LAW

Continued from page 111, Part 1

A LICENCE continues in force for three months from the date on which it was granted. Licences procured at the Faculty Office, or at the Vicar-General's Office, can be made out for any part of the country; but those procured at the Bishop's Registrar's Offices in the country only allow the parties to be married in the diocese in which they are issued.

Special Licences

Those who care to incur the expense of a special licence in England can obtain one from the Archbishop of Canterbury at the Faculty Office, Doctor's Commons, London, E.C. It dispenses with a fixed period of residence, and authorises marriage at any hour of the day or night, and at any place, whether consecrated or not. The cost of a special licence, including the stamp, is about £30, and they are supposed to be granted to people of rank only. Special licences are granted in Ireland by the principal authorities of several religious denominations, including Wesleyans, Methodists, Baptists, and Quakers.

Before the Registrar

It is open to anyone, however, including Roman Catholics and Dissenters, who are content to dispense with any kind of religious ceremony, to be married according to the civil form before the registrar. In order to obtain a certificate from him the parties must have dwelt in the district not less than seven days.

One shilling is payable for entry of the notice, and one shilling for issue of the certificate, which will be issued after twenty-one days. The parties then appear before the registrar with two witnesses at his office,

and the marriage is solemnised in his presence, for which he is entitled to a further fee of 5s.

Where the marriage is by registrar's licence, one of the parties only must have lived for fifteen days in the district, and one clear day only need elapse between the day of the entry of the notice and the day on which the licence is granted. The cost of such a licence is £2 4s. 6d., and the registrar is entitled to a fee of 10s. for his attendance.

All marriages must be solemnised in the presence of two or more credible adult witnesses, who should sign the register. The presence and signature of only one witness, however, would not necessarily render the marriage invalid.

The marriage must take place between the hours of 8 a.m. and 3 p.m., except in the case of those married by special licence.

Prohibited Degrees

Marriages between persons within the prohibited degrees are absolutely null and void, although such unions are allowable according to the religious beliefs of the contracting parties. Thus the law of England will not recognise the validity of the marriages of uncles with nieces; but marriage with a deceased wife's sister, which has always been permitted according to Roman Catholic and Jewish regulations, is now legalised.

Mixed Marriages

When one party is a Protestant and the other a Catholic, the Catholic Church insists upon the Protestant party signing a document promising that the children of the union shall be brought up in the Roman Catholic faith.

Unless this is done, or the Protestant party makes a solemn promise to this effect, the priest refuses to marry them. Both promise and document alike are of no legal value; for 'if signed by the woman, her Catholic husband already has the legal right to educate his children in the religion of their father; and should it be signed by the Protestant man, he does not deprive himself of his legal rights thereby, for it is only a promise, and not a contract, to which he has pledged himself.

By a Papal rescript of quite recent date the Catholic Church refuses to recognise as lawful any marriage of a Catholic not solemnised by a priest of his church. Therefore Catholics are absolutely debarred from marrying in a registrar's office, or, in the case of mixed marriages, of marrying in a Protestant church. Such marriages would of course be legal while the parties remained in England, but abroad the consequences might be serious.

Irish Marriages

When one of the parties resides in England and the other in Ireland, the latter may give notice to the registrar in Ireland of his or her district, and receive a certificate from him in twenty-one days; the marriage can then be celebrated in England. But if the marriage is to take place in Ireland, and one of the parties resides in England or Scotland, the marriage must be solemnised by licence.

In Ireland the marriages of Protestant Episcopalians and Nonconformists are subject to practically the same rules of procedure as in England. The same remark applies to marriages by a civil ceremony only.

Roman Catholics are under different conditions, and marriages performed by a clergyman in holy orders, either Protestant or Catholic, in a church or private house, without restriction as to time or place, and without banns, licence, residence, or consent, are valid. Such a marriage is, however, contrary to the discipline of the Catholic Church, which requires banns, or episcopal licence. Mixed marriages between a Catholic and a Protestant may be celebrated by a clergyman of either denomination, after notice and upon the certificate of the registrar, in a building set apart for divine service, according to the rites of the religion of the officiating clergyman, with open doors, and between the hours of 8 a.m. and 2 p.m., in the presence of two or more witnesses.

Presbyterian marriages may take place in their meeting-houses, and must be performed by their ministers after licences granted by the latter, or after due publication of banns.

Scotch Marriages

For marriage in England without licence to a person residing in Scotland, a certificate of proclamation of banns in Scotland, signed by the parish clerk, will be as effectual as the production of an English registrar's certificate. The banns will be published in the parish church, no matter what denomination the parties may belong to, and the party living in Scotland must have resided

fifteen days in the parish. All three publications of banns may be made on the same Sunday upon payment of extra fees.

Scottish law recognises both "regular" and "irregular" marriages. Regular marriages are solemnised by the publication of banns in the Established Church of the parish in which each of the parties reside. Application must be made to the session clerk and a statement furnished, verified by the certificate of two householders or one of the elders of the parish, that one of the parties has resided for fifteen days in the parish, and that the parties are unmarried and not related to each other within the prohibited degrees.

Consent Makes Marriage

By Scottish law, "consent makes marriage." No form of ceremony, civil or religious, no notice before or publication after, no consummation, or cohabitation, no writing, and no witnesses are essential; mutual agreement and consent is all that is required. It is now necessary, however, that one of the parties should have lived in Scotland for twenty-one days preceding the marriage. The presence of witnesses is not essential. Any persons who have contracted an irregular marriage may, within three months from date, jointly apply to the sheriff, who, if satisfied, will grant a warrant to the registrar of the parish to enter it in his register upon payment of 5s. They may also be registered on payment of £1 by making them the subject of a nominal prosecution, the parties appearing before a magistrate, who, on their own confession, pronounces sentence, declaring that they have contracted a clandestine marriage, and imposing a small fine. A copy of the extract of this sentence was often regarded as a marriage certificate.

"Habit and repute," acquired amongst friends and neighbours by persons living together as husband and wife, does not constitute, but is evidence of, marriage, and the presumption is that a marriage has taken place.

When Englishwomen Marry Foreigners

In marrying a foreigner in this country, application should always be made to his Embassy in order that, in addition to the English celebration of the marriage, all the necessary forms and ceremonies necessary to render the marriage valid in the foreigner's country may be complied with. A Frenchman or a Belgian, no matter of what age, cannot contract a legal marriage without observing certain formalities; these include the consent of his parents or relatives, and the publication of notices, which must be twice published at the town hall of his native place. If he is under twenty-five years of age, and his parents or relatives refuse their consent, the marriage cannot take place until he is thirty, and then not until a month after formal notice. If he is thirty years of age, and has no parents living, it is still necessary for him to give a respectful notice of his intended marriage to his near relations.

To be continued.

THE LAW AND THE SERVANT

Continued from page 113, Part 1.

Contract of Service—Length of Notice Required—Circumstances which Justify Immediate Dismissal¹

IF the contract of service is not to be performed within the year, it must be in writing to be enforceable, although a parol agreement for more than a year is not necessarily void.

A general hiring is a yearly one, but with regard to the general hiring of menial and domestic servants it is a well-established custom that the service may be determined by either party on giving a month's notice. A servant may also be dismissed without notice on payment of a month's wages, but a servant is not justified in foregoing a month's wages in lieu of giving a month's notice. The reason for this is that it would lead to an intolerable state of things if servants were allowed suddenly to take their departure without giving their masters a reasonable opportunity of engaging others in their place. Servants whose wages are paid weekly are entitled to a month's notice or wages, unless there is some agreement to rebut the assumption of its being a general hiring. When the first month is to be one of trial, it should be so stipulated between the master and servant.

Length of Notice

If the hiring is a general one in regard to clerks and other servants of a superior class, it will be assumed to be for a year, and so on, until determined by a notice expiring at the end of some current year. It is impossible to say what length of notice is required, but probably three months would be sufficient.

A manager of a shop who received a salary of £30 a year which was paid monthly was held to be hired for a year.

A foreman hired at £2 a week and a house to live in is hired by the week only. An engagement of an author to write tales weekly in a magazine for twelve months at the rate of £10 a month is a yearly hiring.

Governesses have been held entitled to three months' notice, a sub-editor to six months', and an editor to twelve. A manufacturer's agent hired at a yearly salary was held entitled to a month's notice only, as there was a well-established custom to that effect.

Dismissal Without Notice

A master or mistress is justified in dismissing a servant without notice who is dishonest, intemperate, immoral, habitually negligent, disobedient, or incompetent. For theft, immorality, or drunkenness a servant may be sent away on the spot without notice and without wages; but servants not residing in the house are not dismissable for immorality unconnected with their service. To justify instant dismissal for drunkenness, it would probably be necessary to prove that the servant was an habitual drunkard, or that the intoxication was accompanied by violence or insolence; a single lapse from

sobriety would scarcely be sufficient, unless accompanied by circumstances which rendered it so. Thus a master might well hesitate before again exposing himself to the risk of being driven by an intoxicated chauffeur.

Negligence

There is, probably, only one kind of negligence which would justify the summary discharge of a domestic servant, and that is in certain cases where, owing to gross negligence on the part of the servant, some grave injury is done to the master; as, for instance, where a nurse allows a child to fall out of window, or where it may result, as in leaving a house with young children unattended. Using the word servant in the wider sense of the term, a master is justified in dismissing a clerk who has been gambling on the Stock Exchange or engaged in betting transactions, and thereby neglecting his master's business and exposing himself to temptation.

Disobedience

For disobedience to justify dismissal, the orders must have been within the scope of the servants' duties, and there is little doubt that the principle which was carried to extreme in some of the earlier cases would not now be enforced. For example, a servant was dismissed for having visited against orders her dying mother, and the refusal of a man to take his master's horse to the marsh until he had had his dinner, which was ready for him, was held good cause for dismissal. A single act of disobedience which does not cause any loss to the master will not justify dismissal. For disobedience to justify dismissal it would have to be of a serious kind, such as staying out all night contrary to orders, or for being repeatedly disobedient to the orders and regulations laid down by the master. The disobedience must be wilful, and the commands of the master reasonable. When Mr. Pickwick visited the seminary for young ladies, late in the evening, and was mistaken for a burglar, it was unreasonable for the proprietress of the establishment to threaten the cook with instant dismissal because she would not go downstairs first to see who it was who was disturbing the household.

Incompetence or Unskilfulness

This will seldom justify in practice the dismissal of the average servant, and only applies to one hired for some specific purpose or paid extra wages on account of his skill. Such as a professed cook or a medical nurse, and in both cases it would be necessary to prove gross incompetence.

To dismiss a servant without notice because the dinner was badly cooked, or because she had broken a valuable piece of crockery in the washing up, would probably be regarded by a County Court judge as a very high-handed proceeding.

To be continued.

CHILD LAW

*Continued from page 115, Part 1***Abandonment and Exposure—Neglect—Abduction—Custody of Children—Infant Children**

To abandon or expose any child under the age of two years so as to endanger its life or permanently injure its health is an offence punishable by penal servitude. A child carefully packed and sent by train to its father's abode was held to be abandoned, although no actual injury had resulted; and in a case where a father allowed his child to remain some hours on his doorstep, knowing that it had been left there by his wife with whom he was not living, he was found guilty of abandoning it.

Neglect

A parent or other person legally liable to maintain a child or young person is deemed to have neglected him in a manner likely to cause injury to his health if he fails to provide adequate food, clothing, medical aid or lodging, or, being unable to provide the same, fails to take steps to procure it by applying for Poor Law relief. By child is meant a person under fourteen; a young person is one over fourteen and under sixteen.

Every person over the age of sixteen is guilty of a misdemeanour who wilfully assaults, ill-treats, neglects, abandons, or exposes a child or young person in their charge or care, or causes them to be so ill-treated in a manner likely to cause unnecessary suffering, or injury to health. Neglect is the want of reasonable care such as any responsible person would take; "wilfully" means that the act has been done purposely and intentionally, and not inadvertently or by accident.

Injury to health includes injury to and loss of sight, or hearing, or limb, or organ of the body, and any mental derangement.

Abduction of Child

To take any unmarried girl under the age of sixteen out of the possession and against the will of her father or mother or of any other person having the lawful care or charge of her—as, for instance, her relative or her mistress—is a criminal offence. So, too, is the abduction of a girl under eighteen for an unlawful purpose. It is equally an offence to take or entice away children under fourteen, or to receive and harbour a child knowing it to have been taken or decoyed away by force or fraud; but no one is liable to prosecution for this offence who has claimed any right to the possession of the child, or who is the mother of the child, or who, in the case of an illegitimate child, claims to be the father. The taking of a girl from a religious motive is no excuse.

It is no defence to a charge of abduction for the defendant to show that he had reasonable grounds for believing the girl was sixteen; but a good defence if he had reasonable cause to believe that she was eighteen.

Although by the common law of the land the father has the legal right to the care and the custody of his legitimate children, and to direct their education and their bringing up until they are twenty-one years of age, the tendency of modern legislation is to give the mother equal rights with the father in the guardianship of the children, rights which formerly she did not possess. The welfare of the child nowadays, however, is considered more than the rights of the parents, and the court will order the removal of a child from the custody of a parent whom it considers unfit for and unworthy of the charge. The guardianship of illegitimate children, however, devolves solely on the mother.

On the death of the father the mother becomes the guardian of the children who are under age, either alone or jointly with any guardian appointed by the father. The mother of any minor may appoint by deed a guardian or guardians to fulfil those duties after her death and the death of the father, provided that such minor be still unmarried. Guardians when appointed by both parents are to act jointly.

The mother also is empowered to make a provisional nomination of some fit person or persons to act jointly with the father after her death, and the court, if it is satisfied that the father is not a fit and proper person to have the sole custody of the children, will confirm the appointment or make such other order as it thinks proper. The court, also, on the application of the mother, may make such order as it may deem right and proper for the custody of any minor and decide the question of right of access of either parent to such a child, taking into consideration the welfare of the child, the conduct of its parents, and the wishes of the mother as well as those of the father.

Infant Children

The court may give a mother the custody of her infant children, although she may have been guilty of matrimonial misconduct, in cases where both mother and father are equally guilty. With regard to the custody of children under seven, the court may exercise an absolute discretion as against the father or a testamentary guardian in giving the custody of such children to the mother. In making such an order the court will be moved by two considerations—the husband's marital duty to be observed towards his wife and the interests of the child.

The court, however, will not deprive a father of his common law paternal rights when these two objects can be attained consistently with his retaining the custody of the child.

To be continued.

Married Women's Property

ON marriage the husband became entitled to the rents and profits of the wife's real property while they were both living, and after the birth of a child who might inherit the estate, if he survived his wife, he became "tenant by the curtesy." He also became entitled to his wife's personal property, which he could dispose of as he pleased. Broadly speaking, by realty we mean real estate and everything in connection with landed property, while by personal property is meant movables, such as goods and money. As a matter of law, however, land sometimes becomes personalty; but with these legal intricacies we will not trouble our readers.

Fusion of Law and Equity

Before the passing of the Married Women's Property Act the Courts of Equity had recognised the injustice inflicted upon married women by the Common Law doctrine which merged her existence in that of her husband, and hence, apart from any legislation, arose the Equitable Doctrine of Separate Estate. The old distinction between law and equity we may pass over, since the Judicature Acts provide that law and equity are in every case to be administered concurrently; that every judge shall have and exercise the jurisdiction of every other judge, and that where there is any conflict between the rules of equity and law the former are to prevail. To the Chancery Division, however, is still assigned the exclusive administration of certain matters nearly all relating to real estate.

Separate Estate

This exists in property of every description, and may arise through an ante-nuptial agreement, or by a post-nuptial agreement, or by virtue of a separation deed, or by express limitation to separate use, or by wife's separate trading. There is also the absolute gift to wife for her separate use by her husband, or by a stranger.

No particular form of words is necessary to create a separate use so long as an absolute intention appears to exclude the husband's marital right. The words generally used are "for her sole and separate use," and formerly it was usual in all cases of the kind to interpose trustees in whom the legal property vested; in the absence of trustees, the husband in whom the legal estate vests, will be deemed a trustee for the wife.

As to personalty and life estates, she may dispose of them in every respect as if she were single; the savings of income are also separate estate, and she is at liberty to dispose of them as over the capital. But if she dies without having exercised her power of disposition, the separate use falls off, and the property, if personalty, goes to the husband without his taking out letters of administration, and if realty, goes to her heir, subject to her husband's right of curtesy. And this is so whether the property was acquired by express limitation or by virtue of the Married Women's Property Act, but in each case subject to her debts where her separate estate would be liable were she still living.

Restraint on Anticipation

In order to protect a married woman's separate estate against the undue influence of her husband and others, equity allowed her to be restrained from anticipating or disposing of it. It can only exist during coverture, but re-attaches on every subsequent marriage if apt words are used. No particular form of words is necessary to create a restraint provided the intention is clear; the words "not to be sold or mortgaged" have been held sufficient.

If she is divorced, or becomes a widow, she may deal with the estate so as to destroy or end the trust for her separate use by selling the estate and receiving the purchase-money.

To be continued.

GLOSSARY EXPLAINING THE MEANING OF LEGAL TERMS IN THIS SECTION

SPECIAL LICENCE.—Authorising marriage at any hour of the day or night at any place, whether consecrated or not.

HABIT AND REPUTE.—Formerly regarded as a marriage in Scotland, and now strong presumptive evidence of a marriage having taken place.

MINOR (LEGAL INFANT).—Persons of either sex under twenty-one years of age.

CHILD.—Under fourteen.

YOUNG PERSON.—Over fourteen and under sixteen.

COMMON LAW.—That particular portion of municipal law which was in former times administered exclusively by the common law tribunals, and which is still administered by them, but modified by equitable doctrines.

TENANT BY CURTESY.—Husband's life

interest in an estate belonging to his wife of which a child is born to inherit.

REALTY.—Real property such as relates to land, title deeds, and, generally speaking, is regarded as immovable.

PERSONALTY.—Personal property, *i.e.*, movable property and chattels, real, as distinguished from real estate, personal effects, money, etc.

EQUITY.—Law which has been built up in the course of time to right the hardship and injustice inflicted by the common law, which is reduced to hard and fast rules.

RESTRAINT ON ANTICIPATION.—A restraint imposed by the Courts of Equity on married women for their own protection, and to prevent their husbands or other persons from alienating and squandering their property.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects:

Famous Stories
Historical Love Letters of Famous People
Love Scenes from Fiction

Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes

Proposals of Yesterday and To-day
Eloppements in Olden Days, etc., etc.

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 2.—LADY HAMILTON

AMY LYON was one of those remarkable women who, like dazzling meteors, flit from time to time across the sky of life and leave behind a trail of long and brilliant lustre. She sprang from nothing, and, before man had time to realise and appreciate the mystery of her greatness, she had vanished. To this day she remains a riddle. Her many biographers agree only on one point—she was divinely beautiful.

Although the daughter of a Cheshire blacksmith, who could neither read nor write, she became the wife of an æsthetic, the confidante of a queen, and the idol of Nelson. Her wit and cleverness outshone her lack of culture; her beauty concealed her vulgarity. Her beauty Romney has immortalised, and it has immortalised his art.

In 1776, at the age of fifteen, she left her country home, came to London, and began her career as a domestic servant in the house of one Dr. Budd, who at that time resided in Chatham Place, Blackfriars. The girl's fascination was without limit. The charm and seductive influence of her beauty were entrancing. London she laid prostrate at her feet. And this is all that can be said. Much of her early history is veiled in mystery, and, of the many anecdotes relating to her early years, all that can be proved is that they are without foundation. Romance came into her life later, and with it came fame. In 1782, after she had been discarded ruthlessly by Sir Harry Fetherstonehaugh, the dissolute young baronet who, for a time, surrounded her with the insidious fruits of luxury, penniless, in distress

and at her wits' end to find a means of subsistence for herself and her child, Amy Lyon—or, as she now called herself, Emily Hart—appealed for help to the Hon. Charles Grevell, the one friend whom she felt that she could trust.

"My dear Grevell," her amazing letter began. "Yesterday did I receive your kind letter. It put me in some spirits, for, believe me, I was almost distractid. I have never heard from Sir H. . . . I have wrote seven letters, and no anser. What shall I dow? Good God, what shall I dow? I can't come to town for lack of money . . . and I think my friends looks cooly on me. I think so. . . . O.G., that I was in your possession or Sir H., what a happy girl would I have been. Girl, indeed! What else am I but a girl in distress—in reall distress? For God's sake, G., write the minet you get this, and tell me what I am to dow. Direct some whay! I am allmos mad. G. adue, and believe yours for ever,
EMILY HART."

Grevell did not ignore this appeal. The construction of the letter must have wounded his refined and scholarly susceptibilities, but the fascination which surrounded the person of the writer baffled his resistance.

To Emily, Grevell was a good friend. In his way he loved her, and, under the influence of his love and care, she acquired a delicacy and refinement of manner which were wholly new to her.

For five years she lived with him in a little house in Edgware Road, a model of conscientious domesticity.

"She does not," Grevell writes, "wish for much society, but to retain two or three creditable acquaintances in the neighbourhood. She has avoided every appearance of giddiness, and prides herself on the neatness of her person and the good order of her house." During these years, moreover, her beauty was at its prime, and to Romney she gave no fewer than three hundred sittings.

Such a friendship, however, could not continue indefinitely. Grevell, moreover, for a man of his position, was anything but rich. Five hundred pounds a year was an

Sir William immediately evinced a marked admiration for Emily, but she, although not a little flattered by his attentions, did not suspect for a minute that more than a *bonne camaraderie* could exist between herself and him. Hamilton was an æsthetic old gentleman, fifty-five years of age, and Emily nicknamed him "Pliny the Elder," never imagining that she was more to him than "the fair tea-maker of Edgware Road."

Grevell, however, saw in all this the opportunity for a brilliant stroke of diplomacy.



LADY HAMILTON AS "CASSANDRA"

After Romney

income large enough to maintain him personally, but when called upon to support a household in addition, the sum failed palpably. But how to dissolve the partnership was a problem which troubled him. Discard Emily he could not, remain with her he could not. There seemed to be no way out of the difficulty.

In 1787, however, an uncle to Grevell, Sir William Hamilton, the British ambassador at Naples, returned to England.

Why should not Emily and her mother go to Naples as guests of the ambassador? Sir William agreed to the proposition readily. It was delightful, and in no way offensive to the exquisite good taste either of the ambassador or his nephew.

Thus Emily went, and went as unsuspectingly as a lamb goes to the slaughter. Only gradually did she discover the true nature of the tacit bargain between Sir William and his nephew.

On April 30th, she wrote to Grevell :

" . . . I love you to that degree that at this time there is not a hardship upon hearth, either of poverty, hunger, cold, death, or even to walk barefooted to Scotland to see you, but what I would undergo. . . . I respect Sir William, I have a very great regard for him. . . . But he can never be anything nearer to me than your uncle and my sincere friend. He can never be my lover."

Later she writes : " I have had a conversation this morning with Sir William that has made me mad. He speaks—no, I do not know what to make of it."

Again, still later, she writes : " You advise me to . . . Nothing can express my rage! I am all madness! Grevell to advise me—you that used to envy my smiles . . . If you affront me, I will make him marry me."

And she did.

In 1791 Sir William took another holiday, and returned to Italy with a wife, his " beloved Emma."

Emma always had been popular among the Neapolitans, but now she became not only popular, but also important. As Lady Hamilton she was given the *entrée* where previously it had been denied her. She was received officially in court circles, and soon became on terms of closest intimacy with the queen.

These were troublous times in Europe. The spirit of the French Revolution, which had pervaded every country, had made its influence to be felt very strongly in the kingdom of the two Sicilies.

Ferdinand was a *fainiant* king. The preservation of the monarchy, therefore, was a task which devolved upon the queen, a brilliant, resourceful woman and a sister to the unfortunate Marie Antoinette.

England alone had had the courage to breathe defiance against the eagle of all-conquering France; but for Maria Caroline to appeal openly to England, or even to negotiate with the English embassy, would have spelt ruin, for French influence was strong in Naples.

Through the ambassador's wife, however, the queen was able to negotiate and to gauge exactly the feelings of the English Court towards Naples.

To what extent, however, Lady Hamilton contributed towards the salvation of Naples is impossible to determine, but undoubtedly she did much. Indeed, without her skill and help, Nelson has assured the world that never could he have effected the rescue.

Nelson first met Lady Hamilton in 1793, when, as a young naval officer, he was sent to Naples with despatches to the ambassador. The next meeting took place five years later, when wild—nay, mad—with excitement, Lady Hamilton greeted her hero after the glorious victory of the Nile.

Nelson has left on record a description of this meeting. " She fell," he wrote in a letter to his wife, " into my arms more

dead than alive." And from that moment he loved her.

In 1800 Sir William Hamilton was recalled, and Nelson, whose work in the Mediterranean was now completed, decided to travel in the company of his friends to England, and to the faithful wife who was there awaiting him.

The journey was a long, intoxicating triumph, and to Nelson it must have been particularly sweet, since all the many honours which were showered upon him he was able to share with the woman whom he loved.

Whatever may have been the nature of the relations between them during their residence at Naples, there can be no doubt but that, long before their arrival in England, Nelson and Lady Hamilton were deeply attached to each other. The evidence of reason, if not of fact, is indisputable.

Sir William must have been blind, but Lady Nelson was less easily deceived. No sooner had she met her husband than she saw written on his face the confirmation of her fears. Perhaps even then this honest little woman recognised as inevitable the separation which was consummated later.

Towards the end of the year 1800 Sir William, it is true, contemplated a separation from his " beloved Emma." This, however, he did from quite unselfish motives. In his old age he felt incapable of living in such a whirl of social gaiety as was necessitated by the friendship between his wife and Nelson. He did not take the step, however, because, as he himself remarked, " I well know the purity of Lord Nelson's friendship for Emma and me. And I know how very uncomfortable it would make his lordship, our best friend, if such a separation should take place."

Moreover, in 1803, when he died, he was still without suspicion, and he died clasping in his hands of his beloved wife. There was a pathos about the old man's blind devotion which was wasted neither on Emma nor on Nelson. To the end they loved and ministered to him as would have a daughter and a son.

Although basking in the sunshine of a brilliant and ardent love, Lady Hamilton now was burdened with remorse. She was conscious of having descended " the primrose path " which once she had found so difficult to climb. She resented finding herself once again the subject of malicious paragraphs in papers, gossiped about in clubs, and the centre of vulgar curiosity in every drawing-room.

She resorted to all manner of subterfuges to conceal her secret, and at the time of the birth of her daughter, Horatia—that much-discussed infant—Nelson in his letters always refers to himself and Emma as Mr. and Mrs. Thomson.

In the spring of 1801, however, he threw off this feeble and transparent mask, and wrote :

" Now, my dear wife, for such you are in my eyes and in the face of heaven . . . there is nothing in this world I would not do for us to live together and to have our

dear little child with us. . . . I love, never did love anyone else. I never gave a pledge of love until you gave me one, and you, thank my God, never gave one to anybody else!"

"Never gave one to anybody else!" Either love had closed Nelson's eyes completely against all sight of facts, or Emma, with amazing cunning, had concealed from him all knowledge of the days which had gone by.

The former theory is the more probable. To the admiral England could afford only very little leisure, and during those few, short, peaceful hours Nelson may have been content to enjoy unquestioningly the society of the woman whom he loved.

It is true that, when the danger of immediate invasion was no longer imminent, he spent eighteen months at Merton at the house which Lady Hamilton had chosen for his home. But, with this as the sole exception, Nelson was allowed no leave save a fortnight now and a fortnight then. England was ever in need of the great admiral's genius.

During the long months when he was absent Lady Hamilton, for the most part, made her home at Merton. London, however, she visited frequently, and there was welcomed cordially. Her social charm, her beauty, and her fascination still were incomparable. She was a gorgeous woman, and the world loved her. Even at the house of Nelson's mother she was an honoured visitor, and Mrs. Nelson was the wife of a Norfolk clergyman and the personification of strict conventionality.

Nelson's infatuation, however, was insatiate. At sea, in times of danger, amid trouble and anxiety never for a moment did he forget Lady Hamilton.

Moreover, he longed for the day when he would be able to retire and proclaim as his wife the woman who was, and whom he declared to be, his Alpha and his Omega.

"I rejoice," he wrote on August 20th, 1803, "that you have had so pleasant a trip to Norfolk, and I hope one day to carry you there by a nearer *tie* in law, but not in love and affection, than the present."

So superb a romance, however, Fate deemed worthy of a more dramatic ending, and the finish it devised has justified the intention. It is at one and the same time as grand and as pathetic an incident as a biographer can chronicle.

In 1805 Nelson spent one happy fortnight with Lady Hamilton at Merton, and after that he saw her no more. His country called upon him, called upon him for the last time, to save her, and Nelson sailed to death and glory. Off Cape Trafalgar he established the supremacy of England; off Cape Trafalgar he died. His mission was accomplished; all was finished save the last and most beautiful of his letters to Lady Hamilton.

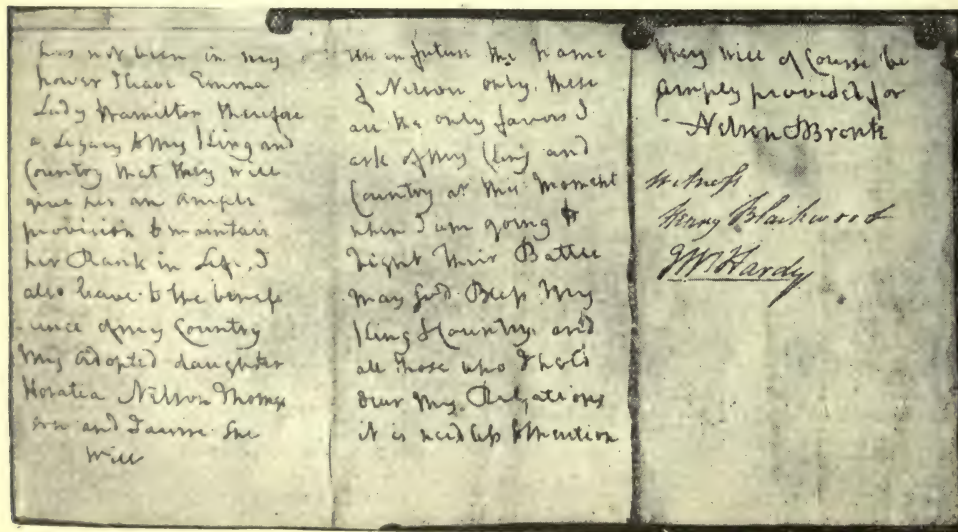
"My dearest, beloved Emma, and the dear friend of my bosom,—The signal has been made that the enemy's combined fleets are coming out of port. . . . May the God of Battles crown my endeavours with success! At all events, I shall take care that my name shall ever be most dear to you and to Horatia, both of whom I love as much as my own life, and as my last writing before the battle will be to you, so I hope in God that I shall live to finish my letter after the battle. . . ."

But Emma finished the letter:

"O, miserable and wretched Emma!

O, glorious and happy Nelson."

On this day also died the Emma of romance. Henceforth she degenerated rapidly, and became a silly, extravagant, vain-glorious woman. In 1813 she was imprisoned for debt. On January 15th, 1815, she died at Calais, at the age of fifty-one, and there were but few to mourn beside her grave.



Lord Nelson's last wish As a legacy to his country he left his daughter Horatia and her mother

LOVE-LETTERS OF FAMOUS PEOPLE

By LADY MARGARET SACKVILLE

ELIZABETH BARRETT BROWNING



It is difficult to say to what extent letters so intimate as those of the Brownings can be published without profanation. That a man's heart should be exposed in spirits of wine to gratify public curiosity is a proceeding open to criticism, at least on the score of good taste. The attitude of the individual reader, however, counts for much, and everyone, therefore, has the solution of the problem to a large extent in his or her own hands.

When reading other love-letters one does not experience a like hesitation. Those letters belong to other times and other ways of thought. The letters of the Brownings, however, are so intimate and near!

In a sense, however, so utterly at one were both these poets with their poetry, nothing more is revealed in these letters than appeared in the "Sonnets of the Portuguese." These are merely Mrs. Browning's letters turned into poetry.

This detracts a little from one's sense of intrusion, but emotion when expressed in verse usually guards itself in some way from too close contact with the crowd. Emotion, moreover, when it speaks without reserve or *arrière pensée*, when the world has no inhabitants save two lovers, gives a very different expression to its thoughts.

Certainly never was there such a revelation of two noble spirits! The spirit of Browning, the great-hearted man, filled to the brim with a rushing, burning, eager life which overflowed the limits of speech like a mountain stream splashing from rock to rock, and the spirit of Elizabeth Barrett, through whose closed curtains (till they were so startlingly thrown back), the sun but rarely shone. Both had that belief in the ultimate goodness of life which is like a straight road leading through a desert, and from that road neither strayed until the end.

Fate, so often employed in bringing together the wrong people and keeping the right ones apart, was in a radiant mood surely when it revealed the Brownings to each other.

They recognised each other at once; he at the first meeting, she only a little later. Not often do two lives ripen to such perfection. Not often is the best given without reservation to those who are worthy of the best.

"God sends nuts to the toothless" is a proverb which is only too often proved to be true.

Did Love enrich their Verse?

To what extent, however, the coming together of these two poets enriched their poetry is, of course, impossible to tell. Browning already had written "Paracelsus," "Pippa Passes," and "Luria" (among other great poems) before his marriage. He would probably have done, therefore, what he had to do in any case, but it is fairly certain that had not her life been re-set to a large emotion, Elizabeth Browning could never have equalled the Portuguese sonnets.

The only experience really useful to a great artist is that which, by pain or joy, quickens his imagination to declare the things it knows. He has not—like most men—to *learn* life; he knows it in all its essentials from his birth. Experience sought for its own sake, save in urging him to the expression of emotions which might otherwise lie dormant, will probably serve only to confuse the creative spirit.

Had Mrs. Browning remained always behind closed shutters she would still have understood life in a way in which it is not understood even by those who have the whole world to walk in. This almost miraculous love, however, was necessary to awaken her full powers, although without it her genius would still have spoken.

But rarely does one find great poets who possess character and strength equal to their poetry. The lives and poetry of the Brownings, however, are one, and the story of their love is but that of one of Robert Browning's poems lived to the full.

Some Letters

The following letters are characteristic and, since characteristic, beautiful:

How you write to me! Are there any words to answer to these words, which, when I have read, I shut my eyes as one bewildered, and think blindly, or do not think? Some feelings are deeper than the

thoughts touch. My only beloved, it is thus with me, I stand by a miracle in your love, and it covers me, just for that you cannot see me! May God grant that you never see me, for then we two shall be "happy," as you say, and I, in the only possible manner, be very sure. Meanwhile, you do quite well not to speculate about making me happy; your instinct knows, if you do not know, that it is implied in your own happiness, or rather (not to assume a magnanimity) in my sense of your being happy, not apart from me.

As God sees me, and as I know at all the motions of my own soul, I may assert to you that from the first moment of our being



to each other anything I never conceived of happiness otherwise, never thought of being happy through you, or by you, or in you even; your good was all my idea of good, and *is*. I hear women say sometimes of men whom they love, "Such a one will make me happy, I am sure," or "I shall be happy with *him*, I think," or again, "He is so good and affectionate that nobody need be afraid for my happiness." Now, whether you like or dislike it, I will tell you that I never had such thoughts of *you*, nor ever, for a moment, gave you that sort of praise. I do not know why, or perhaps I do, but I could not so think of you. I have not time nor breath, I could as soon play on the guitar when it is thundering. So be happy, my own dearest.

"My Riddle"

Best, best, you were to write to me when you were tired, and *so*! When I am tired and write to *you* it is too apt to be what may trouble you. With you, how different! In nothing do you show your strength more than in your divine patience and tenderness towards me, till, not being used to it, I grow overwhelmed by it all, and would give you my life at a word. Why did you love me, my beloved, when you might have chosen from the most perfect of all women, and each would have loved you with the perfectest of her nature? That is my riddle in this world; I can understand everything else. I was never stopped for the meaning of sorrow on sorrow, but that you should love me I do not understand, and I think that I never shall.

"No one is like you"

Ever tenderest, kindest, and most beloved, I thank you from the quick of my heart, where the thought of you lives constantly! In this world full of sadness, of which I have had my part, full of sadness and bitterness and wrong, full of most ghastly contrasts of life and death, strength and weakness side by side, it is too much to have you to hold by as the river rushes on, too much good, too much grace for such as I, as I feel always, and cannot cease to feel! . . . I pour out my thoughts to you, dearest dearest, as if it were right to think of doing myself that good and relief, than of you who have to read all. But you spoil me into an excess of liberty by your tenderness. Best in the world! Oh, you help me to live! I am better and lighter since I have drawn near to you even on this paper; already I am better and lighter, and now I am going to dream of you, to meet you on some mystical landing-place, in order to be quite well to-morrow. Oh, we are so selfish on this earth that nothing grieves us very long, let it be ever so grievous, unless we are touched in *ourselves*. . . . in the apple of our eye, in the quick of our heart, in *what* you are, and *where* you are, my own dearest beloved! So you need not be afraid for me. We all look to our own as I hold you; the thunderbolts may strike the tops of the cedars, and, except in the first start, none of us be moved. True it is of *me*, not of *you* perhaps; certainly you are better than I in all things. Best in the world, you are; no one is like you. Can you read what I have written? Do not love me less! Do you think that I cannot feel you love me through all this distance? If you loved me less I should know without a word or a sign. Because I live by your loving me.

"Ever, ever dearest!"

How I thank you for your letter, ever beloved! You were made perfectly to be loved, and surely I have loved you, in the idea of you, my whole

life long. Did I tell you that before, so often as I have thought it? It is that which makes me take it all as visionary good, for when one's ideal comes down to one and walks besides one suddenly, what is it possible to do but to cry out, "a dream"? You are the best, best, and if you loved me only and altogether for pity (and I think that, more than you think, the sentiment operated on your gentle, chivalrous nature), and if you professed it to me and proved it, and I knew it absolutely, what then? As long as it was *love*, should I accept it less gladly, do you imagine, because of the root? Should I think it less a gift? Should I be less grateful, or more? Ah, I have my theory of causation about it all; but we need not dispute, and will not, on any such metaphysics. Your *loving* me is enough to satisfy me, and if you did it because I sat rather on a green chair than a yellow one, it would be enough still for me, only it would not for *you*, because your motives are as worthy as your acts, dearest! . . . As for happiness, the words which you use so tenderly are in my heart already, making me happy. I am happy by you. Also, I may say solemnly that the greatest proof of love I could give you is to be happy because of you, and even you cannot judge and see how great a proof that is. You have lifted my very soul up into the light of your soul, and I am not ever likely to mistake it for the common daylight. May God bless you, ever, ever dearest!

The Last Letter

The following is the last letter before their marriage, secret by necessity. The "giving pain by a voluntary act" refers to Mrs. Browning's father, from whom they were compelled to keep it hidden.

At from half-past three to four, then—four will not, I suppose, be too late? I will not write more; *I cannot*. By to-morrow at this time I shall have you only to love me, my beloved!

You *only*! As if one said *God only*, and we shall have *Him* beside, I pray of *Him*.

I shall send to your address at New Cross your Hanmer's poems, and the two dear books you gave me, which I do not like to leave here and am afraid of hurting by taking them with me. Will you ask *our* sister to put the parcel into a drawer so as to keep it for your letters to me I take with me, let the "ounces" cry out ever so. I *tried* to leave them, and I could not. That is, they would not be left; it was not my fault, I will not be scolded.

Is this my last letter to you, ever dearest? Oh, if I loved you less, a little, little less!

Why, I should tell you that our marriage was invalid, or ought to be, and that you should by no means come for me to-morrow. It is dreadful, dreadful to have to give pain here by a voluntary act, for the first time in my life.

Do you pray for me to-night, Robert? Pray for me, and love me, that I may have courage, feeling both.

An Ideal Love Story

So closes the first scene of the Browning romance culminating in a marriage truly "made in heaven," if ever one was! It is good for our belief in happiness that there remains this record of once, at least, a dream coming true.

The true story of the Brownings will remain for all time one of the most beautiful of all those that have been made known to the world.



"THE FIRST LOVE-LETTER." By MARCUS STONE, R.A.

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This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion

Missionaries

Zenana Missions

Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities

Great Charity Organisations
Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar

What to Make for Bazaars
Garden Bazaars, etc.

How to Manage a Sunday-school

THE INVALID WOMAN AND SERVICE FOR OTHERS

By THE REV. CANON DENTON THOMPSON M.A., Rector of Birmingham

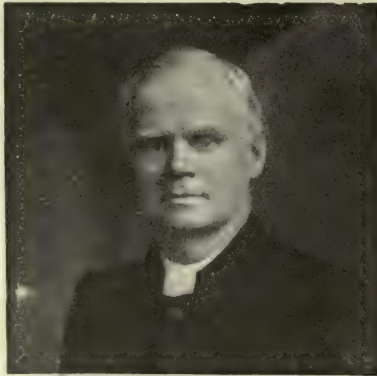
NOTHING in human life appeals more strongly to our sympathies than an invalid—the man, woman, or child who is suffering from prolonged or permanent illness. Whether under such conditions men suffer more or less than women is a matter upon which opinions may well differ. It is probable that we have not sufficient data upon which to differentiate between the sexes with any degree of certainty on this question, and, after all, so much depends upon the individual temperament as also upon the general surroundings of the invalid. On the whole, and speaking quite generally, I am inclined to think that women suffer more than men, and for two reasons, one of which is to be found in the physical constitution of woman, and the other in her moral nature.

In the first place, women, as a rule, are more sensitive to pain than men. Their general structure is built up of finer material. Their nervous system is formed of more delicate texture. If their bodies are not more liable to the inroad of microbes, they are certainly less able to withstand their attack. Woman not only naturally suffers more, but suffers more acutely. If judged phy-

sically, she is unquestionably the weaker vessel. Again, women, as a class, are more sympathetic than men. They are less self-centred and more self-sacrificing. They are more solicitous for the health of others and less concerned with their own ailments. If, therefore, the woman be a wife or mother, the whole household suffers more through her sufferings than if the sufferer be a man. She is naturally anxious for the recovery of health for her own sake, but even more for the sake of her husband and children.

Destined by the Creator to be "a helpmeet," she is never so happy as when she is helping others, and, correspondingly, the loss of power to help is the direct cause of added suffering. Of course, I am assuming in my argument that the woman is really and truly good. There are exceptions to this as to every rule, only I am not now thinking of ex-

ceptions, which, of course, might easily be given. There are some selfish women, alas! who think so much of themselves and their own ailments that they have no time to think of others and their sufferings. There are some foolish women whose condition is mainly due to delusive ideas of their own



CANON DENTON THOMPSON

Elliott & Fry

health, and who, for the sake of the pity they covet, either imagine ills which, for them, do not exist, or exaggerate those which do. But the majority of women are neither so selfish nor so foolish. Fortunately for society, such egotists and neurotics are the exception to the rule of their sex.

But, even if my contention that, speaking generally, it is harder for a woman to be an invalid than a man be doubted, everyone will admit that it is hard enough for anyone to be always ill. Let the comparison between the sexes be ignored and my main argument will not be affected. For no one will deny that the greatest sufferings of an invalid woman is the consciousness of her inability to minister to others. It is not the prolonged pain nor the continuous weakness which constitute her deepest sorrow, but the abiding distress that she is not permitted to play a woman's part in the life of the home. To an active mind—and what woman's mind is not active—there is no trouble so great as enforced inactivity. To a loving heart—and what woman's heart is not loving—there is no sorrow so keen as inability to serve.

The Mission of the Invalid

This is the secret canker which is eating out the sweetness from the heart of many a woman invalid. It is for this reason that she is at times tempted to think her life is a burden instead of being what she would fain make it, and perhaps it already is, a blessing. This is the direct cause of those periods of depression, so hard for her and for others to bear, when she is disposed to feel that, having no mission, and serving no purpose, the sooner she is rid of this frail, suffering body the better.

But believing, as I do, that pain and sorrow, albeit they are related to sin, are permitted by an all-wise and all-merciful providence, and by it are overruled to serve our highest interests, I am convinced that suffering has a purpose, that there is a "needs be" for sorrow, that pain is often a blessing in disguise, and therefore that every invalid has a mission in the world. With this faith, I am further convinced that, without abating any effort to alleviate pain, to arrest disease, and restore health, we ought to lessen in the minds of invalids the thought of invalidism and encourage them to think that, however hard their lot, they are, after all, useful members of society, and, notwithstanding their weakness, they are able to confer many benefits upon others. If we can succeed in any degree by inspiring them with ideas of service, we shall in that proportion bring rest to their troubled minds and joy to their sorrowing hearts.

The Ministry of Suffering

Let us, then, begin by recognising that there is a ministry in suffering, that suffering is a service. This is true if we pause to think; for everything in this world, even pain, has a purpose, while experience itself confirms our consciousness in this respect.

Suffering not only ministers directly to the sufferer, or, at least, is intended so to do, but also indirectly to others. Like the influence of the furnace on the ore, its purpose is to separate what is of permanent value from its earthly accidents, and so to purify it for its ultimate, if unknown, destiny. That which mingles with the metal and destroys its utility is slowly removed by the fire. Even so, in the furnace of suffering, that which vitiates our best nature and nullifies its serviceableness is gradually eliminated. At least, this is the Divine purpose—a purpose only frustrated when we refuse to co-operate with God in the purifying process.

The Refining Effects of Pain

But the refining effects of pain and grief, sorrow and suffering, are not confined to the afflicted. Even as we share with them by sympathy in their affliction, so also we are intended to benefit by the blessings which they, if submissive, undoubtedly receive. In this way there is a ministry in suffering, and suffering is a service. It does something for others, no less than for the sufferer.

What it does may be hard to explain, harder still to define, but that there is a reciprocal ministry in every sick-chamber no one can doubt. Who has watched by the bedside of one stricken with pain, and seen the patient fortitude of a resigned will, without learning how to be patient and strong? Who has seen the weak in body strong in spirit, or the diseased and afflicted bright and happy, without feeling himself somehow stronger and better? Who has visited the sick-chamber and beheld the radiant glory of the victory of faith without returning inspired by the vision? The ministry of suffering may be full of mystery, but it is none the less real and powerful.

Indeed, our best lessons for life are learned in the school of sorrow and not seldom the unconscious teacher in the school has been some suffering loved one.

"The world grows richer for the noble faces
Stamped with the seal of sorrow bravely
borne."

Much more might be said under this head, but enough has been expressed, or suggested, I trust, to comfort every invalid who reads what I have written with the thought that every life has a mission, that the highest mission in life is service, and that the ministry of the invalid life is pregnant with great possibilities for good. If only the sufferer's heart be surrendered to the will of Him who "is love," her sufferings are not in vain. By a brave, patient, and trustful endurance, she is helping others to be true, and strong, and kind. Her suffering is a ministry.

The Ministry of Intercession

If only we knew it, the greatest power we possess in life is prayer. To pray is simply to ask our Heavenly Father for whatever we desire. True, our desires are sometime

foolish, and often selfish ; but if we, "being evil, know how to give good gifts to our children" when they ask for things which are not good, so our Father in answering our prayers denies in love our mistaken requests. But even so, we must pray, for prayer is a condition of many blessings, even though many are given without the asking. "Ask and ye shall receive." "Ye have not because ye ask not."

What inexhaustible treasures are waiting for our prayers—treasures which, if given before they are wanted, would only be wasted. And so God, who cannot waste, waits to be gracious, is waiting to give if only we would pray.

But if prayer be our greatest power, intercession—*i.e.*, prayer for others—is our highest privilege.

"More things are wrought by prayer
Than this world dreams of."

Indeed, one of the wonders of heaven will be the achievements of the praying saints. Why, then, do we not pray more? Many answers might be given to this question, but space forbids. One only must suffice. Life is increasingly strenuous with some and alarmingly fickle with others. We are getting too absorbed, some with the pursuits and others with the pleasures of life, to pray as we ought. It is here that the invalid state opens up vast possibilities of service through the ministry of intercession.

The Invalid's Ability to Concentrate

Those who are permanently laid aside are necessarily detached from the pleasures and pursuits of the world, and have thereby greater facility for concentrating themselves on the things which are spiritual and eternal. Why should not these possibilities become actualities? Why should not every invalid be encouraged by means of cycles of prayers, lists of intercession, to supplicate, not for themselves so much as for others. At any rate, I have found again and again that a new interest has entered into an invalid life by suggesting subjects for prayer at specified times. There rises, even as I write, before my mental vision a dear old invalid who, bedridden for many years and weary of earth, was always longing for heaven, found a new mission in life, as on each occasion of my visit I left with her special requests and subjects for intercessions. The consciousness that she was not so "useless" as she thought, that she could still "do something" for the Lord she loved, brought with it the joy of service.

So I would say to every invalid woman: Try and realise the power and privilege of intercession. Make your sick-room a sanctuary of prayer. Then your suffering will become a blessed ministry for God and others.

The Ministry of Personal Service

Let us now pass from the practical service of sanctified suffering and the potential nature of intercessory prayer to the possi-

bilities of personal effort in the invalid life.

We have before suggested the solace that would come to the weary hearts of invalids if, instead of being doomed to inactivity, they were inspired with the thought of ministry. But, alas! in too many cases the solace has been denied, or, rather, it has never been realised, because the possibility of service has never been suggested. It is here that we feel the need for a widespread movement to enlist the services of invalids. Why should not clergy, doctors, nurses, relatives, and friends, combine to encourage personal effort on the part of the permanently sick? What inconceivable benefits would result from such a movement.

Making Garments for the Poor

Foremost amongst practical plans which suggest themselves when we think of what invalid women might do is plain and fancy needlework, useful garments for children, for poor mothers, for sick ones in city slums, for less-favoured invalids, also things ornamental no less than useful, all the many pretty articles which the deft fingers of women are able in these days to make for sales of work and other allied objects. In many cities there are what we value so much in Birmingham—needlework guilds, to which each member contributes at least two garments for the poor, while in every great town there are clergy who are at their wits' end to know how to help the thrifty and deserving poor of their parishes. It ought to be possible to work this mine to comparatively unworked wealth in the invalid world to the great enrichment of all concerned. Difficulties, of course, there are; but these never deter, but only inspire the earnest worker. What is needed is enthusiasm, and the initial difficulties would be easily surmounted.

If the invalid is not personally known to the clergy or the minister of the church to which she belongs, as she ought to be, what a perfectly splendid introduction a letter offering help in this way would be! Or if, again, the invalid is not a member of any religious body—a distinct loss to both—this need be no impediment. Philanthropy is not conditioned by church membership. So much help is needed that any offer of service would everywhere be welcomed; and, indeed, such an offer might easily lead on to something better.

Other Practical Services

But there are other methods of work than these. I have known an invalid wife of a rector who, in addition to being the daily inspiration of her husband in his arduous work, was also his constant helpmeet in raising funds both for home and foreign enterprises. I have known, also, an invalid lady whose life was a blessed ministry by means of letter-writing. I can imagine invalids learning typewriting, copying, etc., and by these and other means becoming of immense practical service in the various departments of church work.

But I have said enough to indicate the principles of a great revolution in the sad and solitary lives of the permanently sick. To all such I would say as a last word: Believe, or try to believe, that "all things work together for good to them that love God." Believe, or try to believe, that every soul has a service to render, every life has a ministry to fulfil. Believe, or try to believe, that guidance will not be withheld if you pray the prayer, "Lord, what wilt Thou have me to do?" Believe, or try to believe, that when you are guided to service grace will be given you to serve. Try, for in trying we never really fail.

Never mind even though your faith is

"as a grain of mustard seed." It will, if cultivated, grow; and, growing, will bear fruit. The fruition of faith is strength for service, and by your good works for others you will best prove your faith in God. Only believe, and your invalid life will become a blessed and faithful ministry. Then, by suffering service, you will be prepared for the service without suffering, and when "sorrow and sighing shall flee away" you will enter upon the endless joy of perfect service.

"It is enough—earth's struggles soon shall cease,
And Jesus call us to heaven's perfect peace."

THE DEACONESS INSTITUTE, BOWRON HOUSE

The Story of the Foundation—Bowron House—The Staff, their Work and Aims—Tributes Paid to the Good Work of the Institution



MOST interesting history is attached to the Deaconess Institute, Bowron House, and it illustrates how a woman's act as a "ministering angel" may bring about unexpected and far-reaching results.

Some years ago a wealthy London business man, the late Mr. Bowron, when returning home from New Zealand, was taken ill. There was no trained nurse on board; and he was left to such ministrations as the steward or his deputy could give. Then a lady passenger took pity on the sick man, and, volunteering her services, nursed him to the end of the voyage. The patient was so grateful for her gentle, kindly care that he desired to start some project with the view of enlisting the work of women amongst the ailing and distressed and to provide openings of service for them in connection with evangelistic work. He did not live to carry out his wish; but after his death his sons founded to his memory the Deaconess Institute, Bowron House, as a training home for women in evangelistic and social work in connection with the United Methodist Free Churches.

The work was begun in 1891, in a house in Pimlico, with a lady superintendent, one deaconess, and one probationer. It prospered from the beginning, and owed much of its success to its secretary, the Rev. T. J. Cope, who organised and managed the whole movement.

Now there are forty deaconesses at work

in various parts of the country, and there is always the full complement of probationers in training at the institute, which now has its headquarters at 25, Bolingbroke Grove, Wandsworth Common.

It is some time since the nightingales sang in Bolingbroke Grove, but the fine old trees, from which it derived its name, still remain, and impart a semi-rural look to the vicinity. Bowron House is pleasantly situated overlooking the common, and the highest compliment one can pay it is to say that it has nothing of an institute about it.

Under the benign management and dignified presence of Miss Bushell, who has presided over it for sixteen years, Bowron House is a refined and charming home, artistically furnished, and its many-windowed rooms command delightful views over the garden. Miss Bushell herself has one of those richly-endowed natures which inspire an atmosphere of love and harmony.

The Staff

Probationers are received at the institute from any Christian church, and women who have gained a knowledge in the practical affairs of life by work in some occupation are specially welcome. The institute is not intended for women of leisure. No

vows are taken by the sisters. The usual length of training is one year, beginning with probation. Board and lodging are provided, and an allowance given for incidental expenses after probation. Those who can are expected to contribute to



Miss Bushell, Lady Superintendent Deaconess
Institute, Bowron House.
Photo by Sofer & Stedman

their own support. Trained sisters receive allowances necessary for their requirements.

The time-table at Bowron House shows how carefully the studies are planned and arranged. The training comprises biblical and theological teaching, a course of medical instruction, general reading, and practical Christian work. Two afternoons a week are devoted by those in training to district mission work and evangelistic work. The students study the Bible, Christian doctrine, and the preparation of addresses under three tutors, and also have a course in elocution. They are required to pass the St. John's Ambulance examination in first aid to the wounded and in nursing. The sisters attend Dr. Campbell Morgan's Bible school lectures, and receive very special inspiration in their work from the series of conversations on Methodist history or some kindred topic by the lady superintendent.

The Work Done by the Sisters

At the close of their training the sisters are set apart for their work, and are expected to accept any post of duty to which they may be appointed. They retain their connection with the institute, and all future changes are under the control of the committee. The sisters only serve the churches connected with the United Methodist Church. Their work is divided into two main branches—visiting and general church work, which is done by the sisters when stationed at a church for a considerable time; and special mission work, which is done by deaconess evangelists, who itinerate during the winter. The yearly reports show the abundant activities of the deaconesses in district visiting, work amongst children, the organisation of classes for youths and girls, mothers' gatherings, temperance work, and Gospel meetings.

It is a special feature of the institute that it recognises the fitness of women for the pulpit. To-day, when women on all sides are becoming prominent as public speakers and no audience seems too large for a woman to

address, it is fitting that some should use their gifts in the Christian ministry. The institute has sent forth many talented women able to preach the Gospel with fervour and power.

A remarkable tribute to their power was given at a recent ordination service at Sheffield, when three young ministers received into connection with the United Methodist Church publicly stated that they had been led to religious decision through the evangelistic services of the deaconesses.

Many beautiful tributes have been paid to the gentle and helpful work of the sisters in the homes of the people. But gratitude sometimes takes an unexpected form of expression.

One woman in a district set herself against the visits of the sister. "She hated Methodists," and neither she nor her husband believed in religion. However, her little boy was taken ill, and the visits of the sister became more welcome. The husband came in during her visit one day, and said that he and his wife would like to make her a little present; and, after a thoughtful pause, he somewhat startled the sister by asking if she would accept a razor if he made one specially for her. It appeared that the man was a razor-maker by trade. The sister knew how to value the kind thought at the back of the incongruous present, and received the razor with a proper show of appreciation.

The names of the deaconesses who have passed through Bowron House have become household words in many poor districts of our towns and cities. I may specially mention the name of Sister Sarah, who did such splendid work in Bury, Lancashire. A gentleman of the district was so much impressed by her unselfish deeds that in memory of her noble life he left the sum of £200 for the good of the poor of the town.

Once a year, in May, the sisters gather from all points of the compass at Bowron House, and have a delightful re-union with each other and with their well-loved superintendent.



LITTLE SISTERS OF THE ASSUMPTION

The Foundation of the Order—Its Aims—The Organisation of and Work Done by the Sisterhood—How They Visit the Poor—The Rule Forbidding Them from Accepting Payment or Presents

THE Order of the Little Sisters of the Assumption was founded in Paris in 1864 by the Rev. Father Etienne Pernet, of the Augustinian Fathers of the Assumption.

Father Pernet's work as a priest brought him into close contact with the lives of the working classes. He was particularly struck with the desolation and distress which fell on the poor home when the member who was responsible for the housekeeping fell ill.

Neither alms nor charitable institutions reached the misery. He felt that its alleviation must be the work of kindly sympathetic women, and of women alone. Hence the germ of the idea of the Nursing Sisters of the Poor.

A tentative experiment was made with a couple of nurses, but the real work did not really develop until after Father Pernet met a Mademoiselle Fage, a woman of great

piety and charity, who was in charge of a Dominican orphanage. He recognised in her the energy and the self-abnegation needed for the stupendous task of founding a religious order. Mdlle. Fage became the mother foundress of the Little Sisters of the Assumption, and took the name of Mother Mary of Jesus.

Father Pernet died in 1899 at the mother house of the order in the Rue Violet, Paris. In the course of thirty-five years the little community of two sisters, with which he had started the order, had spread to Belgium, England, Ireland, and America. Moreover, the order had become canonical by Papal decree, and Cardinal Vanutelli had become its cardinal protector. Rarely have founders of religious communities lived to see their work in so secure and advanced a state as was that of Father Pernet at his death.

The Regulations of the Order

A rigid spirit of poverty is the distinguishing characteristic of the Little Sisters of the Assumption. The rule of their foundation forbids them to receive any payment for their work; neither must they give their services to any who can afford to pay them. The poor, and the poor alone, must be their patients. The sisters go into the most wretched hovels; they may be seen passing through the slums and the dark places of London at all times of the day. In the home where the mother lies ill they take on her duties; they do all the menial work, prepare the children for school, and cook the husband's meals. In addition they act as skilled nurses to the invalid, sitting by her bedside all through the night if necessary. By their rules the sisters can take no food, not even a cup of tea, in the patient's house, nor can they, when night comes on, accept any greater comfort than that afforded by a chair.

All must be given, nothing taken; and so strict is this condition that the offer of a little present as a souvenir will be refused. The order is strictly non-sectarian in its mission. The religion of the applicant for the sisters' service is never inquired into. There are no lay sisters in the community, all take a share in all the necessary work of cleaning and cooking. In addition to this equality of sisterhood, each community has the privilege from Rome of accepting

postulants without a dowry. In most orders a special permission is necessary for the admission of penniless girls. Of course, if a dowry is forthcoming it is not refused—it goes to the common funds of the house.

The Little Sisters of the Assumption, in their organisation, follow the rule of St. Augustine, with special additions appropriate to the special circumstances of the order. Their day is divided into three portions—eight hours for work, eight hours for spiritual exercises, which include the Office of Our Lady, and eight hours for rest and refreshment. The life is not one of great austerity, but it demands absolute renunciation of self.

Novitiates

Ladies entering the order have to go through a novitiate of two years. At the end of that time they take simple temporary vows, and after a term of some years such vows become perpetual.

The dress of the sisters is the usual black and white, a short black veil being worn over the stiff white coif and bandeau, which cover forehead and neck.

In addition to the actual service rendered to the poor during times of stress and illness, the Little Sisters of the Assumption aim at raising the general moral tone of family life by keeping in touch with their patients afterwards. For this purpose they have confraternities for men and women, which meet once a month, for homely lectures and chats.

Extent of the Work in England

The first branch of the order in England was established in 1880. There are now three houses of the sisters in London—at 14, Wellington Road, Bow; 6, Earl Street, Westminster; and 133, Lancaster Road, Notting Hill. There is also one at Norwich.

The rule of the community which exacts that all meals and rest be taken at the convent makes it impossible for the sisters to go beyond a certain radius; but each house has more demands for services than it can supply. Cardinal Vaughan, who was particularly enthusiastic about the work of the nursing sisters, said he wished they had twenty houses instead of one in Westminster. The motto of the order is "Thy Kingdom Come."

CONVENTS IN THE DIOCESE OF WESTMINSTER AND BIRMINGHAM

Continued from page 128, Part 1

St. Mary's Priory, Stamford Hill, London, N.
 St. Mary's Abbey School, Mill Hill, N.W.
 Address: Mother Abbess.
 Convent of La Sainte Union des Sacrés Cœurs.
 Highgate Road, London, N.W. Address:
 Rev. Mother Superior.
 Convent of the Holy Child Jesus, Castle Hill
 House, Ealing, London, W.
 St. Joseph's Convent and Boarding School,
 Hendon, London, N.W. Address: The
 Superioress.
 Convent of the Faithful Companions of Jesus,
 Gumley House, Isleworth.

Convent of the Sacred Heart, St. Charles's
 Square, London, W. Address: Rev. Mother
 Superior.
 Benedictines of the Immaculate Conception of
 the Blessed Virgin, St. Mary's Abbey,
 Oulton, Staffs. Address: The Lady Abbess.
 Sisters of Charity, Monk's Kirby, near Rugby.
 Address: The Sister Superior.
 The Sisters of the Assumption, Alton Castle,
 Staffs. Address: The Rev. Mother Su-
 perior.

To be continued



THE ARTS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on :

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

THE NEWLYN ART SCHOOL

Under the Direction of Mr. Stanhope Forbes, R.A., and Mrs. Stanhope Forbes

By GLADYS BEATTIE CROZIER

IN 1898 Mr. Stanhope Forbes, R.A., and Mrs. Stanhope Forbes established the school of art which has since become so famous at Newlyn, the most picturesque of all the many charming fishing villages along the Cornish coast, which has been the birth-place of endless masterpieces exhibited at the Royal Academy during the last decade. Indeed, Newlyn scenery and Newlyn fisher-folk have become almost as familiar to Londoners as the streets and types of the metropolis!

Work at the Newlyn School falls into two parts; first, that carried on in the studios under the personal supervision of Mr. and Mrs. Stanhope Forbes, and secondly, that which the students themselves do out of doors in preparation for the Saturday morning "crits."

These criticisms are a special feature at the Newlyn School. All the work done out of doors during the week is then pinned up round the studio and criticised by Mr. and Mrs. Stanhope Forbes.

Although there is no entrance examination the Newlyn School of Painting is not intended for elementary instruction, and students desirous of working there must first submit examples of their work in order to show that it possesses a degree of proficiency sufficient to qualify them for admission to the school.

Living Models

Absence of drudgery is a conspicuous feature in the course of instruction, and work is made as varied and interesting as is possible. Mr. and Mrs. Stanhope Forbes encourage the new-comer to draw from living models almost at the outset, but such work is of necessity supplemented with steady and regular study in the cast and still-life room.

The course of study in the studios consists mainly of drawing and painting from the life. On Mondays, Wednesdays, and Fridays the students work from 9.30 to 12.30, and again from 2 to 5, from models posed in the studios. On



The students at work in the Newlyn Art School

the three alternate days they are expected to work indoors during the morning only, and during the afternoon they are free to work out of doors.

When the weather is favourable the study of figure painting is carried on in the studio garden. Screened from the wind, and shaded on two sides by trees, this is an admirable place for work.

Terms and Fees

The summer term begins in May and ends in the middle of September. The winter term extends, with the exception of two weeks' holiday at Christmas, from October to the middle of March.

The fees for the summer term are £10 10s., and for the winter term £12 12s.; but students can join at any time, and for any shorter period, on payment of £3 3s. a month.

These fees include the use of studio, models, and easels; but students are required to provide their own painting materials, and these easily can be obtained, since an artists' caterer from St. Ives visits the studios for this purpose once a week.

The Newlyn School, which bears the appropriate name "The Meadow Studios," is charmingly situated high up on the side of a hill, and is surrounded by a garden, half wild and wonderfully picturesque, overlooking Newlyn Harbour and a glorious expanse of Mounts Bay, which stretches far out into the distance.

The Studios

The largest studio is a long, wide room which is divided into two quite separate parts, each of which contains a model—usually a charming village maiden, or a stalwart fisherman, clay pipe in hand, and with a net or lobster-pots at his knee. These models remain for a week, and the

students work from them on alternate days. Thus, during the week, they are able to complete two studies, and stand no chance of becoming "stale," as Mr. and Mrs. Stanhope Forbes maintain one is very liable to do if forced to work continuously for a week from the same model.

In another studio are models posing for the life class. These also, are changed weekly, and for this class the services of professional London models are secured.

A third studio is allotted to students who are making still-life studies or who are working from the cast. Mrs. Stanhope Forbes, who is a great lover of the work of the Italian sculptors of the fifteenth century, has fitted this room with some fine reproductions of their smaller work. These reproductions, on account of their naturalness, individuality, and character, Mrs. Stanhope Forbes considers to be adapted admirably to the requirements of beginners who are



Mrs. Stanhope Forbes posing the model



Mr. Stanhope Forbes criticising the work of the students

anxious to draw from the live model, and who previously have been accustomed only to draw from heads of the classical sculptures.

While both Mr. and Mrs. Stanhope Forbes give every encouragement to the expression of originality and individuality in the student's own private work, they believe most profoundly in laying a foundation of thoroughly sound, straightforward draughtsmanship during the hours spent in working from the model in class.

Mrs. Stanhope Forbes invariably urges students to make a complete drawing of a subject in charcoal before proceeding to fix and paint it, and she discourages them from beginning to paint a picture until they find it to be impossible to add anything more to it in back and white.

The methods adopted at the school are more than justified by the results, and this year several of the students had the satisfaction of seeing their pictures hung in good places on the walls of the Royal Academy.

Life at Newlyn

The Newlyn School is not a large one. On the average the students number about thirty, and of these, as is the case in most art schools, about two-thirds of the students are women. The smallness of the number makes it possible for hard-and-fast rules about work to be avoided, and enables Mr. and Mrs. Stanhope Forbes to study the individual characteristics of their pupils.

Life at Newlyn affords the students an infinite variety of recreation. In the summer bathing, sailing, fishing, tennis, croquet, and cycling are freely indulged in, and the winter evenings are enlivened by many an impromptu concert or dance.

Board and Lodging

Board and lodging are cheap at Newlyn. Girl students usually take rooms in the village in cottages which have been approved of by Mrs. Stanhope Forbes. A bedroom and sitting-room can be obtained for from 9s. to £1 a week, according to size and situation; and for 9s. or 10s. the student can fare sumptuously on wholesome Cornish fare. Thus, £1 1s. or 25s. a week can easily be made to cover all expenses.

Many of the rooms available in the village have been papered and painted most artistically by former students. The new-comer,

therefore, at a very small expense, can soon convert them into charming little abodes.

"The Sketcher's Paradise"

Newlyn, moreover, has been justly called "The Sketcher's Paradise." Fishermen, huge and picturesque, clad in oilskins and sou'westers, meet one at every turn, and the women, attired in colours which have been faded by the sea air and sun to the most delightful hues, make quite ideal models.

Again, every open cottage door reveals an interior such as Bramley, Fred Hall, Langley, and Stanhope Forbes have loved to paint.

Those desirous of studying marine subjects will find in Newlyn their Utopia.

The fishing fleet going out to sea at twilight under sails of every shade, from russet to the darkest brown, is a scene unimaginally picturesque. And then as the twilight deepens and the lanterns are lighted, casting their reflections on the darkening waters, magnificent opportunities are afforded to the student trying to depict the intermingling of artificial light with the lingering light of day.

Again, the high cliffs and projecting rocks all along the coast provide ample facilities for students in foam and dashing spray effects.

The surrounding country, moreover, is rich in primitive cottages, windblown trees, ruins, and quaint old churches which are a delight to the landscape painter.

This series will be continued.

FAMOUS BOOKS BY WOMEN

No. 2.—CRANFORD

By MRS. GASKELL

ONE cannot help envying the person who is able to produce something which is acknowledged to be the very best of its kind. This Mrs. Gaskell did when she wrote "Cranford." She selected a little village, and described it and its inhabitants quite faithfully. Many people have done this before and since, but no one has ever shaken "Cranford" on its throne.

It has very little plot, and nothing sensational ever happens; but a more fragrant and delightful book it is impossible to find. The scent of lavender is strong on every page. The people to whom we are introduced are drawn with so much delicacy, so much feeling, and so much humour, that they become living realities in the mind of the reader. It is sad to reflect that to-day the original Cranford (Knuttsford, twenty miles from Manchester) is a cotton manufacturing town of 5,000 inhabitants. What would Miss Matty or Miss Betty Barker have thought of the "horrid cotton trade" invading even their exclusive little village?

From our modern point of view it was very easy to be vulgar in Cranford. Captain Brown's daughters were almost not "called on," because Captain Brown was heard to say that he could not afford the rent of a certain house.

Apparently, however, there were not so many ways of being vulgar in those days as now there are. Then the borders between gentility and vulgarity were so definite that inhabitants of the two countries seldom strayed over the border. To be "genteel" was the aim and end in life of the ladies who lived in Cranford.

Why is "Cranford" Interesting?

In the whole range of English fiction it would be difficult to find another scene so quiet, so almost commonplace, and yet so completely moving as the chapter where Miss Matty and her young friend are sitting going over old letters. The letters were written by Miss Matty's parents and grandparents, persons who do not enter into the

book at any other time, and whose letters have nothing to do with helping on any action in the story itself.

With such exquisite skill, however, has Mrs. Gaskell approached her subject, that it is impossible to read untouched the fragments given us of the letters exchanged between the far-away young couple who afterwards became Miss Matty's parents. Moreover, when this delving into the past leads Miss Matty into telling the story of her merry young brother, with his fatal taste for jokes (how well we can see the high-spirited boy coming home to the Rectory from school to one demure and one terrific sister, an indulgent mother, and an adoring, but Johnsonian father!) one feels that it is amazing that Mrs. Gaskell is not more generally acclaimed a great writer.

But although nothing ever happened in Cranford worthy of a newspaper placard in these days, it must not be supposed that life was without its thrills. It is one of the achievements of the book, in fact, that Mrs. Gaskell makes us enter fully into the enormous excitement felt by the ladies of Cranford when somebody's cousin came to stay, or somebody else's dog died; and as for the sensation when there was an alarm of burglars, why, the reader is in turn as excited and as alarmed as if he were guarding the Bank of England singlehanded against a band of armed villains.

Miss Matty is the heroine of "Cranford," if heroine there be at all. The gentle little lady, absolutely adamant on questions of propriety and conduct, has become a household word with all who have read of her.

She is like a figure carved in cameo, and the tender affection and humour with which she is sketched are among the most admirable things in the book. When she has lost even the slender pittance on which she has lived, she is installed by her friends as a seller of tea, because men do not buy tea, "and it was of men particularly she was afraid; they had such sharp, loud ways with them, and added up accounts and counted their

change so quickly. Indeed, if she might only sell comfits to children, she was sure she could please them."

Miss Matty sets up Shop

The account of her setting up in business is too good to be left unquoted. She was provided with "all manner of comfits and lozenges, in order to tempt the little people whom Miss Matty loved so much to come about her. Tea in bright green canisters, and comfits in tumblers — Miss Matty and I felt quite proud as we looked round us on the evening before the shop was to be opened. Martha had scoured the floor to a bright cleanness, and it was adorned with a brilliant piece of oilcloth, on which customers were to stand before the table-counter. The wholesome smell of plaster and whitewash pervaded the

apartment. A very small 'Matilda Jenkyns, licensed to sell tea,' was hidden under the lintel of the new door, and two boxes of tea, with cabalistic inscriptions all over them, stood ready to disgorge their contents into the canisters.

"Miss Matty, as I ought to have mentioned before, had had some scruples of conscience at selling tea when there was already Mr. Johnson in the town, who



From an original drawing by George Richmond, R.A., 1851

included it among his numerous commodities, and, before she could quite reconcile herself to the adoption of her new business, she had trotted down to his shop, unknown to me, to tell him of the project that was entertained, and to inquire if it was likely to injure his business. My father called this idea of hers 'great nonsense,' and 'wondered how tradespeople were to get on if there was to be a continual consulting of each other's interests, which would put a stop to all competition directly.' And, perhaps, it would not have done in Drumble, but in Cranford it answered very well; for not only did Mr. Johnson kindly put at rest all Miss Matty's scruples and fear of injuring his business, but, I have reason to know, he repeatedly sent customers to her, saying that the teas he kept were of a common kind, but that Miss Jenkyns had all the choice sorts."

After reading this, no one will be surprised to hear how she conducted business.

Miss Matty's Sweets

"If a little child came in to ask for an ounce of almond comfits (and four of the large kind which Miss Matty sold weighed that much), she always added one more by 'way of make-weight,' as she called it, although the scale was handsomely turned before; and when I remonstrated against this, her reply was, 'The little things like it so much!' There was no use in telling her that the fifth comfit weighed a quarter of an ounce, and made every sale into a loss to her pocket. So . . . I told her how unwholesome almond-comfits were, and how ill excess in them might make the little children. This argument produced some effect; for henceforward, instead of the fifth comfit, she always told them to hold out their tiny palms, into which she shook either peppermint or ginger lozenges, as a preventive to the dangers that might arise from the previous sale. Altogether, the lozenge trade, conducted on these principles, did not promise to be remunerative; but I was happy to find she had made more than twenty pounds during the last year by her sales of tea; and, moreover, that now she was accustomed to it, she did not dislike the employment, which brought her into kindly intercourse with many of the people round about."



GIBRALTAR TOWER HOUSE, CRANFORTH

In the Tower Mrs. Gaskell wrote a great deal, and it is specially associated with "Ruth." The top room of the Tower was that used by Mrs. Gaskell

It is while Miss Matty is sitting in her shop one day that the long-lost brother of forty years before comes back, and the reunion is described with just the same qualities which make the whole of "Cranford" a classic.

An unknown gentleman comes into the shop.

"Apparently he was at a loss how to announce himself, for he looked round at last in search of something to buy, so as to gain time, and, as it happened, his eye caught on the almond-comfits, and he boldly asked for a pound of 'those things.' I doubt if Miss Matty had a whole pound in the shop, and, besides the unusual magnitude of the order, she was distressed with the idea of the indignation they would produce,

taken in such unlimited quantities. She looked up to remonstrate. Something of tender relaxation in his face struck home to her heart. She said, 'It is—oh, sir, can you be Peter?'"

With him came financial ease, and everybody was given presents who had ever done the smallest service to Miss Matty. The book closes on a note of general good-will and quiet peace.

A Different World

One wonders what would be the reception of "Cranford" if it came out for the first time to-day in book form, or ran through a magazine, as it originally did.

It belongs to a different world from ours of to-day, a world that had leisure to be genteel, to make its own preserves, to pay calls in the morning, and dine at five in the afternoon, if fashionable; at three if unfashionable. And yet it is a book that is true of any age because the human nature in it never strikes false, and one can even find in some youthful-minded, middle-aged lady of to-day, belonging to her own club, living her own life, and emancipated from all household cares, the same qualities that Miss Matty had.

It is true that we have no Cranford now, but we shall never be without Miss Matty, nor the energetic Miss Pole, nor severe Miss Jenkyns, nor any of the other types that we meet in this fragrant volume.

This series will be continued.



WHERE TO STUDY MUSIC

No. 2.—THE ROYAL ACADEMY OF MUSIC

By PEARL ADAM

The Foundation of the Academy—The Encouragement Given by Royalty—How to Join—Curriculum and Facilities Offered—Fees, Scholarships, and Prizes—The Fund to Assist Poor Students

THE Royal Academy of Music is the oldest of any of the institutions founded with the idea of encouraging the study of music in the United Kingdom by general instruction. It was owing to the exertions of John Fenn, eleventh Earl of Westmorland, that this royal and national institution was founded in 1822.

In the following year it was opened under the direct patronage of George IV., who showed his interest in a tangible manner by an annual donation of 100 guineas. One of his last official acts was to sign the charter. William IV. commanded that a quarter of the proceeds of the Handel Festival in Westminster Abbey should be given to the academy. This was done, and the sum amounted to £2,250. Queen Victoria also was a patron, and she and the Prince Consort were present at a concert given for the benefit of the school in 1858. King Edward and Queen Alexandra, when Prince and Princess of Wales, attended in person the distribution of prizes in 1897; and shortly after his accession King George V. became, in his turn, the patron of the institution.

With such a record of Royal approval it is no wonder that the academy has grown. It began in one small house in Tenterden Street, then it took a second house, then a third; while at the present time (1910) a palatial building is being erected in Marylebone Road as a new home for the academy.

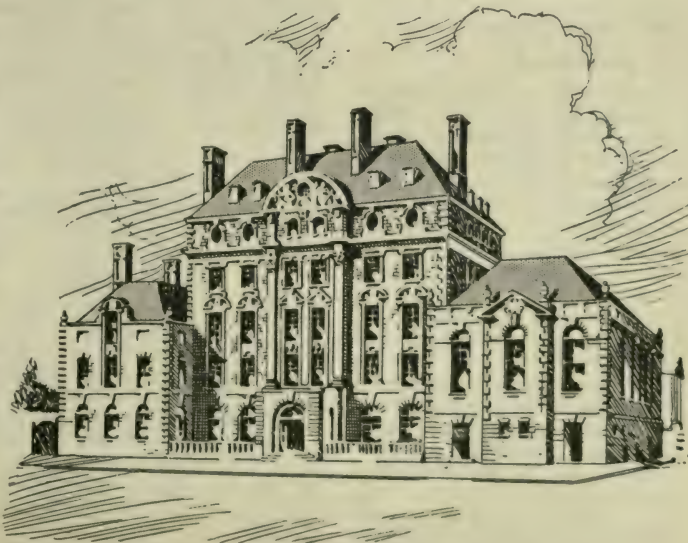
Progress Made by the Academy

Over 6,000 students, it is estimated, have been trained in the academy. In 1822 the number admitted was 20, in 1910 it is usually

over 500; and the list of those who have distinguished themselves subsequent to their Academy training is long and brilliant. The list of women, headed alphabetically by Miss Lena Ashwell, includes many names well known on the stage and platform.

Subscribers to the institution may attend all the concerts, meetings, and lectures, etc., while fellows, associates, and honorary members have some of the same privileges. The subscribers are divided into four classes, members of each class enjoying privileges in proportion to the amount they pay. For instance, contributors of 100 guineas in one payment, or ten guineas annually, have the privilege of being present at, and of introducing three persons to, all the public concerts and distributions of prizes of the institution, and the fortnightly meetings, orchestral and choral practices, and lectures held at the academy so far as space and other circumstances permit. The second class, to which belong contributors of fifty guineas in one payment or five guineas annually, enjoy the same advantages as the members of the first class, except that the number of persons they may introduce is limited to two. The third class pays twenty-five guineas in one payment or three

guineas annually, and the fourth class twelve guineas in one payment or one guinea annually. Members of these two classes have free access to all the meetings, etc., mentioned above, but are only permitted to introduce one person on such occasions.



The new home of the Royal Academy of Music in Marylebone Road

The academy is governed by a president, four vice-presidents, a board of directors, a committee of management, a chairman, and a treasurer, acting under whom are a house committee, and the principal and executive officials. There are fifty-seven scholarships and exhibitions in operation, most of them tenable for three years, and obtainable by competition only. In addition, there are thirty-five prizes.

Full particulars of these scholarships are given in the extensive prospectus of the academy. The prizes mostly consist of medals, purses of five to twelve guineas, and musical instruments.

The procedure of joining the academy is much the same as that for the Royal College of Music. Before entering, the applicant is examined in order to judge of his or her ability and proficiency. The fee for this examination is a guinea, and this is considered as part of the entrance fee of five guineas. Students are not admitted for a shorter period than three terms, but to win the highest awards of the academy they must stay for at least three years. There is no age limit.

The Course of Training

The subjects taught in the academy include every kind of musical training, both theoretical and practical, and there are special branches for military music and all orchestral instruments. Everything necessary for the stage is also taught, and languages and fencing are included in the curriculum.

The ordinary course consists of a principal study (two lessons weekly of thirty minutes each, and the privilege of being present at other lectures); a second study (one lesson of an hour weekly); elements of music, harmony, and counterpoint; composition, sight singing, diction or choir training (all these a weekly class of an hour); orchestral practice (five hours a week); ensemble playing (six hours a week); and occasional lectures.

For the convenience of those living in the country, a list of local representatives can be obtained from the academy, and from these full information can be obtained. A list of suitable boarding-houses for students will also be sent. Luncheons and teas are provided at the academy, and in the new building there will be accommodation for practice. Every year an examination of students is held, on which medals and certificates are awarded; and a report on the progress of each student is made to the parents and guardians annually.

Every fortnight a concert is held, and twice in every term public ones are given in some London hall. Scholarship holders and exhibitors are obliged to perform at these concerts when called upon by the principal.

Various distinctions are given by the academy, which give the successful student the right of putting coveted letters after his or her name.

Another examination held by the academy is for those who are or desire to become teachers of voice culture and class singing for children. The fee for this is three guineas, and a preparation is given in the shape of courses of lectures, which are open to students and non-students on payment of a small fee.

The New Premises

The new building is being built at a cost of over £51,000. Lord Strathcona laid the foundation stone on July 14th, 1910, and read a letter of good wishes from King George, in which his Majesty accepted the office of patron.

The building is in high-roofed, Georgian style, and the original contract provided only eleven months for completion. It stands on the site of the well-known girls, orphan school. The problem of deadening sound has been successfully combated, and plenty of space, light, and air are features of the new building. In addition to all the arrangements described above there is a flourishing fund established for the purpose of assisting necessitous talented and deserving students, whose circumstances often compel them to leave the academy when they are at "the best stage for deriving the utmost benefit from the tuition there."

Fees

The fees payable by ordinary students are :

	£	s.	d.
For the entrance examination ..	1	1	0
Balance of entrance fee on becoming a student ..	4	4	0
Tuition fees, for ordinary curriculum, per term ..	11	11	0
Tuition fees for the curriculum set forth in the prospectus (wind instruments) ..	7	7	0

Optional Subjects

Additional principal study :			
One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ..	7	7	0
Additional second study, one lesson per week ..	2	2	0
Operatic class (ordinary students)	1	11	6
" " (students who discontinue all other subjects) ..	3	3	0
Dramatic class (ordinary students)	2	2	0
" " (students who discontinue all other subjects) ..	3	3	0
Diction ..	1	1	0
Elocution ..	1	1	0
Accompaniment ..	1	1	0
Dancing ..	1	1	0
Stage dancing ..	1	1	0
Deportment ..	0	5	0
Fencing (per course of twelve lessons) ..	2	2	0
Italian ..	1	1	0
French ..	1	1	0
German ..	1	1	0

This series will be continued



WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens

The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England

Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

THE ORNAMENTAL POT GARDEN

By THE HON. FRANCES WOLSELEY

Principal of Glynde School for Lady Gardeners in Sussex

The Ornamental Garden—The Forecourt and the Paths—Advantages of Coloured Pottery

INTEREST in gardens steadily increases, and everybody wishes to improve the surroundings of their houses. How can this be achieved with least expense? How can it be done with ideas that are somewhat different from those of our neighbour?

As the train speeds through the suburbs of London, we look down upon many "garths," or enclosed spaces, each of which belongs to a little house, one of many in a road. Each strip of ground is the same size, but it need not be the same in design or feeling.

I have often thought what a pleasant occupation it would be for a lady-gardener to study various old and modern designs, applicable to small gardens. In a suitable neighbourhood, she could make quite a nice little income by submitting plans and ideas for small gardens. If she could afford to keep a nursery garden of her own, moreover, she could raise a number of plants for these little gardens.

The variety of plans would be endless; they could be adopted from every nation—one would be Japanese in feeling, another house might need stately, formal surroundings, a small orchard could be irregularly planted in imitation of an Italian hill-side, a sunk garden in Dutch style would shelter bulbs. In short, no two would be alike.

In fact, the profession of "jobbing gardening," if only it could be given a more picturesque and descriptive name, could be a pleasant, elevating profession for a lady of artistic ideas.

Many owners know what they wish to have, but are unable, through lack of imagination,

to convey it to others; others have no ideas at all, and sit down hopelessly and helplessly with a strip of lawn and a few geranium plants to await the help of Providence. A small piece of ground can be made more perfect than a large piece, because the paths, the beds, the lawns, being small, only a little money is required to make a big show. Many hundreds of pounds often go towards the labour and upkeep necessary to a large garden, and there remains but little to expend upon the ornamental part, which is so essential to the beauty of the whole.

The Ornamental Garden

In the suggestions that I am about to give, only the ornamental garden is considered, not the cabbage patch. More and more are we acquiring from other countries a taste for out-of-door life. How to make the garden habitable, therefore, is becoming an important consideration, so that when we are not living in the rooms of our house, we may be living in the sun, shade, shelter, and sweet scents provided by the garden.

In Part I of EVERY WOMAN'S ENCYCLOPEDIA I treated of a covered-in loggia for sitting under in all weathers. I shall assume that this has been thought out and placed in a suitable spot adjacent to the house. Other parts of the small garden must also be kept gay and bright at all times of the year. The smaller the ground, the more important is this consideration of endeavouring at all seasons to have colour.

We will take a house placed in the centre of its own ground, looking out one side upon the road and the other windows overlooking

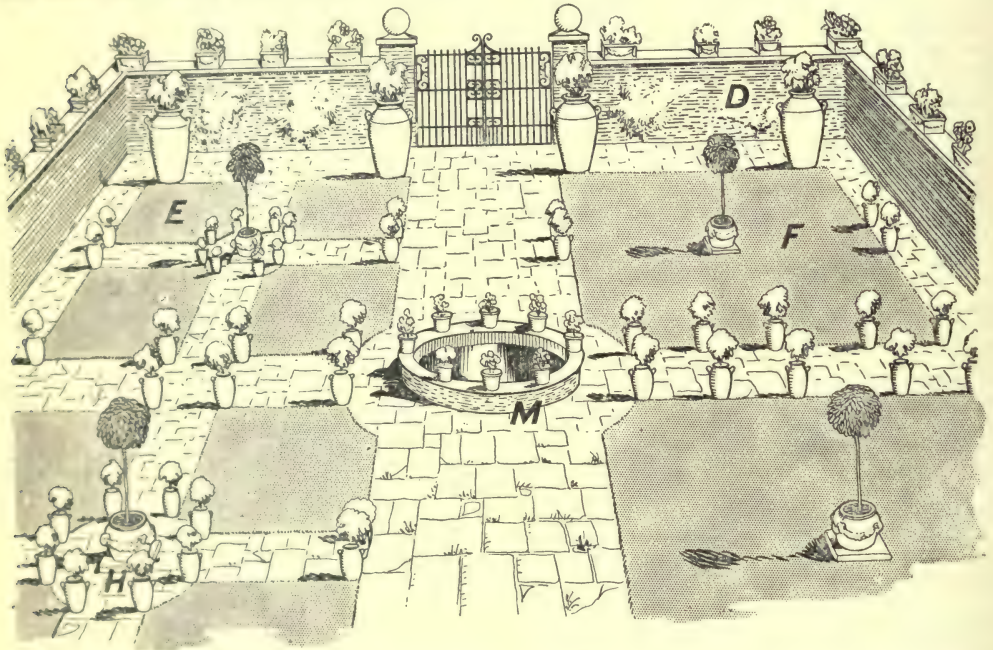
the rest of the garden. An effective approach to such a house from the road is essential; our plan will perhaps afford a suggestion. It will be quite possible to make all ornamental details either simpler or more costly than those shown in the plan according to personal requirements.

The main path is five feet wide, so that two people can walk comfortably abreast. The gate is simple in style, standing between red brick pillars, each of which carries a grey stone ball. Should it be advisable for any reason to hide the road, this can easily be done by building a higher wall than the one shown here. In this case the wall is only four feet six inches high. A great deal depends upon the aspect of this small forecourt, and also upon the amount of money and work that can be spent upon it. Should

in proportion to the house. All the lines should correspond with those of the building. As a rule, a garden round a house looks best with a formal arrangement. Winding walks or irregular shrubberies should be carefully avoided. There is a want of restfulness about them.

Care must be bestowed upon the paths. The main ones must, above all, be wide, stately, and evenly paved; the smaller ones should be of width proportionate to these.

A paved path has many advantages over gravel. It is more pleasant to walk upon, a more pleasing background to flowers, the mowing machine does not suffer, as it so often does when gravel from the paths gets carelessly swept on to the turf, and once the paving is down there is no further expense in renewing it. Gravel or shells have often



A plan to illustrate and explain the suggestions given in this article for converting the patch of ground in front of the ordinary town or suburban house into an ornamental pot garden

most of the ground get the full force of the sun during the greater part of the day, and if expense is of no consideration, our plan, especially the E side of it, may be copied exactly in detail. Should more colour be wanted, beds can be cut in the turf at E and filled with bright, gay flowers. If a quieter garden be needed, F will be the best side to take ideas from; it consists only of turf and a few pots.

If the wall D is in shadow, only shade-loving creepers should be selected to run up it, or if for any reason creepers are not liked, plant corydalis in the chinks, or sow antirrhiums and plant valerian and pinks in the interstices of the wall.

The Forecourt and the Paths

Whichever plan you follow, see that due attention is paid to laying out the forecourt

to be renewed. In or near a town it is not expensive to obtain either the disused paving stones, which are usually York slab, or old red tiles or bricks can be bought from a builder for very little. The town surveyor is usually the right person to make a want of this kind known to. Should there be little gaps or intervals in the paving these can be filled by little rock plants. Many are often deterred from gaining the old-world charm that comes with use of these materials by a dread of the excessive cost. I think, however, if they make application in the quarter I have mentioned, they will find that they can easily obtain stone at a moderate price.

Considerable novelty of design and additional depth of colour is obtained by standing Italian or English potteryware in various parts of the forecourt, as suggested in the sketch. Here you will see some

charming ornamental square or oblong red terra-cotta flower-boxes or pans on the top of the wall. There are tall oil jars, acting sentry on either side of the main path, and smaller round vases mark out the corners of the garden—one or two in the centre of the circles, as at H, give pleasing variety.

Then, again, little flower-pots look well surrounding a flower-bed, or should the owner be ambitious and wish to achieve a water-lily tank, he can place them as at M on a two-foot-high brick wall.

Advantages of Coloured Pottery

I have great belief in the bright colour of the pots. They look well in all positions, either in the centre of flower-beds, with flowers growing at their feet, or standing on grey stone paths, or seen against dark-green

foliage or grass. In any case, it is necessary to stand the pot upon level ground, where drainage is secured. In Italy, where these are used greatly for ornamental purposes, they usually stand upon tiles or upon a piece of stone. Often a groove is carved crossways on the stone, to allow of water from the pot running away freely. There need be no fear of leaving these pots out in the winter. It has often been tried, and so long as they are filled with soil and the drainage is sufficient, they will not suffer. The plants should be chosen according to the requirements of the place. Dark evergreen shrubs look well, such as clipped box or laurustinus. If more colour be wanted, fuchsias, Cupid sweet-peas, forget-me-not, wallflowers, climbing canary creeper all look well.

ON GROWING BULBS IN BOXES AND TUBS

By HELEN COLT, F.R.H.S.

The Tub Garden—Where to Procure Tubs—Preparing the Soil—Kinds to Grow—Uncommon Attempts—The Art of Cultivation

GREATER London is each year becoming more and more a domain of divided houses and flats, with the necessary corollary that a balcony, leads, or even the immediate surrounding of the front door, is all that individual owners can claim for their garden.

The Tub Garden

Every woman likes to have flowers of her own in spring, and, to supply this need, beautiful bulbous plants seem to have been specially designed. It only remains to provide suitable conditions to foster the luxuriance of the crocus, daffodil, tulip, and other such delights.

Space need not be devoted here to describing the many excellent designs in flower-tubs which can now be bought, nor to different patterns of window-boxes, nor the really beautiful vases in pottery or stone which can be had for the purpose.

But for those who wish to take advantage of the more economical, and by no means uninteresting, method of arranging for their own tub-gardens "from the beginning," the following hints will be of use in the month of November.

Where to Procure Tubs

Large tubs and barrels can be bought from grocers and wine-merchants, and sawn in half; but, for the grower with a balcony or porch only, the lard-tub is a most suitable thing, while for window-boxes such cheap contrivances as the painted soap-case or chemists' packing-boxes will prove excellent. A most serviceable Ceylon tea-case, which, when painted, makes a square flower-box about two feet deep, may be had for the small sum of 4d. When dealing with lard-tubs,



Figure 1, showing method of draining the round tub

which can be bought from buttermen at a cost of not more than 6d. each, the grease can be removed by lightly scorching the wood with a lighted wisp of tough paper, used with caution and in the open air.

Holes for drainage, about three-quarters of an inch in diameter, should then be bored at the bottom of the tub (see Figure 1). An oblong box would be bored as in Figure 2. A red-hot poker can be used for the purpose.



Figure 2, showing method of draining oblong box

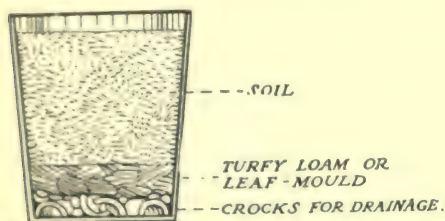
The inside of the receptacles should next be brushed over with tar, as far as three inches from the top, and the tubs or boxes painted green, with hoops "picked out" in black paint, or they may be stained brown. Three coats of good ready-mixed paint will withstand the weather admirably, if the paint is laid on thin and smooth, the untarred portion inside the top being painted in the same way.

Oak varnish stain will produce a nice effect. Size the wood first, dissolving half a pound of size in half a pint of water, by letting it simmer on the fire. On no account must it come to the boil. Size shows up the surface of varnish, and also destroys the deleterious effect of grease in the tubs, so that, if used before painting or staining, the burning process will hardly be needed. Before sizing and painting or varnishing the wood, a good surface must be prepared by rubbing down with coarse and fine sandpaper.

Little stands can be made, or the tubs raised upon feet. Such supports are easy work for the home carpenter.

Window-boxes ought always to be raised by stops of wood at least three-quarters of an inch above the level of the sill. For those who like it, virgin cork, secured with strands of wire, may be used to cover the outside of any boxes or tubs.

Fill the tubs with good fibrous loam, which can be had from a nurseryman or stores at the price of from 1s. 6d. per bushel, or 4s. or 5s. per half load, carried in. Pure



A sectional diagram showing the right soil to be prepared for growing bulbs in tubs

loam is greatly to be preferred to the nicely mixed and sifted potting soil which nurserymen will probably be more ready to recommend. After laying in some of the turfy portions of loam, or a little half-decayed leaf-mould, if it may be easily had, fill up the tubs two-thirds of the way. A sprinkling of lime, if handy, can be mixed in with the soil.

Kinds to Grow

Almost all hardy bulbs succeed admirably under conditions of tub and window-box culture. Snowdrops and aconites as ground-work, or edgings, can be grown if desired; blue scillas also and cheonodoxas ("Glory of the Snow"); crocuses, purple, white, and yellow; narcissi and daffodils; these last succeed particularly well in the colder and shadier aspects.

Hyacinths, especially the single varieties, do well, while tulips, both the early varieties and the late, or May flowering, can be relied on for a splendid show.

A "centre-piece" of these may be fringed with double arabis or a white saxifrage, or arranged (in larger boxes) in gradations of colour, shading from deep pink or crimson through palest flesh-colour to white. Scarlet or golden-yellow is also pretty in combination with white.

Uncommon Attempts

Where tubs and boxes are fairly abundant, experiments may be tried in growing anemones and ranunculus bulbs for later flowering, and other uncommon plants. Early irises can also be grown. The Christmas rose—which is not a bulb—should be started early, and, when in flower, protected from smoke and splashes by a bell-glass. Some lilies can be put in for a summer display, notably *Lilium longiflorum* and *L. speciosum*; these bulbs should be smothered with sand when planted.

At the time of planting, roughly lay out the bulbs, allowing enough distance—say, an inch asunder—to prevent their touching each

other. Then make the holes, giving not more than double its depth to each bulb, and keeping a uniform depth. Put a little sand at the bottom of each, to assist drainage, and so prevent decay. Press the soil down firmly, cover lightly, and water if fairly dry.

When spring is near, and the bulbs begin to push, stir the soil gently so as to admit air. See that the tubs are kept moist, but do not saturate.

Bulbs in small receptacles must never on any account get dry, or the flower-spike will be affected with blindness, a trouble from which there is no recovery. If the tips of leaves are seen to become yellow, this is usually a sign of over-watering.

In preparing soil for bulbs in boxes, manure should not be used, but when good growth has been made a little artificial stimulant, very weak, may be given once or twice weekly up to the time of flowering. Staking must be done carefully where needed, using thin bamboos and raffia, both green for choice, securing the stems loosely, and hiding the stakes as successfully as possible.

Bulbs, after flowering in boxes and tubs, are seldom useful for the purpose another year, but the expense of replacing such miniature flower-gardens is small, and the old bulbs will be appreciated if despatched to owners of gardens in the country for planting in wild borders or in the grass.

The following is a small selection of bulbs suitable for growing in tubs and boxes, with their approximate prices:

Yellow Trumpet Daffodils: Ard Righ, Emperor, Golden Spur, Obvallaris; Bicolours: Empress, Ada Brooke, Horsefieldii, Princeps, Michael Foster, Lent Lily. Price, 2s. to 7s. 6d. per 100. Also varieties of *Narcissus incomparabilis*, Barri, Leedsii, Burbidgei, and Poeticus, at various prices.

Hyacinths, single, in white and all colours, from 2s. per dozen. Named varieties from 3s. 6d. per dozen.

Cheonodoxas, aconites, crocuses, muscari and scillas, from 2s. 6d. per hundred.

Single Early Tulips: Duc Van Thol, 9d. per dozen; named early tulips in all colours, from 1s. per dozen.

The following are specially recommended: Thomas Moore, terra-cotta; Proserpine, crimson-pink; Chrysolara, yellow; Cottage Maid, pink-and-white; White Swan.

Double Early Tulips, from 10d. per dozen: Murillo, pink-and-white; Purple Crown, Salvator Rosa Alba, Tournesol, yellow; La Matador, scarlet.

May-flowering Tulips: Golden Crown, Bouton d'Or, The Fawn, May Queen, La Tulipe Noire, Shandon Bells, La Merveille, Gesneriana in variety. Prices from 9d. per dozen, or 5s. per hundred.



May-flowering Tulip, with Double Arabis

ORCHIDS FOR AMATEUR GARDENERS

By HELEN COLT, F.R.H.S.

The Best Orchid-Growing House—Species and their Characteristics—How to Deal with New Plants—The Compost for Potting—Insect Pests—The Proper Temperature

MANY people are deterred from attempting to grow orchids because they have an idea that nothing less than stove-heat and other elaborations of treatment will satisfy their requirements. Yet in the case of "cool orchids" only a little care and knowledge are required to achieve charming results. Foremost among these orchids stand many of the beautiful odontoglossums, introduced from Peru and elsewhere, and some oncidiums which flourish at high altitudes; these will do well in a greenhouse where only a sufficiently high temperature is maintained to keep them secure from frost, while many Mexican orchids are happy in a cool greenhouse or small conservatory. To study as far as possible the native conditions of the orchids about to be grown will prove not only interesting but also a great help towards their successful culture.

The Best Orchid-growing House

The ideal, of course, is to have a house devoted to orchids only, but quite good results may be had by people who wish to introduce a few pretty and interesting specimens into the conservatory. Provided, that is, that they are ready to give an undisturbed corner to them—a place where air can circulate freely, but protected from draughts, and where the plants can have the requisite amount of light in winter and shade in summer.

If a separate house can be devoted to orchids, a span-roofed structure slightly sunk in the ground—though this is not essential—will be best. Shell-gravel or coal-ashes make a good bottom for the pots to stand on.

Species and Their Characteristics

The two main classes of orchids—terrestrial and epiphytal—require, of course, different treatment to start with. Plenty of moisture must be given to terrestrial orchids—i.e., to those which root in pots or pans of soil, but any chance of stagnation must be carefully avoided. For this reason use the special pots with holes at the sides, and let them be thoroughly drained by filling almost half-way with broken potsherds.

The potting medium used will consist of rough fibrous peat in two parts with sphagnum moss in one part, mixed with small lumps of charcoal.

In filling the pot, leave a good deep rim at the sides, but raise the centre a little in mound-shaped fashion. Keep the crown of the plant well raised, and pot somewhat firmly, though not so hard as to prevent the roots from obtaining air.

Most orchids make a new root growth each year, and fairly frequent repotting is thus seen to be necessary, so that dead roots can be cut away and one fruitful source of disease kept at a distance. Orchids in a diseased state can sometimes be restored by planting them in wooden baskets, where conditions of aeration and drainage are, of course, exceptionally good.

Epiphytal orchids—i.e., those with surface roots—succeed in baskets or on a block of wood—teak, or some other hard wood being most suitable—with little or no soil, or on the tops of orchid pots filled with crocks and sphagnum moss and a little peat.



A specimen of *Cattleya Brienana*
Copyright: Stuart Low

How to Deal with New Plants

When newly imported plants arrive, the treatment given varies a little. Such orchids as the beautiful white *Cœlogyne cristata*, which flowers in February, should, after arrival, be laid on sphagnum moss and syringed occasionally with tepid water. When under this treatment the round green storehouses of food—called pseudo-

bulbs—lose their shrivelled appearance, they can be placed in well-drained pans of turfy loam and peat.

The same does not apply to cool odontoglossums, oncidiums, *Lycaste skinneri*, and *Miltonia vexillaria*, which are best placed in pans of crocks, not upon moss, and these crocks kept only just moistened, using the spout of the can so that the pseudo-bulbs are not touched

with the water. Keep the bulbs shaded the while. After recovery they should be potted in equal parts of peat and sphagnum, with pounded potsherds to secure drainage.



A specimen of *Cattleya Mendelii*
Copyright: Stuart Low

The Compost for Potting

Orchid peat costs about 1s. 6d. per bushel, sphagnum moss about 4s. per bushel. When placed on the top of orchid pots, the sphagnum may be chopped up finely; this improves the appearance of the pot, and is said to add to the plant's well-being.

Newly imported bulbs should be encouraged by every means to make a

healthy growth, but must not be allowed to exhaust themselves by over-flowering the first year.

Repotting orchids, where necessary, is done at the season of new growth. Division of the pseudo-bulbs may be followed—as is notably the case with *Cœlogyne cristata*—by a temporary decrease in luxuriance. As treatment after importing these bulbs has previously been described, it may be mentioned that division is so easy as to make it unnecessary to buy imported bulbs unless desired.

As regards insect pests, the beetle and cockroach may be troublesome, and, if so, must be trapped, also slugs and snails if these have gained entry. That tiny enemy known as thrip will very likely make its appearance, in which case syringe with a solution in which half a pound of lime and a quarter of a pound of sulphur have been boiled in six pints of water mixed with soft-soap emulsion. The latter is made up of three-quarters of a pound of soft soap and a quarter of a pound of paraffin to four gallons of water, churned up with a syringe. If a whole house is affected with insect pests, fumigation will be found the most effective remedy.

Orchids are sometimes attacked by disease known as "spot," which is usually caused by overheating, or some other unhealthy condition, such as root decay, which would show the need of fresh potting.

"Scale" is best treated by sponging leaves with the emulsion mentioned above, or with Gishurst compound. Cleanliness is the great antidote to disease in any form. Orchid pots should be scrubbed in winter, choosing a time when no fear of severe frost in the day-time prevails.

As regards temperatures, that for a cool orchid-house in the winter should average by night 38° to 45°, by day 45° to 50°; summer, 60° to 75° by day, 55° to 60° by night. Mid-October to mid-April may be reckoned as winter in an orchid-house, but a change of temperature should be made gradually. Syringing the house and damping-down must be done whenever dryness of atmosphere and bright sunshine make it needful.

The following is a list of some of the best,

known orchids suited for a conservatory or cool greenhouse: *Cœlogyne cristata*, *Cypripedium insigne*, *C. villosum*, *Cymbalaria eburneum*, *Dendrobium japonicum*, *D. spectabile*, and many *Epidendrums*. *Epidendrum vitelinum majus*, like the beautiful *Sophranitis*, should be placed in small pans hung near the roof.

Disa grandiflora, *Bletia hyacinthina*, *Habe-*



It is a popular fallacy to believe that to grow orchids successfully very high temperatures are required. Certain varieties, if treated properly, grow admirably in a cool house, of which this illustration is a charming example. Orchid growing, therefore, need not be an expensive hobby.

Copyright: Stuart Low

naria flexuosa, many *Mandevillas*, *Miltonia Clowesii*, **Ada amantica*, **Lycaste Skinneri*, *Pleione humilis*, **Odontoglossums*, such as *O. crispum*, *O. Harryanum*, *O. triumphans*, *O. densiflorum*, *O. Pescatorei*, *O. Rossi majus*, *O. Barkeria*, and *O. andersonianum*, are all plants for the cool house.

Those marked with an asterisk may be used for window decoration, while *Cypripedium spectabile* is the outdoor orchid par excellence for growing by the water-side.

The orchids above mentioned can be had at fairly moderate prices, ranging from 3s. 6d. to 7s. 6d. or 10s. 6d. each. The amateur will very probably develop a taste for orchid-hunting at auction rooms, where sales are frequently held.

AUTUMN IN THE ROSE GARDEN

Preparing the Soil—How to Plant

DURING the autumn season careful attention should be paid to the requirements of the rose garden; than the month of October and November no part of the year is more suitable for preparing the soil for rose-trees, although, if the weather will permit it, the process of planting may be continued until March.

Roses, it must be remembered, are injured by winds. The bushes, therefore, should be screened by hedges or shrubs. Roses will grow in almost any garden, but to obtain really good results it is advisable, as far as is possible, to isolate the trees and to allow no other flowers to be cultivated in their immediate vicinity.

The question of drainage becomes most

important when considering the rose-tree; it is essential that the soil should be porous and warm.

The best soil for the purpose is an adhesive loam, but even stiff, cold clay can be made to conform to this requirement by mixing with it lime and sand.

The roots of bush-roses should be placed, when being planted, about 2 inches below the surface; around the roots fine mould should be sprinkled, and around this the gardener should place a mixture of soil and manure (cow manure, perhaps, is the best) and then tread firmly on the soil all round.

It is wise to cover the stems with straw until the danger of frosts has passed.



This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The Chief Authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

SPORTS:

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

HOBBIES:

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

PASTIMES:

Card Games
Palmistry
Fortune Telling by Cards

HOLIDAYS:

Caravanning
Camping
Travelling
Cycling, etc., etc.

HOCKEY FOR GIRLS

By PERCY LONGHURST

V.-P. National Amateur Wrestling Association, Author of "Wrestling," "Jiu Jitsu." Official Referee, Olympic Games, 1908.
Continued from page 144, Part 1

No. 2.—HOW THE GAME IS PLAYED

Number of Team—The Field—The Goal—The Stick

A HOCKEY team is composed of eleven players, usually divided into five forwards, three half-backs, two backs, and a goalkeeper. This division is not, however, compulsory, but may be altered at the discretion of the captain. This player, by the way, is possessed of a peculiar responsibility—that of officiating as an umpire of the game, should the two officials whom the laws require fail to turn up, or their services be unobtainable.

The Field

The length of the ground must be 100 yards, and the maximum width 60 yards, the minimum 55 yards. Flag-posts mark the four corners of the ground, and also the centre line, which, as with the

boundary lines outlining the field of play and the striking circle, must be chalked.

The field and the usual disposition of a team are shown in Fig. 1. The disposition is, however, by no means arbitrary, but no player after the game has started, and in all cases of bullying (explained later), except it be a penalty bully, must be in front of the ball.

The Goal

In front of either goal there is marked on

the turf in chalk a semi-circle. This is the striking circle (Fig. 2), and it serves a very definite purpose, inasmuch that except the ball be within this circle when struck or have glanced off a player's stick no goal is scored, even though the



Fig. 1. This diagram shows the plan of the field and the usual distribution of the team. The figure 1 represents the forwards, 2 the half-backs, 3 the backs, and 4 the goalkeepers. The flags are indicated at the corners

ball actually pass between the goal-posts and over the goal line. That is to say, a goal can only be scored when the ball is at rest or in play within the striking circle.

Behind each goal a net is fixed, being attached to the cross-bar, which is seven feet from the ground, the goal-posts, and to the ground.

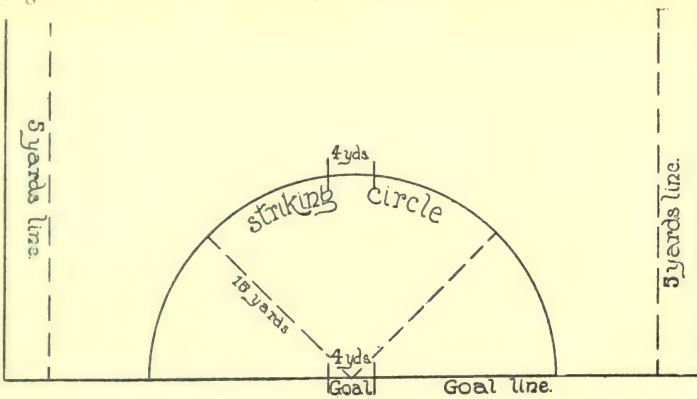


Fig. 2. The striking circle serves a definite purpose, for except the ball be within it when it is struck no goal is scored. That is to say, a goal can be scored only when the ball is at rest or in play within the striking circle

The Stick

Reference has already been made to the most suitable dress, and the restrictions as to foot gear. The stick, and how to use it, is the next consideration. Its weight is limited to twenty-eight ounces, and its size such as to pass through a two-inch ring.

This, however, does not debar a player from fixing an indiarubber ring (four inches in diameter when in position) below the handle, and every player is well advised to use this convenience, as it prevents the hand from slipping down. The head of the stick must be flat-faced only on its left side, and must not have any hard wood or metal fittings of any kind. Sharp edges, if occurring, ought to be smoothed down, and all splinters removed. If liked, a surgical binding may be affixed to the head of the stick—i.e., the part below the top of the splice. Umpires have the right to refuse the using of a stick that does not comply with the legal requirements.

The Light Stick versus the Heavy

Although twenty-eight ounces is the limit weight, few players can be advised to use so heavy a stick; certainly not forwards, who have to do a great deal of running about, and with whom the weight is a consideration. Some forwards use a stick of so light weight as sixteen ounces, but this is not to be recommended. A light stick is all very well, and very useful for dribbling, but it is possible to err in this direction. A good

average weight for a forward of good physique is twenty-two ounces. A back

(or half) may use one a few ounces heavier. Her work is of a more vigorous character. She is required to strike more forcibly than a forward, and being a defensive player, she will have to hit the ball harder

and further than an attacker. Moreover, she has to do far less "nice" and quick work than the forward.

A forward's stick may well be a little shorter than a back's. Recently a novel pattern of stick has been introduced, known as a "bulger" on account of an increase in thickness on the upper side of the striking part, but the value of this is slight, and an ordinary stick would be best for the novice any way. All sticks are made in varying lengths, and the purchaser should be careful to select one in accordance with her own height.

How to Hold the Stick

The correct holding of the stick is an important matter, and is well shown in the adjoining illustration. The left-hand grip is close up to the end, the shaft lying slantwise across the palm. This prevents any cramping of the hand, the palm of which is turned inwards. The reverse is the case with the right-hand grip, and it is a matter of individual choice whether the thumb be brought across the fingers or placed along the shaft.



The proper way to hold the stick

For a girl of average height, the right hand should be so far down the handle that from her little finger outside edge to the top of the stick will be about eight inches. There are some players, it is true, especially among those who play forward, who prefer to take a considerably lower grip, alleging that the handling of the stick for dribbling is favourably influenced thereby. Such a grip is to be deprecated. In the first place,

the extent of arm reach—an important matter on occasions—is materially shortened, and, in addition, the freedom of arm movement is checked; a cramped, awkward style of play is liable to be engendered. Moreover, such a grip necessitates an exaggerated bending of the body, which is by no means graceful, and on physical grounds is not to be recommended.

Striking

Now as to the using of the stick. In striking, only the flat face of the blade must be used, and the stick must not be swung so that any part of it rises above the shoulder level. Doing this in a game will give rise to an immediate cry of "Sticks!" and, whether intentional or accidental, leads to the awarding of a free hit to the opposing side if the fault be committed outside the striking circles. Should two players simultaneously err in this respect, a bully is ordered.

In striking at the ball the face of the stick should be as nearly as possible at right angles to the ground. To turn the right hand so that the palm comes uppermost when hitting (and the stick face is brought uppermost) will lead to under-cutting—which is forbidden. Under-cutting is the lifting of the ball high in the air and is punishable by a free hit to the defenders, if within the circles, and the same if without if the offenders be attacking. If defending, a penalty "bully" or "corner" is the punishment. Now, by holding and

striking as suggested above, under-cutting is rendered far less liable.

But "scooping" the ball (except in the case of a free hit) is quite permissible. Scooping is usually practised by forward players, and is made by placing the blade under the ball and lifting it up so as to "scoop" it from an opponent's stick.

The Back-hand Stroke

Occasionally it may be advantageous to make the back-hand stroke—as when the ball is on one's wrong side for hitting, and it is required to bring the ball to the front of the feet to allow for a fair shot. The same stroke is also valuable for passing back to a friendly player, and is then necessary, since the ball may not be struck with the rounded side of the stick. The hands may be turned so that the left elbow is pointing away from the body and the head of the stick moves from left to right. Either action brings the point of the blade towards one's toes with the flat side of the head facing the direction in which the ball is to be sent.

With the latter movement the wrists become crossed, and sometimes it is made with only the right hand grasping the stick. One-handed stick play is, however, not to be recommended generally. Occasionally it serves a useful purpose, as, for instance, when trying to get at the ball when it is in danger of being possessed by an opponent.

To be continued.

AMATEUR LEATHERWORK

Tools Required—Materials—Tracings—Staining

THE great possibilities of art leatherwork as a money-earning occupation are even now only beginning to be realised. The outfit required is not very extensive, the work can be done on a small table, and makes no litter or mess.

The absolutely necessary tools are a tracer, two modellers (one with fine ends and one with broad), a cutting-knife, background punch, two ring-punches of different sizes, a metal ruler, small hammer, and set-square. The punches, modellers, etc., vary from 10d. to 1s. 3d. each, the hammer is 2s. 6d., and ruler 6d. The worker should also be provided with a marble slab, about 12 by 10 inches, which any stonemason will cut for about 2s. 6d. to 3s., and a small sponge.

The Leather

Leatherwork is not a very cheap hobby. The leather, a somewhat serious item, is a specially prepared cowhide or calf-skin, and the trade will usually not supply less than "half a cow" at a cost of about 40s. to 60s., or a whole calf for about 14s. The learner should, to begin with, obtain cowhide, as it is not so easily spoilt by ignorant use of the tools. Anyone taking up this pastime should have a certain knowledge of drawing, and be both painstaking and accurate.

How to Make a Book Cover

The easiest thing to make at first is a book cover. Supposing the size of the book to be 7 by 5 inches, a piece of tracing-paper should be cut fully an inch larger each way, and the exact

size of cover drawn on it by means of the ruler and set-square. The design must be selected—a floral one, with rather large flowers and leaves, is perhaps the least difficult.

Place the tracing-paper over it, and trace through, being careful to see that it fits in and is square with the marginal lines. A piece of leather, allowing half an inch extra—i.e., 7½ by 5½ inches—must now be cut, placed face upwards on the marble slab, and the surface damped all over with the sponge, which should be previously squeezed out of cold water, so as not to be too wet.

The tracing should now be fastened down over the leather by means of drawing-pins at the four corners. Care must be taken to put these at the extreme edge of the leather, or the holes will show after the cover has been made up.

The design must be followed completely with the tracing tool, sufficient pressure being used to indent it evenly on the leather. The paper being then removed, the lines must all be cut with the knife. During this operation the knife must be held absolutely upright, and propelled forwards by means of the first finger of the left hand pushing it from behind. It is best to practice cutting lines and curves on a waste strip of leather before attempting the design, as the manipulation of the knife is by no means easy at first.

A Fault to be Avoided

A new knife is usually very sharp, so care must be taken not to cut too deeply, as it is a fault difficult to remedy, and gives the work

a rough, unfinished look; on the other hand, unless the incision is decided and even, it is impossible afterwards to depress the edges sufficiently to get the required relief. The lines must then be "opened" by inserting the fine point of the tracer, and running it along the grooves made by the knife. If the design is to be embossed in high relief, the parts to stand out specially should be pressed out from underneath with the broad modeller.

The Padding

The "padding" must then be prepared. This consists of rye-flour, obtained from any baker, and the very finest sawdust procurable, mixed in equal proportions, with sufficient water to make it adhere so as to roll up into a ball.

The leather should be placed face downwards on the slab, and small portions of the mixture pressed down on the parts to be embossed. This should be covered with a piece of tissue-paper to keep it in place and prevent it sticking to the slab when working. The leather should now be turned over and all the outside edges of the design be firmly pressed down with the modeller, particularly those which surround the raised portions.

Veining and Shading

The design should now stand out in relief. The veining and shading of flowers and leaves should be marked with the fine modeller. It is in this that the artistic taste and skill of the worker comes in, as there is such wide scope for the display of individuality. The sunken background should now be worked in by tapping the background punch with the hammer, so that the impressions run one into the other, producing a rough surface completely covered with indentations. The marginal lines should be ruled in rather deeply with the fine end of the tracer or modeller, and, if wished, an edging punched round as a finish. A piece of leather for the back must be cut exactly the same size, and may be ornamented according to the fancy of the worker. A simple and effective way is to rule oblique lines at regular intervals, and punch rings either at the junctions or in the centres of the diamonds thus formed.

Staining the Leather

If it is wished to stain the leather, it can be done without much trouble. A wide, flat brush of hair (not bristle) such as is used for enamel paint is best. And this, fully charged with

stain, should be quickly and evenly passed over the whole surface. It dries very rapidly. Dark green stain is most suitable for cases or covers.

Working in Calf-skin

The method of working in calf-skin is very similar, but it requires even more care in cutting, and if the design is small, with narrow lines and difficult curves, it is better to omit the cutting and endeavour to produce the effect with the fine modeller alone. Cowhide should always be used for larger articles, such as blotters, book-covers, telegram-cases, or bags, while calf is more suitable for letter-cases, card-cases, small bags, purses, etc.

Velvet Hide

Latterly a great deal of what is called velvet hide has been employed. It has the appearance of suede leather, and being generally supplied already stained (in various art colours), must, of course, never be cut, or the edges would show the original buff shade.

In using velvet hide, after the design has been traced on it, the worker proceeds at once to pressing down the edges and modelling. With this leather, too, a variation can be made by "pressing-in" the design, leaving the surrounding background standing out. The novice should, however, learn to work on ordinary leather first, as it teaches the use of more tools and is a better lesson.

It should be remembered that the leather is always easier to work if not allowed to get dry. The only part that is better done on dry leather is the background, as it would be impossible to punch evenly over a large area if it were dampened.

In choosing designs, experience only can teach which should prove suitable and effective; but, roughly speaking, any design intended for woodcarving in relief, or metalwork, can be used equally well for leather. Patterns intended for needlework or on tiles, wallpapers, or furniture can often be worked in with advantage.

It is impossible for amateurs to make up their own leatherwork in a really satisfactory manner, as special machines and tools are required, if the finished article is to have the workmanlike appearance that the material demands. There are people who make a speciality of making up work, but the local saddler is often equal to the task, and willing to carry out original suggestions.



Three pretty examples of art leatherwork. The cigarette-case is decorated with quaint design of fish in relief, with starred background. The design of sea-horse and bulrushes on the vanity bag is also in relief, and is most effective. The belt is an excellent example of a traced design





FLORAL MOSAICON



A Fascinating Hobby—Materials Required—How to Do the Work—Suitable Objects upon which to Work, and other Practical Suggestions

MANY women nowadays are at a loss to find congenial and remunerative employment, but floral mosaicon is a hobby with which even the most fastidious cannot find fault.

The chief materials needed for this fascinating work are the special paper, liquid glue, a pair of nippers, and, of course, the card, frame, box, or other object to which the particular decoration is to be fixed or attached. To carry out the work satisfactorily, nimble fingers, good taste, an eye for colour, and perseverance are essential. The latter may seem to imply that the work is really difficult. This is not so. But no hobby or accomplishment can be mastered fully in a day. The "mosaicon"—a material is made specially for the purpose—is sold, in strips of about 12 inches long and $\frac{1}{8}$ inch wide, in every imaginable colour and shade, and some with silver or gilt edges.

How the Work is Done

Having secured a varied selection of strips, the operator must decide on a design to carry out. The beginner will be wise to begin with a simple one, and, when she can roll the paper deftly, then to attempt more elaborate schemes. Each petal of the flower selected has to be formed by rolling the strips finger and the thumb, and then the round balls of rolled paper are shaped by pressure. When a sufficient number of petals and leaves are completed, they must then be fixed with glue to the article for which the design is wanted. Only a very little glue should be used, and care must be taken to see that it does not ooze or show beyond the flower or foliage. The glue should be applied with a very fine brush, and the nippers used for picking up the different parts and then placing the flower in its proper position and pressing it down until it is firmly fixed.

The stalks are formed of the strips in their natural form, and, if thick stalks are wanted, two or more of the strips can be used together.

In plate No. 1 a forget-me-not design is carried out, a facsimile of which was purchased by Queen Mary. The



1. Forget-me-not design

design of scarlet pimpernel, the bow being of silk mosaicon. A similar frame was recently purchased at a bazaar by Miss Marion Terry. There is a great field for the display and sale of this particular kind of work.

Another pretty design was a frame purchased by Queen Alexandra, composed of white forget-me-nots worked on a pink linen foundation.

Then there is the "Empire" frame, with a chaplet of bay-leaves, connected at the base by what appears to be a jewelled true-lover's knot. Not only are frames used for this special work, but also large or small screens of plain white wood. The stained green or brown, and even polished screens, can be decorated with some bold designs, such as long-stemmed annunciation lilies or sun-flowers, both of which look charming on a greyish blue background. Branches of red rowan-berries or barberries would be equally effective. In fact, the variety of schemes is almost endless.

Decorating Bridge-boxes, Blotters, etc.

Bridge and other card-game boxes, match-boxes (either of wood or leather), hat or hair-pin boxes, cigar, cigarette, or stamp boxes, clock-stands,



2. A frame worked with scarlet pimpernel design

easels, mirrors, stationery-boxes, blotters, etc., and the usual appointments of the writing-table, moreover, can be decorated in this way, whilst menu-stands and guest-cards for the dinner-table can be made to look most attractive.

Plate 3 shows a menu-stand of white silk, with a spray of shamrock trailing up one side and along the top. The frame is 6 or 7 inches high, and is made of cardboard, covered with silk, and with a rest at the back. The menu-card has to be slipped in. The flowers made and put on the stand should correspond with the natural flowers used in the table decorations. Any of the following can be chosen: Iris in any colour, daisies, cornflowers, or poppies, with corn, small sunflowers, purple heather. The grape design looks very well on the menu-stands. Of course, the groundwork may be of any colour, so long as it tones with the table flowers.

The guest-cards can be made to match the menu-stands. The names of the guests are slipped in. The cards, therefore, can be used permanently when once completed.

Plate 4 illustrates another style of this mosaic work—a tea-caddy, inlaid, the top of the box being hollowed out. The space between the design is filled with tiny rolls of the paper, the whole representing old inlaid jewel work. Bridge-boxes are most suitable and convenient for displaying this inlaid work, and form handsome presents when the design has been treated successfully and artistically. This raised work, again, can be used to great advantage in the decoration of overmantels, especially in the smaller rooms.

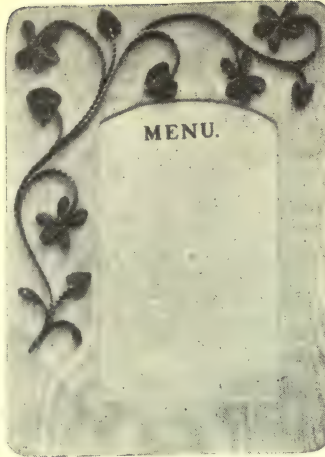
In addition to the hints given here, anyone of an artistic temperament can think out new designs. Indeed, the work itself constantly suggests new ideas. Designs, moreover, can always be bought, and then traced on to the various foundations.

The following hints should prove of practical value, and simplify the difficulties of those who are undertaking this class of work for the first time:

1. When the groundwork employed is in gold, flowers, leaves, and stalks should be made in colours, and vice versa; when the groundwork is plain, flowers, etc., should be made either in gold or colours.

2. The most useful of all groundings is a figure which in shape resembles the letter "S." To make it, it is necessary to take a strip of paper—black and purple are the most practical colours—about four inches long, to roll one half as though making it into a ball, and then to roll the other half in a similar manner, but in the opposite direction.

After this has been done, the two halves are allowed to spring apart, and it will be found that the figure has been formed. Several of these should be made before beginning the work, since they



3. Menu-stand, shamrock design

will prove extremely useful in surrounding a design.

3. Another attractive grounding can be made in a similar fashion from crimped paper, but in this case, after it has expanded, it is wise to fasten the end.

4. When making corners or a centre, an attractive effect is always obtained if the papers are rolled tightly. A gold centre surrounded by green, violet, and other colours cannot fail to look pretty. Crimped papers lend themselves admirably to this treatment.

5. The following is the best manner in which to make borders: Take a strip of card between the first finger and thumb of the left hand, and, with a camelhair brush, carefully gum it. Then lay another card on the gummed surface, taking care to see that it lies perfectly evenly on the first card. When this has been done, lay the cards between the leaves of a heavy book and allow them to remain there until the gum has set. If more than two cards are required this process can be continued. When fitting the border into the foundation, cut the



4. An inlaid tea-caddy

card to the requisite length with a sharp knife. Then gum the bottom of the border and also the side and bottom of the foundation against which it will rest. Next fit the border into its place and fix it there with pins so that it may not slip while the gum is setting.

6. Rings are best made around the handle of a paint-brush, which is particularly suitable, since it is tapered, and the rings can be slipped off easily when made. Gum one end of each strip and place the gummed end uppermost upon the brush-handle, and hold it firmly in position with the nail of the right thumb until the paper has been wound round once. Then wind the rest of strip round the handle, gum the end, remove the ring from the handle, and, between the finger and the thumb, press the edges of the paper until they are level. Next, after time has been allowed for the gum to dry, the ring, with the aid of a pair of nippers, can be pressed into a hundred shapes.



This is an enlarged section of mosaic work showing how the paper strips are rolled



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dog's Points
Dog's Clothes
Sporting Dogs
How to Exhibit Dogs

Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

THE PARROT AS A PET

How and When to Acquire a Parrot—The Best “Talkers”—How to Treat and Feed the Bird—It Can Easily be Tamed—The Parrot's Talking and Singing Lessons

A good parrot is one of the most entertaining and delightful of companions. As a family pet he is quite the most popular of cage-birds, and, if properly chosen, can be bought more cheaply than most people seem to imagine.

It is best to get a young but acclimatised bird of about eighteen months old from some reliable dealer, and to undertake its entire education oneself. A talking parrot does not begin to speak until the end of its second year. Its choice of words and topics of conversation, therefore, remain entirely in its owner's hands, and all fear of a sudden stream of “imprecations” or of “language unfit for ears polite” is entirely avoided.

The African Grey Parrot

The African grey parrot, with its deep rose-coloured tail, which is so familiar to all parrot-lovers, is imported from the Gold Coast. This species almost invariably turn out good speakers, and may be bought, warranted to be thoroughly acclimatised, from a reliable dealer at the above-mentioned age for about three guineas.

The Blue-Fronted Green Amazon

The second best parrot for talking purposes is the blue-fronted green Amazon. Although its home lies in the forests of South America, it is a much harder bird than the African grey, and less expensive. A young and thoroughly acclimatised bird may be had for about thirty shillings.

It is not so certain to turn out a fluent talker as the African grey, but many of them speak extremely well, and are splendid mimics, imitating the drawing of corks,

barking of dogs, children crying, etc., in a very droll manner.

There is no special limit to a talking parrot's powers of learning, and it will add constantly to its vocabulary.

A well-trained talking parrot of from five to ten years old costs six or eight guineas, or even more, so that it is well worth while to train it oneself, even apart from the interest and pleasure to be gained by doing so.

Cages

A parrot must be kept in a proper parrot's cage, made of stout wire, with wooden perches—made of the hardest wood obtainable, a parrot will whittle anything to pieces—with metal caps where the ends fit into the cage. Metal perches are dangerous, and should be avoided. They are cold, and have been known to cause such diseases as inflammation of the lungs.

Choose a square cage in preference to a round one, as it gives the parrot more room. A good one can be obtained at from twelve to fourteen shillings.

Before putting the parrot into his new home, remove the criss-cross of wire which is, as a rule, to be found placed an inch or two above the tray—made to draw in and out for cleaning purposes—which forms the bottom of the cage, because it prevents the bird from getting at the sand and grit (which must be placed there daily); and that he should eat this is most necessary for his good health. The tiny sharp stones of the grit remain in the parrot's crop, and take the place of teeth in grinding up the hard grains which form much of its food. Without a good supply

of grit it would soon suffer from severe indigestion.

Keep a lump of rock-salt in the cage, and sprinkle the tray daily with a thin layer of sea-sand.

The Parrot's Bath

A parrot will enjoy a lukewarm bath once or twice a week in summer-time, and it is a delightful plan, directly the bird is tame enough, to place the bath on a square of oil-cloth in a patch of sunshine, and let it splash there to its heart's content, and afterwards to dry itself and preen its feathers in the sun.

Another plan which the parrot much enjoys is to be given a gentle shower-bath from a watering-can to which a very fine rose has been fitted. The water should be warmed to the temperature of a summer shower.

At night, during both summer and winter, it is advisable to cover the bird up carefully. Nothing is so fatal to a parrot as draughts.

A green baize cover, with plenty of air-holes pierced in the top, to draw on right over the cage at night is a necessity. Also it proves an effective way of silencing a bird who is addicted to the tiresome habit of screaming persistently.

Food

Parrots are more affected by the proper choice of food than almost any cage-bird; to improper feeding may be ascribed almost every illness which affects the parrot tribe. With proper attention to its diet a parrot may live to be over fifty years of age.

Maize, well dried, boiled until fairly soft, and carefully drained of water, must form the staple part of the parrot's daily fare. This should be supplemented with hemp-seed and good sound oats.

A change of diet occasionally is very beneficial. The changes may be rung on stale bread soaked in water and well drained, boiled rice, walnuts, and peanuts. A little ripe fruit, grapes, apple, plum, pear, or banana, or a slice of carrot should invariably find a place in the parrot's daily bill of fare.

A small cup of clean drinking-water must always be kept in the cage.

The following articles of diet are strictly forbidden: Meat, butter, lard, or any other form of fat, all of which are too heating and quite unnatural foods for a parrot, and soon lead to the dreadful habit of feather-picking, the bane of all parrot-keepers.

Milk or cream should also be avoided,

lettuce is unwholesome, and *parsley is a deadly poison to all parrots.*

Taming a Parrot

In order to tame a parrot and to accustom it to being handled, its mistress should take entire charge of it from the first, feed it, clean out its cage, and keep it in her own room, out of draughts, but in a sunny window, so that it may grow thoroughly accustomed to the sight of her.

The best and safest way to get to be able to handle it is to begin by accustoming the parrot to feeling one's hand moving about inside the cage—replenishing food and water vessels—after dark, for all parrots become very subdued when the light is withdrawn, and will permit many liberties which they would not endure for an instant in broad daylight.

After a few days one may stroke it gently with the finger in the dark. After a few weeks the bird can be freely handled and will not attempt to bite. The whole process should then be repeated in twilight, and finally by broad daylight, when the mastery over one's pet will be complete.

If it be intended to allow the bird out of its cage directly it is tame enough to be handled, it should have the feathers of one of its wings cut at the shop where it is purchased, before being sent home. This is quite a painless operation, and if properly done does not show. The feathers grow again after the bird has moulted, but meantime it will be found

to have lost the desire to use its wings, and will, as a rule, make no attempt to fly away.

The parrot's talking lessons may begin when it is two years old. Commence by giving it a ten minutes' lesson three or four times a day on the same short sentences for several weeks.

To teach a young grey parrot, stand in a room next to that in which the parrot's cage is standing, with the door ajar so that it can hear and not see its instructress, and repeat the same sentence, such as "Where's Polly?" "Pretty Polly!" "Puss, puss, puss!" or "Polly wants his dinner," etc., until it has been repeated by the parrot accurately.

To teach a parrot to whistle an air, repeat one or two bars over and over again until the bird has thoroughly mastered them before going on with the tune, which should be a very well-known one in order that one's pupil's successful endeavours may be generally recognised and appreciated.



The Grey Parrot

This bird is generally a good talker. It is imported from the Gold Coast of Africa, and is one of the most popular of all cage-birds.

Photo. W. S. Berridge

THE "SCOTTIE"

Origin of the Breed—General Appearance—Cost

IN a charming article, Mr. Coulson Kernahan once said very truly that "having an Aberdeen terrier is like having a son in the ministry."

The word to which the lovers of that unparalleled terrier will take exception is "Aberdeen." "There ain't no sich person," as Sairey Gamp would rightly have said. To the lucky owner and the canine expert alike he is the Scottish terrier. It is like his sagacity and general smartness that, in a land swarming with terriers of different sorts, he has annexed the proud title of *the* Scottish terrier! So, reader, beware of the dealer who attempts to sell you, perchance an ignorant Sassenach, an "Aberdeen" terrier, as distinct from a Scottie. As Mr. McCandlish drily observes, the chances are he is trying to foist upon you an extremely bad Scottish terrier.

Origin of the Breed

Like many another dog aristocrat, the exact origin of the Scottie is wrapped in mystery. The best authorities agree that a rough-coated, short-legged terrier has existed in the Highlands for many centuries, and it is probably to this ancient strain that the modern Scottish terrier, the Skye terrier, and the West Highland white terrier owe their origin. Their individual peculiarities are not necessarily due to any mixed blood, but to the fact that in a wild and rugged country with little intercommunication, such as was Scotland in former days, the strains in the course of time, owing to various local causes, came to exhibit differences which local taste approved and found useful, and therefore perpetuated.

The history of the Scottie begins, for modern purposes, about 1880, and was recounted in a monograph by Mr. Thomas Gray, in 1887, so that a period of about twenty-five years or so marks his introduction to the public and the show-ring.

For a time the name of the breed was unsettled, for he was called indifferently the Cairn or the Highland terrier. The exact reason for the still-used name "Aberdeen"

terrier is doubtful, possibly because some of the earliest dogs shown came from that district. But no other term than Scottish terrier is now recognised officially. "Die-hard," from his sturdy character, or "Scottie," as a friendly diminutive, are the only permissible variations.

As a pure-bred dog costs no more in licence and keep than a mongrel, and is certainly as intelligent and affectionate—though there is a popular fallacy to the contrary—it is of interest to the prospective buyer to know what famous names of bygone founders of the breed may, and should, appear in an extended pedigree. Two dogs, Mr. Chapman's Heather Prince and Mr. Kinnear's

Seafield, account in some form or other for almost all present-day dogs of importance. Seafield Rascal, with the famous Heworth Rascal, Seafield Admiral, Bonaccord Sandy, Camowen Laddie, Bonaccord Peggy, and Seafield Beauty are also later names that may appear, as also the names of dogs and bitches bearing nowadays the well-known prefixes of Bonaccord, Ems, Laindon, Seafield, Heather, Bapton, Hinton, Heworth. In the space of a short article it is not possible to go into the respective merits of different strains, nor does the order of the above-mentioned imply at all their order of respective importance; the names are merely

given as they came into the mind.

General Appearance

To describe the general appearance of a good Scottie. In size he should be small, not over twenty pounds for a dog, and about sixteen to eighteen pounds for a bitch. But, with all small breeds, good specimens have a tendency to "come" large, as in large breeds to "come" small. So we must look to other points than size.

The back should be as short as is consistent with activity in a short-legged terrier. Powerful thighs and quarters and well-sprung ribs, with a deep chest, are most essential details in this breed. The ears,



"Winkle"

(Photo, M. I. Hunt)

Property of G. K. Chesterton, Esq.

for preference, should be prick, though semi-erect ears are permissible by the club standard; they should be small, covered with velvety hair, and set nicely back on the skull. The distance from ear to eye, or "stop," should be the distance from eye to nose.

The head should be long and well balanced, with a distinct "stop," or break, in the profile, and slightly domed in shape. It



Champion Laindon Locker
Property of H. R. B. Tweed, Esq.

should taper in muzzle towards the nose, and be well filled in in front of the eye. The mouth should be level, and filled with strong teeth, large for the size of the dog.

The eye should be piercing, somewhat sunken, and dark in colour. Its correct placement, too, is of importance in giving correct terrier expression to the face. The legs should be short and strong in bone, the forelegs well set on under the body, either straight in shape (which is now preferred) or very slightly bent.

The hocks should be bent, the feet small, strong, and thickly covered with short hair, the front being larger than the hind feet. The tail should be from seven to eight inches long, never docked, and well carried, usually at an angle of 45 degrees, or, if excited, at right angles; never curled or twisted.

In colour, black, brown, sandy, wheaten, and the many varieties of brindle are all allowed, but, except on the chest, white markings are objectionable.

The coat, a most important point, should be intensely hard and wiry in texture, dense all over the body, and about two inches in length, except on the head, legs, and tail, where it is short. There should be a double coat, short, furry, and soft underneath, and the straight, harsh, and wiry hair above. A

neat yet broken-haired appearance should be the correct idea of a Scottie's coat. A single coat—that is, without the close soft undercoat—or a soft one are both bad, the former being by far the worst defect.

To sum up, the Scottie should be a big dog in a small compass. This ideal is difficult to attain; the best dogs are apt to be of the size that the club standard says is "to be discouraged," and the small dogs are apt to be deficient in bone. Of two evils, choose the dog of good substance but somewhat big for the show-bench.

Remarks on Cost

As with all breeds, the price to pay for a puppy varies, according as a companion or a show animal is bought. In any case, seek a breeder of repute, and if you are a novice, enlist the help of a more knowing friend. Even then, if you choose a puppy from the nest, or at any age less than six or eight months, do not think you have been cheated if he turns out less than you expected. It is impossible so young to do more than hazard a guess as to how the youngster will turn out. You must be a sportsman, and accept your luck.

In any case, if you have but paid a "companion" price, you have not much of which to complain, for a healthy, well-bred Scottie, if well trained and properly fed, makes an ideal friend and companion, hardy, affectionate, and full of sport. He is one who minds his own business, and is not prone to trail his coat on all occasions, like his Irish brother; he is a clean and watchful house-dog, and his sturdy independence and quaint ways—no two of this breed seem to be alike—render his owner his staunch ally.

To ensure getting the utmost pleasure and



A group of typical "Scotties"

[Photo, M. I. Hunt]

value out of your pup, attend most strictly, and, at all risks, personally, to his food and exercise. If you care to study this subject more in detail, read "The Commonsense of Dog Feeding," by that true friend of dogs, Mr. Nicholas, the well-known "Great Dane," also that standard work the "Scottish Terrier," by Mr. McCandlish, whose beautiful Ems dogs appear on so many pedigrees.

Last, but not least, remember that his breed is classified as a sporting one, and do not attempt to make him a lap-dog. Not that you would be likely to succeed.



WOMAN'S HOME

This will be one of the most important sections of **EVERY WOMAN'S ENCYCLOPÆDIA**. It will be written by the leading authorities, and will deal, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

OLD PLYMOUTH CHINA

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

The Manufacture of Plymouth China was an Art borrowed from the Chinese—The Founder of the Plymouth Factory, His Career, and the Establishment of His Works—Characteristics and Peculiarities of the China—Its Value—How to Identify it—The Marks on Plymouth China

EARLY in the eighteenth century there lived in China a French Jesuit priest, Père d'Entrecolles by name. This man was deeply interested in the Chinese, their arts and industries, about which he wrote long letters to the Procureur of the order in Paris.

Two of these letters—the first written in 1712 and the second from King-tê-Chên (the seat of the imperial china factory) in 1722—described minutely the manufacture of porcelain. These letters were published by Du Halde, and were eagerly read by European chemists, potters, and men of science. The Father was a man of keen observation, with a true appreciation of art and the picturesque. His descriptions of life and scenery in China are vivid and realistic, and it is to his word pictures that Longfellow's poem "Kéramos" in part owes its origin.

We can well understand how the poet's fancy would be roused



A Plymouth pepper-pot in red and blue. On this pot those spiral ridges, caused by imperfect "throwing" on the lathe, which are a characteristic of this china, are notably conspicuous

by the description of King-tê-Chên, with its long street, its magnificent temple dedicated to the Queen of Heaven, and built by a merchant prince who had amassed a large fortune in "the Indies," and above all by the weird scene at night when the glow of three thousand furnaces would seem to change it into a veritable "burning town."

William Cookworthy was born at Kingsbridge, in Devonshire, in 1705. He was descended from the ancient Devonshire family of Cookworthy, one of his ancestors, the Rev. John Cookworthy, being vicar of St. Andrew's, Plymouth, in 1427.

Left fatherless at the age of 14, he was apprenticed to a firm of London chemists named Bevan (a firm which still flourishes as Allen, Hanbury & Co.).

This poor little apprentice, it is said, walked from Kingsbridge to London, and there he suffered

many privations; but so well did he please his employers that, at the termination of his apprenticeship, they assisted him to set up for himself in Plymouth under the name of Bevans and Cookworthy.



A reapot decorated with detached sprays, sprigs, single leaves and blossoms. The shape of the handle and the narrow ring at the bottom are characteristic of the Plymouth factory

Being an accomplished French scholar, Cookworthy studied the letters of Père d'Entrecolles. As a chemist, he would obtain from these useful hints as to the methods and ingredients used by the Chinese in the manufacture of their porcelain, and, since he was well acquainted with the minerals and geological features of Cornwall, he set to work to search there for the essential constituents.

It is said that he first discovered porcelain granite in the tower of St. Columb's Church. This had been brought from the neighbourhood of St. Stephen's, and he afterwards found immense quantities of petuntse and kaolin in other parts of Cornwall.

A patent to make porcelain was taken out by him, in conjunction with Thomas Pitt, in 1768, but a paper is still in existence in which he says, "it is now twenty years since I discovered the ingredients." As there is evidence that this paper was written about the year 1768 this would place the discovery in the year 1748.

Plymouth porcelain is composed of kaolin, or china clay, and petuntse, which is china stone, granite being the source of both these ingredients.

It will be readily understood by those who read the description of the component parts of soft paste porcelain that Cookworthy's body was of a very different texture; it closely resembled that of the Chinese in hardness and durability.

If the test applied to soft paste porcelain be tried upon a piece of Plymouth it will be found impossible to make more than a mere scratch with a file, for Plymouth is hard, or true porcelain.

At the time of the disastrous fire some years ago at the Alexandra Palace thousands of beautiful pieces of soft paste porcelain were reduced to a shapeless mass, while those of Plymouth and Bristol passed through

the fire retaining their form and whiteness, and the most delicate details showed no signs of fusion.

The chief characteristics of this porcelain are the dull glaze, frequently smoked in the kiln, and the ridges caused by imperfect "throwing" on the lathe. These ridges, or "wreathings," are also found on Bristol porcelain, but they are not found on any other china made in our country. They must not be confused, therefore, with the rings sometimes met with on Chinese porcelain. These latter form complete circles, whereas those of Plymouth and Bristol are spiral, and can be best seen when held obliquely to the light.

Upon the little pepper-pot illustrated these spiral ridges are so pronounced that they can be seen from a distance of several yards.

Figures, animals, and sauceboats, in white, with raised moulded designs and flowers in high relief, were made at Plymouth. They are very much discoloured or smoked, but in spite of this the figures have a great charm. The discolourment and a certain iridescence in the glaze adds rather than detracts from their beauty by throwing up the



A vase in the Victoria and Albert Museum. It shows the simplicity of form and decoration adopted by Cookworthy

outlines and serving as shadows in drapery and under the raised flowers with which the base and background are embellished.

Fruit-dishes and salt-cellers mounted upon rock and shell work are somewhat

characteristic of this factory. Of these, some are in white, others are decorated with designs in blue under the glaze, while the finest examples are enamelled in colours. Large centre-pieces with dishes mounted upon piled-up shells are generally surmounted by a dolphin.

Cookworthy's blue and white porcelain was not so successful as that decorated in colours. The blue employed was of a black or greyish tint, and is generally found to be bleared in the firing. The pepper-pot is decorated with a dark slate-blue under the glaze, and with Indian red over the glaze, the design being one of Chinese origin.

In these days Plymouth porcelain is very rare, and commands high prices, and it may be of interest to mention that this charming little specimen was picked up for a shilling from a dealer who evidently did not know the characteristics of this china.

Some of the finest examples of Plymouth porcelain are those enamelled in colours and copied from Oriental designs. Still in existence, for example, is a teapot decorated in brilliant reds, greens, and yellows, in exact imitation of some of the work by that famous Japanese artist Kakiyemon.

Fine large figures were manufactured at Plymouth. These were decorated in brilliant enamel colours. They are rarely met with in private collections, but some beautiful specimens may be seen in the Schreiber collection at the Victoria and Albert Museum.

Plymouth and Bristol porcelain closely resemble one another, but while the Bristol artist shows hard lines in his work, it will be noticed that the flowers upon the other are more sympathetically treated; the style is softer and more true to nature. Also, while the gilt edge upon Bristol china is noted for its solidity, that upon Plymouth is frequently size-gilding.

The teapot illustrated is another example of Plymouth porcelain decorated with detached sprays, sprigs, single leaves and blossoms. The shape of the handle and narrow ring at the bottom are somewhat distinctive of this factory. The edges are lined in reddish brown. Indeed, this colour, or a chocolate brown, were almost always used as edging at Plymouth in place of gold.

The third illustration shows one of a set of vases, in the Victoria and Albert Museum, which serve to demonstrate the simplicity of form and decoration adopted by Cookworthy.

The flowers are well and artistically painted, the colours are brilliant, gold is sparingly used, and the spiral ridging is

distinctly visible on the lower part of the vase, making it, as a whole, a most characteristic specimen of Plymouth china.

A large proportion of Plymouth porcelain is unmarked. Where, however, a mark was employed by Cookworthy upon his wares it generally took the form of the alchemist's sign for tin, which resembles the combined numerals 2 and 4. It appears in a grey blue under the glaze, and a red brown over the glaze.

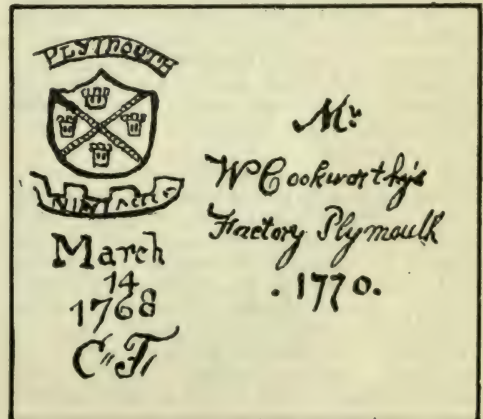
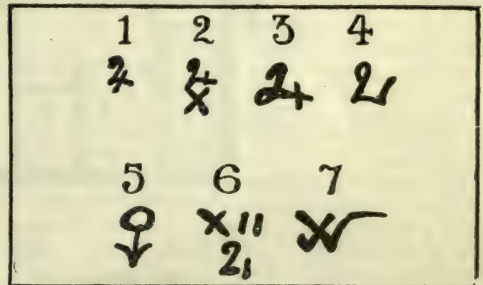
The mark in gold is found upon some fine pieces, but these are generally believed to have been made at Bristol, as were also pieces which bear the marks of both factories.

In 1770 the Plymouth works were removed to Bristol, where Cookworthy appears to have continued to make porcelain at Castle Green, in conjunction with Richard Champion, till 1773.

In that year he retired from business, and devoted his remaining years to the ministry of the Society of Friends. He died in 1780.



A Plymouth mug. A distinguishing feature between Plymouth and Bristol china is that upon the former flowers are treated very much more sympathetically and with greater delicacy



Two rare Plymouth marks

HOW TO CHOOSE A HOUSE

Continued from page 156, Part 2

By W. S. ROGERS, Civil Engineer

The Disadvantages of High Houses with Several Floors—The Use of a Porch—Halls, Good and Bad—The Staircase—The Shape and Size of Rooms—The Linen Cupboard

HOUSES vary so much in character and convenience as regards their internal arrangements that one may well be particular before deciding upon one.

The house is related to others of its kind in one of three ways. It may be detached, semi-detached, or wholly attached, as one unit in a continuous terrace.

It need hardly be pointed out that the two latter forms of relationship have originated in a desire to economise ground space and building materials. They are devices for reducing the original outlay, and the tenant certainly shares in the saving, in the matter of rent, in part, if not altogether.

Beyond this it cannot be said that there is any advantage to the tenant in having his house united to someone else's. The disadvantages of the arrangement have already been pointed out. The detached house obviously is so much more desirable that the house-hunter will always find it worth while to pay a slightly higher rent for it.

In country districts one has little difficulty in finding detached houses at small and moderate rentals, and usually there is little inducement to pass them by in favour of one of the other types.

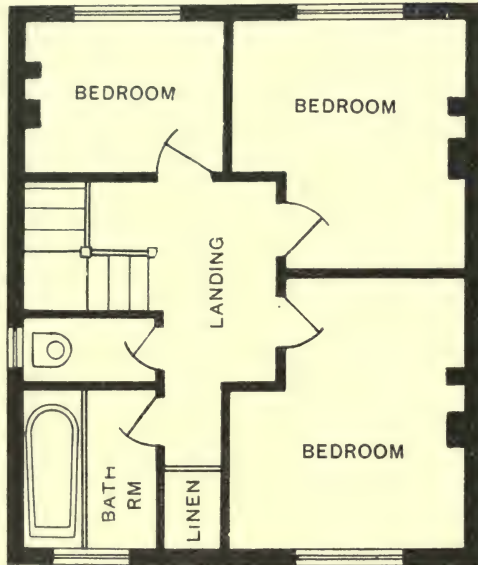
In towns and suburban districts the difficulty is greater. Land has a considerably higher value, and, in consequence, frontages are restricted to a minimum. Hence the scarcity of detached houses at low rentals. For the same reason the builder is tempted to make up for limited ground space by giving greater height to the house; thus we find houses of several floors in which an apparently endless stairway winds skywards without regard to the labour imposed upon the members of the household in climbing it.

Houses of this type put much additional work on the servants and others responsible for their cleanliness and good order, and in many cases an extra

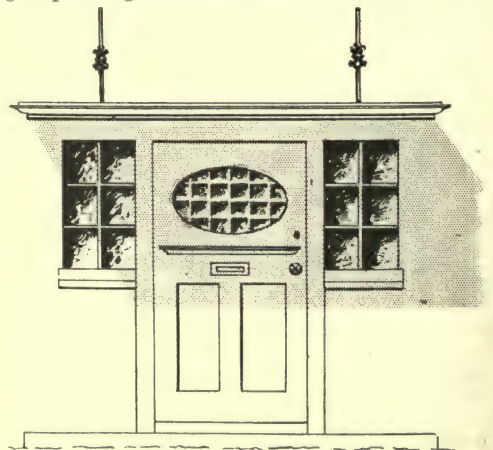
servant is needed to cope with this additional work. The sum paid for her wages and board would be better applied in paying the increased rental of a house of fewer floors.

The ideal modern villa has all its principal accommodation on two floors, or, if it extends beyond, it is merely to utilise the roof-space for box-rooms, or possibly for the servants' quarters. The relief one experiences in taking up one's residence in a house of this kind after having lived in a three or four storey house must be experienced to be appreciated. Apart from

the very welcome curtailment of "stair exercise," there is a sense of unity and comfort in having all the principal rooms grouped together on two floors; in fact, it



A well-planned first-floor; roomy landing; no long passages



The canopy, a protection against wet

may be laid down as a general principle that the comfort and convenience of a house is in the inverse ratio to the length of its stair-carpeting.

We may now consider the interior of the house in more detail; but before we step inside we will glance at the porch.

A well-designed porch is a desirable addition to any house regarded solely from the point of view of appearances. It is also a very real convenience. In wet and windy weather, particularly at night, its shelter is welcome to the one who waits on the doorstep. There is no excuse for bundling indoors with a dripping umbrella and mud-stained boots. When "speeding the parting guest" the porch stands between the hostess and neuralgia or one or other of the worse ills that lurk in our easterly winds.

If facing south it serves another useful purpose in protecting the paintwork of the front door from blistering and premature shabbiness. Not so effective for shelter as the porch, but preferable to no shelter whatever, is the canopy shown in the illustration, a device which has also much to recommend it on the score of appearance.

The Hall

Initial impressions go for much. In entering a house for the first time one generally sums up the household on the strength of a hasty survey of the hall.

Narrow halls, which hardly deserve the name, are dark, comfortless, draughty, and inconvenient in many ways. They do not lend themselves to decorative treatment. Strive as they will, they have to admit that, after all, they are nothing but ordinary passages. There is no space for those conveniences one expects to find on entering the house, and any attempt to remedy the omission produces a state of congestion inconvenient to the inmates and repellent to the visitor.

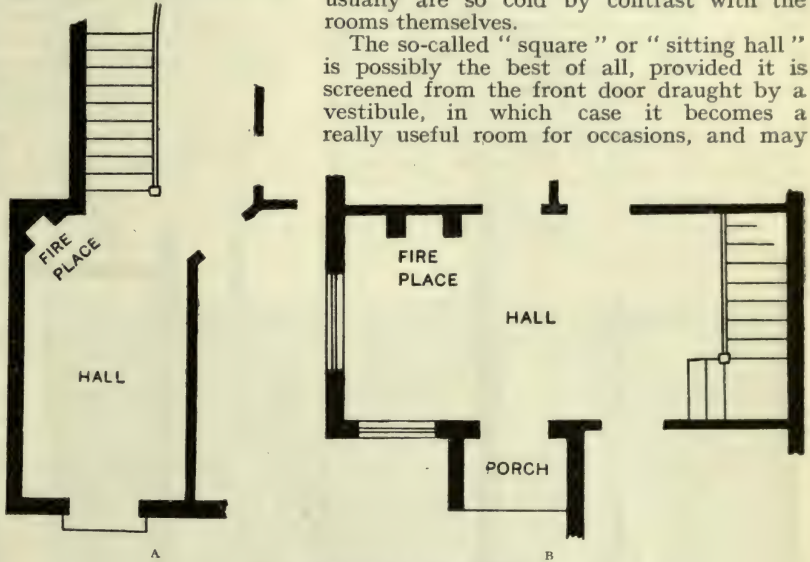
These attenuated halls have had their day, and, except only in the cheapest property, have given way to more spacious entrances. The up-to-date suburban villa at a modest rental of £35 has a hall five feet in width, which is the very least width consistent with comfort.

When the width of the hall exceeds that

of the front door by two feet or so, the usual practice is to light it by windows on one or both sides of the door, an arrangement infinitely preferable to the now discredited fanlight.

In halls of ample width a fireplace or stove becomes possible, either of which is a convenience that adds immensely to the comfort of the household in winter. Not only does the hall stove strike a note of homeliness and welcome, but its warmth ascends the stairway, diffusing a genial temperature throughout those spaces external to the rooms, which usually are so cold by contrast with the rooms themselves.

The so-called "square" or "sitting hall" is possibly the best of all, provided it is screened from the front door draught by a vestibule, in which case it becomes a really useful room for occasions, and may



Two arrangements of hall with fireplace
(A) Ordinary type for semi-detached villa (B) "Sitting Hall," a better type

be made to form a charming introduction to the rooms beyond.

The Staircase

Intimately related to the hall is the staircase. Staircases vary greatly in design and detail. Perhaps the most objectionable kind is that which faces one directly on entering the front door, starting from a sufficiently wide hall, but usurping space that had better have been thrown into the latter.

There is only one excuse for such an arrangement. It gives a straight course to the stairs, and that permits of fitting the carpeting without the need for turning in, a clumsy and wasteful expedient that cannot be avoided on stairs which are angled.

Apart from this difficulty with the carpeting, angled stairs are not altogether free from danger to the incautious. A well-designed staircase should have a square expansion at each turn. The rise of each step should not exceed $6\frac{1}{2}$ inches, and the width of tread should not be less than 11 inches. This gives an easy angle of ascent with ample foothold. Stairs which rise at a steeper angle are fatiguing and dangerous to those descending them. The minimum width of the staircase consistent with convenience is 3 feet.

The Landing

Ample space should be provided at the stair-head. Stairs which end three feet from a blank wall or bedroom door may provide awkward happenings to strangers. A good roomy landing has much to recommend it. It is useful in case of sickness to be able to put a small table outside the bedroom to accommodate trays, etc., and this is often impossible where space is cramped.

On the other hand, too much space external to the rooms makes the house cold, and long passages mean draughtiness.

In well-planned villas one finds the principal bedrooms opening on a roomy area more or less square in shape, from which a single short passage leads to the servants' rooms or to a supplementary bedroom.

It is remarkable how much the comfort of a house is affected by these apparently

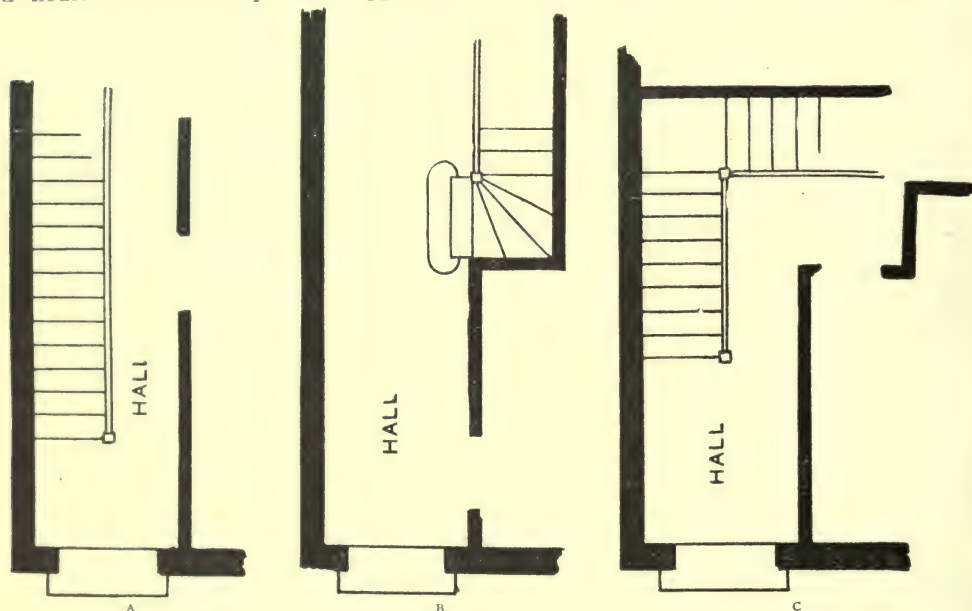
the searcher for the ideal house will be guided by his own special set of circumstances, and give just as much importance to the matter as it deserves. On sanitary, as well as æsthetic grounds, it is better that the bathroom should not include conveniences other than the bath, except a lavatory basin, which is almost indispensable.

The Linen Cupboard

A linen cupboard, when present, is usually associated with the bathroom, so as to tap the hot-water system. A heated cupboard, with rack shelves, is provided in most modern villas, and is only mentioned here as a reminder to the house-hunter that he may satisfy himself that it is present.

The Living-rooms

Reference has already been made to the desirability of having one large sitting-room, however modest the size of the house. Sir



(A) Stairs too near front door (B) Angled stairs awkward for carpeting (C) A staircase free from these defects

unimportant matters. The novice is apt to concentrate his scrutiny upon the rooms, and to overlook questions of access, general convenience, and hygiene, which are largely determined by the spaces external to them.

Opinions differ as to the best position for the bathroom, relative to the bedroom accommodation. Perhaps the most convenient arrangement is that it should be readily accessible to all the bedrooms. Not infrequently the bathroom is planned as an annexe to the principal bedroom, from which it opens, a second door being provided for the use of the occupants of the other bedrooms. This is not an ideal arrangement, though certainly a special convenience to those placed in direct communication with the bath.

Much, however, depends upon the constitution and habits of the household, and

Norman Shaw, years ago, when planning the first of our garden suburbs, Bedford Park, took care that the very smallest house had one roomy parlour, and to this day these charming little villas remain as models of all that is best in house-planning on a small scale.

Much depends upon the habits of the household as to which of the two sitting-rooms will be used for meals. Usually the positions of the two rooms in relation to the kitchen are such as to involve no difficulties, whichever be chosen. Yet, if it appears that the whole length of a long, narrow hall has to be traversed before the dining-room is reached, it may be preferable to change about, and adopt for meals that room which is situated more conveniently to the kitchen. Dishes have a way of cooling rapidly when carried through a draughty passage, and all long, narrow passages are draughty.

To be continued

FURNISHING

No. 3.—THE DINING-ROOM

By HELEN MATHERS

Continued from page 157, Part 2

Colour in the Dining-room—Pictures and their Value—A Panelled Room

A DINING-ROOM should give the impression of good cheer and comfort. If on entering the room, therefore, your palate is tickled or your sensitive eyes are irritated by light flashed full in them, there is something very wrong with that room, and the sooner you alter the disposition of its light the better.

The ideal way of lighting a dining-table is from the wall by electric light clusters with flat shades of pale pink against them, placed rather high, and for the table itself there is nothing better than silver candlesticks, with thick pink silk shades, edged with bead fringe to give weight, or an old high silver candelabra as in our illustration.

It is upon the table and its lighting that attention should be concentrated. The furnishing, even, is of secondary importance, and the colour of the carpet becomes negligible, at any rate at night. The object of a dining-room is to allow folks to eat their food in peace, in a diffused light which is soothing to their feelings and complexions, and just as every skilled hostess forbids the discussion of politics or religion at her dinner parties, so she should banish the discordant element of light in the wrong place.

Of course, there is always some idiot who hunts for snails in his salad, and protests that he likes to see what he is eating, and once when I had a cook with a glass eye, a man told me he would always expect to find it in the soup. Well, I don't advocate a light in which you would fail to see that eye, but I would rather risk that accident than sit at a charming table with a lamp suspended above it whose pink or rose-coloured petticoat is just two inches too short, so that the naked electric bulbs positively smite me full in the eye, and seem to gloat over my naughty temper and discomfort.

In this, as in other cases, it is the *inside* of

the matter that is neglected. Those bulbs should be covered with silk of the colour of the shade, and though the effect will not be so good as that of the wall lights and the silk-shaded candlesticks, it will still be possible to eat without malice and hatred ruining our digestions.

If in addition to this mercy you get the flowers on the table of the right shades, arranged in silver, you may count yourself happy. Gold plate is only bearable when wedded to pink flowers—with blue, red, or white it is hopelessly vulgar. In one instance, where I saw stands, epergnes, dishes, vases,



This room is in a house three hundred years old, full of old, beautiful things bought lovingly bit by bit

all filled with pink begonias, the effect was the feast of colour which, perhaps, gold and pink combined alone are able to furnish.

Granted, then, that the all-important problem of successful lighting is solved, how should a dining-room be furnished? A soft, thick carpet, Turkey for preference, is desirable, and whatever is the dominant note of colour in the room, that colour should appear positively in the carpet, and, of course, the hangings, while almost any furniture that is good of its kind may go with it.

There are, however, dining-rooms and dining-rooms. There is the soundless room where the rich man eats, sunk deep in luxury, where soft-footed men serve food like priests conducting a ceremony, and

pour out wine as if it were an oblation; and there are rooms through which a turbulent flood of young life flows daily. It is with this latter, the dining-room of every-day life, that this article is concerned chiefly. I can only make a few homely suggestions, easy to follow, and insist on nothing being retained in *any* dining-room that is not for comfort, and that the walls should be left entirely undecorated. Unless pictures or prints really worthy of the dignity of isolation are obtainable, it is well to remember that a striped paper all of one colour rests the eye much more than one with a pattern on it.

Colour in the Dining-room

For a simple dining-room, one within the reach of a moderate purse, a capital effect is produced by a white striped paper, white woodwork, a red or blue Turkey carpet, bright red or bright blue silk curtains, sparingly appliqued with Oriental embroidery, an embroidered Persian overmantel, and table centre of either red or blue. Add a high screen of gold, red, or gold and blue leather paper, and a few, a very few, good engravings, and furnish with dark oak for preference, as it looks well, wears well, and is now, during the craze for old furniture, extraordinarily cheap.

For a red room, flowers of every shade from pink to bright red are admissible, but crimson must be excluded, whilst for a blue room nothing is prettier than mauve, purple, and blue. A dull-blue bowl filled with purple flags or mauve rhododendrons is a lovely sight in a blue room, just as a red bowl filled with pink sweet peas shaded to magenta is the right thing for a red one. In the latter you can get a wonderful effect by placing a tree of Japanese apple-blossom behind the red or scarlet screen, and putting some sprays in jars on the mantelpieces; but the most beautiful colour effect in flowers I ever produced was with masses of every shade of pink and rose poppies in a red dining-room furnished with oak.

Pictures and their Value

For a dining-room, as in other rooms, you should, above all things, take care of your corners—a pedestal, a stand, anything that will carry high foliage *up*, and so break the flatness of the room, is extremely valuable in effect. Green boughs look better than anything else, if tall flowers of the right colour are not available.

For the possessor of good pictures a different scheme of colour altogether is required, or indeed almost a lack of it; though I must confess to a leaning towards certain shades of red as a background for oil paintings, and I have seen wonderful effects produced by Venetian gold frames hanging against blue. As a rule, a dull shade of green is the favourite.

Granted, then, that one has splendid pictures, and knows how to hang them, all the furnishings in the room should be

soberly splendid and subdued, that they may not dispute supremacy with the glowing richness on the walls. Pictures are like human beings, and respond to harmonious lighting and surroundings.

The dining-room illustrated is a white room. On the right of it is a Jacobean cabinet of walnut and oak, inlaid with mother-o'-pearl and gold spirals—a beautiful example of the art of the period. The round table is of polished mahogany, with a piece of wood running round the top, and meals are served on it without a cloth, and with worked linen doyleys under the plates. The spiral stand is a freemason's candlestick, and a Sheraton knife-box is hung against the wall. This room is in a house three hundred years old, on the Cotswolds, very quaint and full of old, beautiful things, bought lovingly bit by bit.

True beauty of surroundings does *not* depend on money, but on the elimination of foolish, useless things, on the prominence given to what ministers to the wants of either mind or body, and, therefore, is beautiful in its essential usefulness.

A good example of how to furnish a room panelled to a height of five feet in old oak may also be given.

A Panelled Dining-room

The ledge above the panelling, when bordered with roses or almost any big flower, gives the effect of a lovely frieze; the ceiling is white, crossed with oak beams, from which are suspended silk-shaded electric lights. A great mirror framed in oak fills one end of the room; there is a dresser with old blue china and jugs, and more blue china on a shelf above the great open fireplace and on a shelf above the door. The furniture is old oak, with blue cushions in the carved armchairs; the floor is covered with very thick, coarsely woven matting, and Persian rugs everywhere. In a corner cupboard is old pewter; the window has leaded panes with a carved oak settle placed against it.

I do not think *one* heirloom carries the virtue with it of sunshine, fresh air, simplicity of taste. If you cannot get the two first, you can furnish your dining-rooms with the latter, and given a table at which a man can sit in comfort with his surroundings—if there be a garden, or, better still, a landscape to look out at by day, then indeed his lordliest furnishing comes from without—an easy-chair in which he can rest and smoke the pipe of peace, cool walls, flowers that insensibly satisfy some colour-want in him of which he is ignorant, what does he care for luxury? There should be a bookcase handy—a room without books is all wrong—but there should be no "pretty-pretties" in it; it should be a place to rest and eat in in comfort, with a couple of deep, comfortable armchairs at least.

I confess to a great liking for a blue dining-room. Sheraton and Chippendale go extremely well with that colour, and I have in

mind a room, the walls of which are papered with what looks like a striped blue silk with silk spots on it, and which wears extremely well. The carpet has a certain amount of blue in it, the art serge table-cover is a lovely shade of blue, an Indian wrought copper *plaqué* candelabra hangs on either side of the Sheraton sideboard, the chairs are Chippendale, and the mantelpiece is most uncommon. It consists of two polished mahogany posts, that evidently helped to support one of the old carved four-posters, and these are fixed at a considerable distance from the vivid-blue tiled fireplace; while above them is a mahogany shelf, the tops of the posters passing through holes made in the shelf, and below it a mahogany panel, with glass in the centre. Above are three blue and red jars, and the whole effect of the room is charming.

Through the wide, leaded window unrolls

and, so far as the pleasure of the gazer is concerned, a complete failure.

This collector is not necessarily the born seeker after beauty; he is usually a crank who concentrates on *one* aspect of the beautiful, and by so doing misses the great truth that it is in the proportion of one part to another that true harmony lies. He also misses the fact that if he appreciates rare curios and *bric-à-brac*, he has only to go and look at them in a museum, when he will see better far than any *he* is ever likely to be able to afford. And the most exquisite work of man cannot afford us the pleasure of the things made by God—it may be some enchantment of landscape, of sky or sea, or merely a flower, but it floods us with the knowledge that beauty is to be had for the taking, that ugliness in our lives, in our surroundings, is solely of our own making, and we can avoid it if we please.



A good example of a simple but well furnished dining-room

a glorious view; and let me say here, that while, of course, in the country, lace curtains are an absurdity, even in town they can be done without. They are never clean more than a day, they obscure the look-out by their frowsiness, they harbour dirt, contaminate fresh air; in flats, where one is overlooked, they are still unpardonable, for strips of muslin-edged lace, that divide in the middle and give a free entry to air and sunshine, are quite adequate. Only when an alcove positively howls for a drapery should one be used, and then it must be substantial; all flummeries must be banished if any nobility of line is to be preserved.

Of course, it happens sometimes that in the search for beauty a man loses his head and way, seeks the bizarre, the uncommon, or goes to extraordinary trouble and expense to collect furniture belonging to a certain period, the result being chilly, unbecom-

People who have a surfeit of luxury and show have very little knowledge of what beauty is. It is not a matter of furniture, and show, and lavish entertainment, which often accomplishes ugliness and revolts us by its sheer vulgarity, by its set determination to dazzle instead of charm.

One could point easily to multi-millionaires of the present day who, with all the treasures of the world at their disposal, will hang one of Watts' prints beside an oil-painting in their dining-rooms, proudly display the most delicate water-colours on a *voyante* paper, scatter priceless Persian rugs about their floors without the slightest regard to their scheme of colour; so that you walk from one "object of virtue" to another, and wax profane over the shocking misuse of material that should have kept you dumb with ecstasy if isolated and properly arranged.

TASTE IN WALLPAPERS

Choice of Paper must Depend on the Size, Height, and Brightness of the Room—Aspect and Colour—Obtrusiveness an Unpardonable Offence

SINCE the average woman spends a large proportion of her existence within the four walls of a room, surely the covering and decoration of these walls is a matter which calls for a considerable amount of cogitation.

A very great advance has been made in recent years in the manufacture and design of wallpapers. It is, therefore, a source of wonder that we should still encourage in many houses hideous and dispiriting examples of early Victorian art.

Luckily, with the advance of education, the good housekeeper has realised that it is a mistake to allow the same paper to remain upon the walls for many years. Apart from hygienic reasons, change is good for everyone, and many people insist upon a change of wallpaper every three years.

Such an undertaking need not necessarily be expensive. Enterprising manufacturers and clever artists supply us with many dainty

aspect of the room, likewise the fact of it being low or lofty, well lighted or badly lighted.

A paper with a large design is out of place in a low-pitched room, as also is a frieze or dado rail. Any line which cuts across the walls only serves to emphasise the lack of height. A paper with a plain surface, or one which bears a small self-coloured design, is always safe; but best of all, perhaps, is a striped paper. Broad stripes, however, and any decided contrast in colouring should be avoided.

A Lofty Room

A lofty room admits of a deep frieze or a high dado, sometimes both. Good results are achieved by covering the portion of the wall above the juncture rail or frieze shelf with plain cream paper or distemper, while below, one of the new floral papers, with a decorative frieze, might be employed.

Should a large conventional design appeal to the housewife's fancy, she should be



A large conventional design tastefully employed

Waring

designs costing little more than a shilling a piece, and the time taken in hanging should not unduly prolong the period of spring-cleaning, when the aim of every woman is to make her home look as bright and fresh as means permit.

The Paper Must Suit the Room

Before considering the actual styles of paper, the novice would do well to think of the

careful that the pattern is not too glaring. There is nothing more irritating or in worse taste than a wallpaper which "hits you in the eye" directly you look at it.

A small room will apparently increase in size if it be papered with a light paper, ornamented with a small design. Large designs, dark groundworks, and especially all-red papers, greatly detract from the size of a room.

Unless a room be exceptionally bright and well lighted, it is never wise to select a dark paper.

The real mission of a wallpaper is to act as a background to furniture and pictures; anything obtrusive or conspicuous, therefore, lamentably fails to fulfil its duty.

Colour and Aspect

Before deciding on a wallpaper, the aspect of the room must be considered. Should the

up the wall surface; in others they present a "cut-out" lower edge, which many prefer to the severe straight line.

Similar papers are also provided in very delicate shades of blue, champagne, pink, green, and mauve, and these will appeal to people who prefer a suggestion of colour upon the walls.

In a well-lighted room, in which many art treasures are displayed, excellent results are



An effective panelled interior with frieze of handsome wallpaper.

Waring

apartment face west, one may safely invest in a white, cream, grey, champagne, shell-pink, green, blue, mauve, or palest yellow for the colour scheme.

Ivory, blue, grey, green, brown, champagne, mauve, and yellow may be selected for rooms with south windows. Rooms with an eastern or northern aspect call for bright reds, pinks, rose du Barri, terra-cotta, bright yellow, and old gold; and in some cases a rather vivid green might be employed with much success.

Again, the wallpaper must suit the residence; a cottage requires a more simple style and design than a large house.

The all-white or cream wallpaper has much to commend it, and as it is supplied in moiré and satin stripes, small diaper patterns, and larger conventional designs, there is a good deal of variety to be obtained. The proper complement of the ivory wallpaper is a delicately coloured frieze, which may be either floral, scenic, or conventional, according to taste. These friezes may be of almost any depth, and in some cases are designed with pendant trails of greenery, which break

obtained with a dull brown paper, or one approaching an old-gold shade. The quite plain or "matting" surface is always in good taste.

Floral papers in chintz or garland designs are specially suited to cottages and country residences, but, wherever doubt exists, the monotone plain surface or invisible-striped papers may always be adopted with perfect safety.

Concerning Friezes

A vari-coloured frieze in a bold pattern is quite in good taste when used to complete an ivory or pale-tinted paper, and is equally effective when employed in conjunction with white panelled walls, as shown in our illustration. It should repeat the shades and design of the carpet. Another very dainty example of a frieze is finished with a scalloped edge depicting small scenic medallions connected by ribbon garlands and clusters of roses.

If the main portion of the wall be coloured, this same tint must form some portion of the frieze. Sudden or startling lines of division are always to be deprecated.

To be continued.

DECEMBER FLOWERS AND FOLIAGE FOR THE TABLE



A bright scheme carried out with maidenhair fern and small sprays of holly



One of the newest candle-shades in parchment paper



A Royal Worcester vase filled with spiky chrysanthemums



Lilies of the valley and violets form a perfect decoration

TABLE DECORATION FOR DECEMBER

By LYDIA CHATTERTON

Winter Foliage for Table Decoration—A Violet and Lily of the Valley Table—Chrysanthemums in Vases of Worcester China—Parchment Paper Candle-shades

FLOWERS AVAILABLE

Helleborus niger
Iris alata
Cyclamen cilicicus
Crocus
Winter sweet
Kniphofia aloides
Winter heliotrope
Holly
Mistletoe
Various berried plants

Late chrysanthemums
Forced lilies of the valley
Tulips
Geraniums

Narcissi
Tree carnations
French roses
Violets, Ivy
Smilax, Ferns

DURING December flowers are scarce, and it behoves the housekeeper with limited means to consider how she can make the most of a few blossoms, or make her table pretty without the aid of flowers.

The majority of women do not make the most of the various kinds of foliage that can be obtained, and yet some varieties, such as the golden holly and silver ivy, are as bright and pretty as flowers.

In one illustration is shown a table in the decoration of which flowers play no part, but it would be difficult to imagine a more dainty decoration. In the centre of the table is placed a white china bowl held by cupids. It is filled with a growing maidenhair fern.

Around the base of the vase, on the white cloth, a circle of small sprays of holly is arranged. For the corners of the table full-pleated pot covers have been made with bright scarlet crêpe paper. To make these covers, take strips of thin cardboard or stiff paper as long as the flower-pot is round and as wide as it is deep, and stitch up the ends on the slant so that it resembles the flower-pot in shape. Then take a roll of bright scarlet crêpe paper, and cut a strip the whole length of the roll and half as wide again as the flower-pot. With thread gather this strip closely a quarter of an inch from the bottom, and then stitch it on to the paper foundation. Next gather it near the top of the pot, and stitch this on also, hiding the gathers with a sash and bow of bébé ribbon. Then pull out the frill at the top with your fingers so that a full ruche, as seen in the illustration, is formed. Encircle these pots with wreaths of holly leaves, and put pretty little ferns in them. Place one at each corner of the table.

For candle-shades use the same bright crêpe paper. The shades can be made in the same way as the pot-covers, but they must be mounted on asbestos frames, and have the ruche at the bottom instead of the top. Holly-leaf guest cards can be purchased, and would give a pretty finish.

One of the newest candle-shades for table use, made in parchment paper, is shown.

This parchment paper is sure to become popular, as it is safer than the ordinary flimsy paper, being less liable to ignite, and it is made in a number of dainty floral patterns.

The one here is first plainly covered with fluted parchment, and then the top is pulled out in pretty curves. A narrow strip is put on round the edge to form a double frill, and it is finished with two narrow rows of fancy braiding. The candlestick is of Coalport china.

Another charming table scheme is shown, in which lilies of the valley and violets are used. In conjunction these flowers form a perfect decoration, and, if the hostess is the fortunate possessor of a handsome oak table, the dinner should be served without the addition of a tablecloth.

The mats used for the plates, etc., can be made by the hostess. Linen mats embroidered with a pattern of the flowers used for the decoration would look very dainty, and, if cut in the form of large vine leaves and buttonhole-stitched in natural colours, would have a novel effect.

A silver candelabra is used here with shades in a pale shade of pinky mauve, and a few sprays of artificial lilies are twined round them. At the base of the candelabra a ring of small lead supports is hidden with sprays of fern and moss; and, in these, lilies and their leaves are arranged as though growing there, not massing them together, but letting them stand out gracefully.

The bonbonnières are a feature of the table. For these violet cosques are used. They not only form a novel decoration, but are souvenirs for the guests.

Beneath the bonbonnière is a cracker filled with novelties. The soufflé case above is filled with white fondants and crystallised violets, and at each end is a little bouquet of most realistic violets and grasses.

Add a few drops of violet perfume to the water for the finger bowls, and let a few blossoms float on each bowl.

Royal Worcester ware is very lovely for table decoration; it has such soft, mellow colouring. A charming vase is depicted.

THE IDEAL SPARE ROOM

By LILIAN JOY

Floral Rooms—Accommodation for Hats—Motoring Visitors—"Good-morning" Tea Trays

THE pleasantness of the mental impression left by any particular visit is to a large extent dependent on the bedroom in which we have slept. To the woman who is a good hostess, therefore, the spare room is of very great importance. At present buff or grey rooms, brightened by coloured draperies, are very popular. In the latter case the furniture can be carried out in the same tone, grey sycamore with pewter handles being used. Floral rooms also are delightful, and, instead of the old blue room or pink room, one may have a heart's-ease room, a wistaria room, or a rose room.

In these rooms the wall-paper may be buff, grey, white, or cream, and the hostess may herself add the floral decoration. This is done by cutting out a flower design from a wall-paper, and using it in the form of a frieze, which need not go all round the room, but should be planned artistically. An appearance of monotony must be avoided, and the flowers can be arranged to fall lower on the wall in some places than others.

An Ideal Scheme

Here is an ideal scheme for a room of this description. The walls are covered with a cream paper decorated with a white stripe. This costs only about 2s. a piece, and is very popular. The frieze is cut from a paper with a design of lilac upon it. The curtains are made of lilac patterned cretonne or chintz, and the inner casement curtains mauve. If made of linen, these curtains can easily be re-dyed when faded.

The carpet is green, and the bedspread is made either of white linen or of very coarse natural-coloured linen, with bands of mauve linen around the edges and a spray of lilac cretonne appliqué in each corner. Then the valance is perfectly straight, and made of natural-coloured or white linen, with a band of mauve linen an inch or so from the edge. A very original toilet-cover is made of coarse white linen, with a six-inch band of mauve linen at either end, a strip of the white, and then a row of hand-made crochet dyed mauve. The strip of white is embroidered with a conventional design in mauve thread. The pincushion is of embroidered white linen threaded with mauve ribbon. Even the set of toilet-ware has a design of lilac upon it.

Pretty decorations alone, however, are not enough. There are innumerable little accessories which the thoughtful hostess will rejoice to provide; and the American hostess who, after she had furnished her spare room, took a hand-bag and spent a night in it herself, found a successful way of discovering the possible needs of future occupants.

No guest chamber is complete without

a writing-table. The blotter looks very pretty when covered with chintz or cretonne to match the room, and a little bag of the same material filled with shot forms a delightful paper weight. Almost any table can be used, provided that it is the right height. The fitted folding tables are very convenient, but also expensive.

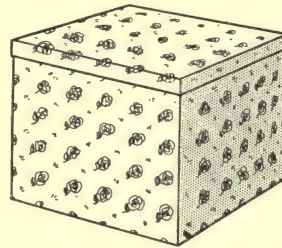
A dressing-chest is to be advocated in preference to a separate dressing-table, since the space occupied by a chest of drawers can thus be economised. Each drawer should have laid at the bottom of it a muslin bag filled with lavender and decorated with ribbon of the principal colour used in the room. On the chest should be a Devonshire tile on which to place the curling-lamp, for the reason given in the motto which is inscribed upon it:

*"Oh, list to me, ye ladies fair,
And when ye wish to curl your hair,
For the safety of this domicile,
Pray put your lamps upon this tile."*

This and the pincushion should be supplemented by a hatpin-holder hung upon the glass.

Accommodation for Hats

The guests should always have plenty of room for their clothes, and the wardrobe should be well provided with coat hangers.



A large cardboard hat-box covered with chintz

A large bag made of the chintz or cretonne used for the furnishings of the room should also be hung in the wardrobe as a receptacle for soiled linen. This occupies less space, is much prettier, and, in addition, is less expensive than

the wicker basket which is usually provided.

Large hats will not go into an average sized wardrobe. It is an excellent plan, therefore, to provide a large cardboard hat-box covered with chintz. The chintz is folded over the edge of the box on the inside, and secured with long staple pins. The lid is treated in the same way, after it has been lined with plain-coloured glazed lining. The lining of the lower part of the box should be made separately, and secured to the chintz around the edges with a few gold safety-pins or press buttons. Such a box will prove both useful and ornamental.

A comfortable chair should on no account be omitted from the guest-chamber, and if covered with plain linen adds considerably to

the cosy effect of the room. Linen, moreover, keeps clean longer than does light cretonne.

Early-morning tea is greatly appreciated, and gives scope for a very dainty outfit. The china should repeat the prevailing tone of the room, and the linen or muslin tea-cover can be embroidered with a



A tea-tray for early morning

"Good-morning" in the same shade. Tea-cups and saucers are made for this occasion with a place sunk in the saucer, so that the cup cannot upset. Most people prefer bread-and-butter with their tea, but for those who do not a box of biscuits should be placed by the bedside.

Motoring visitors often come with very little luggage, and a spare room dressing-gown, therefore, is a capital idea. A most picturesque and inexpensive garment can be made of house flannel in a kimono shape, edged with narrow bands of the material and embroidered with coloured washing silk. Here, again, the prevalent shade of the room may be repeated, and in a flower-room the actual blossom may be used if a small one, like a daisy or pansy, has been chosen. Bath slippers in the same style, bound with

ribbon and mounted on soft woolly soles, may also be made.

House flannel likewise is an excellent fabric to employ for the hot-water can cosy. This may have a design on it in an appliqué of linen done in an appropriate shade for the room.

It is a mistake to spoil a room, otherwise pretty, by using it as a dumping-ground for



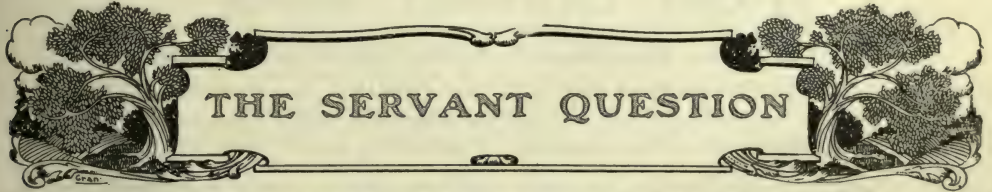
Cosy for the hot-water can

all the china atrocities in the house. This also applies to pictures. Unless these things beautify a room, it is far better to leave the mantelshelf and walls bare. However, some pretty ornaments cost only

a few shillings, and add greatly to the general effect.

Quaint green pots that will, if necessary, hold flowers, or a little blue and white Oriental china, according to the colour scheme of the room, will always look pretty on the mantelshelf. On the walls may be hung a few good photogravures or prints of landscape paintings by well-known artists. These are more suitable than subject pictures for a bedroom, and give an air of cheerfulness.

The last finishing touch, which proclaims the hostess's individual thought for the particular guest, is the little vase of flowers on the dressing-table.



THE SERVANT QUESTION

THE WORK AND DUTIES OF A HOUSEMAID

The Work and Duties of a Housemaid—Wages—Dress—Daily Time-table—Special Work—Mending, Renovating, etc.

THE work of the housemaid seems to be popular in spite of the wages being lower than those of a cook or parlourmaid. Usually a head housemaid receives about £23 to £30; under-housemaid, £16 to £20; single housemaid, £18 to £22 per annum.

The correct dress for housemaids is, in the morning, a neat, light-coloured print dress, simple cap, and large white apron, with a coarser one to tie over the latter while grates, etc., are being cleaned. In the afternoon she should change into a black dress, turned-down collar and cuffs of irreproachable whiteness, and muslin cap and apron of rather more elaborate pattern. In some cases the maids wear a uniform, the morning dresses being all of one colour; also the afternoon ones and the caps and aprons all of one pattern. These would be

provided by the mistress, but the usual print and black dresses, etc., the maid herself provides.

The duties of a house-parlourmaid have already been discussed, but in small establishments, where no boy is kept and there are young children, the housemaid cleans the children's boots and carries coal to the nursery.

If there is a schoolroom and no special schoolroom-maid kept, the housemaid takes the entire charge of the department, cleaning the room, laying any meal served upstairs, waiting on the schoolroom party, etc.; and frequently the housemaid is engaged to take and fetch any of the children attending school or special classes.

It is most important that a housemaid should be methodical and punctual, be an

early riser, clean and neat in work and person. The health and comfort of the family depend greatly on how conscientiously the housemaid airs rooms and beds, and how much consideration she pays to the individual whims of the occupants. To be really

valuable, a housemaid should be skilful with her needle, because if she plans out her day's work cleverly she should have leisure to take her share in mending, renovating, and patching the household linen. This will save the mistress of the house much time and trouble.

DAILY TIME-TABLE FOR SINGLE HOUSEMAID

A cook and parlourmaid kept also—A town house of medium size—A family of four persons.

6.30 A.M.—Go downstairs, open shutters, etc. Sweep and dust drawing-room, sweep stairs, call family, take up hot water, tea, boots, and letters.

8 A.M.—Have kitchen breakfast.

8.30 A.M.—Open bedroom windows, strip beds, do bedroom china; dust stairs, make beds, do grates, sweep and dust bedrooms.

10 A.M.—Do special work for the day.

1 P.M.—Put hot water in bedrooms. Have kitchen dinner; tidy bedrooms. Change dress. Help to clear dining-room lunch if required. Be ready to

answer front door while parlourmaid dresses. Do needlework and light duties.

4 P.M.—Help prepare kitchen tea; have tea, and clear it away.

6 P.M.—Tidy bedrooms. Close house, and light bedroom fires, according to the season of the year.

7.30 P.M.—Put hot water in bedroom; help ladies to dress if required. Assist parlourmaid to wait at table.

8 P.M.—Prepare bedrooms for the night. Have supper.

9.30 or 10 P.M.—Put hot water in bedrooms. See to fires. Bed.

SPECIAL WORK

MONDAY

Collect, sort, and count linen for laundry. Clean dining-room and housemaid's closet.

TUESDAY

Clean two bedrooms. Mend house linen.

WEDNESDAY

Clean bedroom and brasses.

THURSDAY

Clean library and morning-room; clean gas globes, lamps, etc.

FRIDAY

Clean bathroom, lavatory; and pay special attention to stairs.

SATURDAY

Count, air, and put away clean linen. Turn out own room. Clean silver.

To be continued.

HOME LAUNDRY WORK

Continued from page 168, Part 11

UTENSILS NECESSARY FOR LAUNDRY WORK

Utensils According to Washing to be Done and Space Available—A List of the Most Important Articles—How to Use Them and Keep Them Clean

THE number of utensils required for laundry work will depend very much upon the amount of washing to be done and also upon the space available.

In a small house, when the washing has to be done in a kitchen or scullery, the number of utensils bought specially for laundry purposes must be reduced to a minimum; but where a special wash-house is provided, it will be found a saving of labour and patience to have the proper utensils provided and kept for their special purpose only.

Everything should be strong and good, as laundry utensils are necessarily subjected to great wear and tear.

The following utensils will be required to do the work conveniently:

TUBS. Two or three large ones and one smaller one. If the tubs are not fitted, a wooden bench or stand will be required to place them on. The tubs must be kept very clean; dirty water must never be allowed to remain in them, as a greasy scum will settle on the sides and be most difficult to remove. Wooden tubs, when not in use

should have a little clean water left in them, to prevent the wood shrinking. Zinc tubs, on the contrary, should be thoroughly dried, to prevent rust, and turned upside down, to keep them clean.

A SCRUBBING-BOARD. This is helpful in the washing of the heavier and more soiled clothes. Choose one that is strong and of a good make. After use, the dirt which collects underneath should be brushed off, and the board dried and left ready for future use.

A BOILER. When a fitted boiler is not provided, a large goblet, or boiling-pot, must be kept for the purpose of boiling the clothes. The boiler should be kept free from dust and rust; thoroughly wash and dry it well after use. If the boiler is fixed, always fill it before lighting the fire, and always see that the fire is out before emptying and drying it. If the boiler becomes greasy inside, a little soft soap and paraffin is a good thing to clean it with, and if this is insufficient use a little scouring soap as well; then thoroughly rinse with hot water.

CLOTHES LINES AND PEGS, CLOTHES HORSE OR PULLEYS. The two former will

be required only if the drying is done out of doors. It is very important to keep them clean, and when not in use they should be kept in the house in a bag or basket. They should be wiped each time they are used, and washed occasionally with hot water and soap. For drying indoors it will be necessary to have a clothes horse, and, in addition, one or two pulleys fitted to the ceiling of the kitchen or wash-house.

Irons

These are of several different kinds—such as flat-irons, box-irons, charcoal or gas-irons; but for ordinary purposes the flat-iron does very well. Three or four, at least, will be required, and it is an advantage to have more, so as to have variety in size; heavy ones for ironing plain things, and small ones for ironing frills and more intricate parts. The heating of the irons can be done on an ordinary kitchen-stove or on a stove kept for the purpose. If the kitchen-stove is used, it is important to make up the fire and to sweep and wipe the stove free from grease before the irons are put down. They must never be put into a fire; but, if they have to be heated in front of an open fire, this should be bright and free from smoke. The irons must be kept very clean, and should be rubbed on a piece of brown paper with bath-brick sprinkled on it; and then on a piece of coarse sacking slightly greased, after being taken from the fire. Dust well before using. When not in use, it is important that the irons be kept dry, as rust spoils the smooth surface and ruins the iron. It is a good plan to grease them if at any time they are to be left long unemployed.

A POLISHING IRON. This will only be necessary when polishing of shirts, etc., is done at home. It is an oval iron with a bevelled edge.

GOFFERING IRONS. These are used for fluting frills and lace. Two pairs are a saving of time. A light make should be chosen, and fine, medium, or coarse sizes, according to the kind of work to be done. Goffering tongs should be heated in gas or on the top of the stove, never in the fire. Test them on a piece of rag before using them on the material.

IRONING-TABLE, BLANKETS, AND SHEETS. The table must be of a good size, steady, and of a convenient height. It should be placed in a good light. For covering it, a blanket or piece of thick felt and a sheet will be required. These should be sufficiently large to come over the sides, and be either pinned or tied tightly at the corners to prevent them moving.

SHIRT, SKIRT, AND SLEEVE BOARDS. The shirt board is used for ironing the starched front of shirts. One side, at least, must be covered with a double fold of white felt tightly tacked or sewn on to it. Over this it is a good plan to put a cotton slip, which can easily be removed when dirty. The skirt board, as its name implies, is

used for ironing skirts, and, like the table, should be covered first with a piece of blanket, and then with a small sheet when in use. The sleeve board should be covered in the same way, and is valuable when ironing the sleeves of intricate blouses.

Other Valuable Accessories

The following small articles will also be required. A soap dish, an iron stand, a small saucepan and knife for making soap jelly, a wooden stick for lifting clothes from the boiler, a soft scrubbing-brush, a laundry-basket, a pail or can for water, a small steel comb for fringes, one or two large basins, two or three towels, some soft rag for rubbers, one or two bags for boiling clothes, and jars for keeping soda, starch, etc.

A WRINGER. This is a very valuable assistant in laundry work, as for most materials wringing is done better by machine than by hand. A wringer with indiarubber rollers is the best, and it can be attached either to the tub or to a separate stand. There should be a screw to regulate the tension, and when not in use this should be kept loose. The wringer must be kept clean and free from soapsuds. It should be oiled from time to time, and a little turpentine will remove any stains from the rollers.

A MANGLE. This is a large machine with heavy wooden rollers used for pressing linen. The working parts must be kept oiled, and when not in use the tension must be kept loose. There must be no undue straining when using the machine. The rollers ought to be rubbed with a soft cloth, and the mangle covered when it is finished with.

Washing Machines

If home washing is done on a very large scale, one of these machines will be found very useful. It is a great saving of time and labour, and a good machine will wear the linen less than the ordinary method of washing. With some of the machines a mangle and wringer are combined. A machine of simple construction should be chosen, one that can be cleaned easily and one that efficiently cleans the linen without unnecessary wear and tear.

The above list of utensils may very easily be added to if means and space allow, or it may be reduced if the washing has to be done in a kitchen or in a very small space. In households where some of the washing is given out the mangle may be dispensed with if the larger articles are not done at home; or if the starched work is given out, the skirt, shirt, and sleeve boards, as well as the polishing and goffering irons, will not be required.

It is better to start with just those things that are absolutely necessary, and then to add to them as the need arises.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this section: Messrs. Bratt, Colbran & Co. ("Ireaped" Fire); Clark & Co. (Dyeing and Cleaning); Cooper, Dennison & Walkden, Ltd. (Mylaril Marking Ink); Samuel Hanson & Son (Red, White, and Blue Coffee); John Bond's Marking Ink Co. (Marking Ink); J. L. Morrison (Washer); Redio Co., Ltd. (Metal Cleaning Cloth); H. J. Searle & Son, Ltd. (Berkeley Easy Chairs); Shynall Chemical Co. (Dolls); Whelpton & Son (Pills).



This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents.

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

THE DUCHESS OF GORDON

A RELIGIOUS paper of 1865 remarked that the early history of the famous Duchess of Gordon was "painfully romantic." This curious phrase can hardly have been meant to refer to the fact that, at the age of eight, the lady rode up Edinburgh High Street on a pig, her sister meanwhile whacking it behind. This was neither "romantic" nor "painful," but the effect on Edinburgh may be imagined.

Jane Maxwell was born in a large second-floor flat in Hyndford's Close, after her mother had separated from her father, Sir James Maxwell of Monreith. Lady Maxwell and her husband did not get on well together, and, finally, with two little girls and one shortly to be born, in 1749, she took up her residence at Edinburgh, and began that struggle to educate her children which is the portion of those who have but a small income and no means of making money. However, the children grew up pretty, high-spirited, and full of pranks. When they were too old to ride upon pigs, they took the next best thing. And Jane on one occasion boarded a curricule which was standing in the High Street simply because it looked as though the horse was mettlesome. It was! After a mad career up High Street, the adventure ended in an overturned curricule and a much-damaged Jennie, who, as a result of this little prank, lost the first finger of her left hand. There is still in existence the ebony model finger with which her glove was filled out.

Youthful Days in Poverty

Such was their poverty that the three girls did their own washing, and it is recorded of them that they put their pretty fal-lals upon a screen to dry, thereby hiding the

more work-a-day portion of the washing from neighbourly—or, rather, unneighbourly—criticism. However, three girls of good family, possessed of wit and beauty, were not likely to pass unnoticed. In Jane's face, in particular, there was a look of great mental power, allied to features and colouring which in later years attracted the brush of such artists as Romney and Reynolds. When she was seventeen her eldest sister married Fordyce, the Receiver of the Land Tax for Scotland, and, being now affluent, floated her two sisters in society.

"The Flower of Galloway"

Jane at this time was of such attractions that a song, called "Jennie of Monreith," was composed to celebrate her charms, and her nickname in Edinburgh society was "The Flower of Galloway." Among others, it seems, she met a gallant young officer, who succeeded in making a deep impression on her; but he was sent away on foreign service, and the next thing she heard of him was that he had been killed. A kind of reckless indifference seems to have descended on Jane when this blow cut short all her hopes; the fond hopes that any girl newly engaged to the man she loves, cherishes in her innermost heart.

At this time there came along the dashing young Duke of Gordon, the head of a clan of fighters and gallants, unusually good-looking well-off, young, and much in love with "The Flower of Galloway." The one man for her being dead, and her mother and unmarried sister still very poor, and, besides, not being averse by nature to a high position and the attractions of a brilliant life, Jane Maxwell, within a year from her sister's marriage, became the Duchess of Gordon.

Later on in life Wraxall found her beauty spoiled to his eyes by her lack of feminine expression. "Her features, however noble, pleasing, and regular, always animated, constantly in play, never deficient in vivacity and intelligence, yet displayed no timidity"—and timidity has always been considered a womanly virtue in the eyes of a sex which is supposed to have a natural monopoly of courage. Her expression was sometimes frowning, but much more frequently smiling, and the same authority likens her to Juno.

But at the time of her marriage her expression was different, for she had not received the cruellest blow of all. On her wedding tour a letter was handed to her addressed to her in her maiden name. No one saw her for hours after, and then she was found lying by the side of a stream, half-demented, with the letter by her side. It was from her soldier lover, alive and well, and writing to say that he was on his way home to marry her. For a time she seemed dazed, but

then, summoning all the native strength of her character, she pushed the softer side of life away from her, and set her whole mind on ambition for herself and her husband. Her entertainments were wild frolics, her pranks were many, her eccentricities provided Edinburgh and London with conversation that took precedence of any other.

The Famous Gordons

She was always fond of books, and it was she who introduced Burns to Edinburgh society. She was admired of all. Beattie, the author of the "Minstrel," said that

Siddons was the most beautiful woman in the world, except the Duchess of Gordon. When she left the Old Town for the New, saying that the Old Town was dull, Henry Erskine said, "Madame, that is as if the sun were to say, 'It seems very vastly dull weather; I shall not rise this morning'" —a charming speech which has been credited to Fox also, in praise of the Duchess of Gordon's lovely rival, Georgiana, Duchess of Devonshire.

Life in the Gordon family was never dull. One of her husband's brothers was Lord

George Gordon, of riot fame. Another was that Lord William Gordon who eloped with Lady Sarah Bunbury, and, after three months of bliss, started to walk to Rome as a penance—a companion only by a large dog and a thick stick. For the rest, some of the epithets applied to the Gordons speak for themselves: "The Gay Gordons," "The Gallant Gordons," "Cock o' the North" (still applied to the head of the House, the Marquis of Huntly), "The Gordons hae the

guidin' o't"—these, and many other phrases, show what a mark the family left on society.

"Empress of Fashion"

The duchess herself was now embarked on a life so full that one wonders why brain-fag, that very modern product, did not attend on the life of rush which was the portion of so ambitious and beautiful a woman. "Few women have played a more conspicuous part in the theatre of fashion, politics, and dissipation," said Walpole of her. And he also described a day in the life of this "Empress of Fashion." "She was awake and energetic



JANE, DUCHESS OF GORDON

By Sir Joshua Reynolds

sixteen hours out of the twenty-four at a time when most fine ladies only got up in the afternoon. She went first to Handel's music in the Abbey. She then clambered over the benches, and went to Hastings' trial in the Hall; after dinner to the play; then to Lady Lucan's assembly; after that to Ranelagh, and returned to Mrs. Hobart's faro-table; gave a ball herself in the evening of that morning, and set out for Scotland next day."

A Financial Genius

She was a great friend of Queen Charlotte, and for fourteen years her house was the centre at which the adherents of Pitt met and consulted. When George III. became insane, and the Duchess of Devonshire supported the Prince of Wales for the Regency, the Duchess of Gordon supported Pitt. In his cause she flung aside the social rules, of which she had certainly never taken over-much notice. She sent for M.P.s to her house, and worked early and late for her favourite. It was she who, by her tact and influence, made it possible for the scandal regarding the Prince of Wales's debts to be hushed up.

In the meanwhile she had taken the whole management of the Gordon estates into her own hands, increased the duke's fortune by £200,000, fostered the art of spinning and weaving in Kingussie—whence in one year a hundred new colours and fabrics were put forth to the world—and in twenty-eight years only exceeded by £1,420—which was laid out on a farm—the personal allowance of £500 a year which the duke made her.

The Gordon Highlanders

But her two most famous exploits were the raising of the Gordon Highlanders and the marrying of her daughters. In 1793 Louis XVI. was beheaded, and the whole of Europe was threatened with anarchy. The Duke of Gordon had already raised two regiments from his estates, and the land was almost drained of possible soldiers, but the duchess resolved on raising another regiment, which her son, the young Marquis of Huntly, might command. The letter of service was issued to the duke in February, 1794, and on the 24th of the following June the famous 92nd Regiment was embodied. To raise a regiment in that time, and from a drained population, was a miraculous thing. It was only carried out through the extraordinary personality of this wonderful woman.

She invented a bonnet nine inches high, consisting of a full crown of blue silk velvet, with a flat border going stiffly round the head, of pleated ribbon forming red, white, and green dice. It had tassels on one side and a cockade on the other, and it is now in the possession of the Gordon Regiment, whose feathered bonnets still perpetuate its outline.

In this extraordinary headgear the duchess rode through the villages, a scarlet cloak flung over her riding habit, her eyes sparkling with enthusiasm, her handsome young son by her

side, and the king's shilling, much enhanced in value by the now historic fact that every lad who enlisted received a kiss from the lovely Duchess of Gordon.

The Marriages of Her Daughters

Her other exploit, the marrying of her daughters, was unique. She had for sons-in-law three dukes and a marquis, but these were not obtained without unwearied exertions and occasional humiliations. When Napoleon was First Consul, off went the Duchess of Gordon to Paris, to try and marry her youngest daughter to Eugène Beauharnais, the stepson of the "Great Little Corsican"; but he had more ambitious ideas, and the duchess came back unsuccessful, and credited with what was then the unpatriotic saying that she wished she might see Napoleon breakfast in Ireland, dine in England, and sup at Gordon Castle.

Georgiana finally married the Marquis of Tavistock, afterwards Duke of Bedford, and on the Bedford estate in London we still have Huntly Street and Gordon Square in memory of his bride. Another daughter she tried to marry to Beckford, the author, a very rich man, and at that time a widower; but when she went down to visit him with her daughter, he simply kept his room. "I never could have served any other lady so, I hope. I never enjoyed a joke so much," he wrote afterwards.

Her Downfall

The brilliance of her career came to a sudden close when the duke fell in love with a country girl of no family or education, and installed her at Gordon Castle. The duchess found herself without authority in her own house, which she had proudly left before ever the "bloodsucker," as she called her rival, had come there. The duke built a cottage for her at Kinrara, but hers was not a spirit to suffer in silence, and for some years she wandered about fighting for her lost rights in vain.

She died in a hotel in Piccadilly, where she lay in state for three days in crimson velvet. The duke seems to have behaved very shabbily, depriving her of money, and there was even a story of a divorce obtained when the duchess was ill, and a sham marriage with Jane Christie. After the duchess's death he really married her, but when this second duchess died, in 1824, the family refused to erect a marble slab to her, and it is still in existence in an attic in Gordon Castle.

The duchess, if not very lovable, had a very strong and interesting character. She had wit, and her letters show her as a woman of decided literary power. Her intellect was very fine. Although she could grasp a complicated political situation, she was just as much interested in the veriest frivolities of life. She was of so free a tongue that, even in a coarse age, she shocked many people. But she possessed one great virtue not always found in reigning beauties—she was a staunch friend.



BEAUTY CULTURE FOR WOMEN

Continued from page 176, Part 2

No. 3. THE PREVENTION AND CURE OF WRINKLES

Why a Face Wrinkles—How to Eliminate the Marks of Wear—The Use of Grease for the Face—The Use of Lotions and Massage

It has been said by a famous French beauty doctor—speaking, of course, from his own especial point of view—that paralysis is a woman's best friend. This statement is based on the supposition that a wrinkle is a woman's worst enemy.

The sensitive face, showing all the feelings which a sensitive person endures for good or evil, very quickly wrinkles, and the nervous temperament, making big demands upon the vitality of the system, shows age long before the phlegmatic temperament, which floats on the waters of life serenely, blow the winds ever so fiercely. But even the phlegmatic must expect wrinkles at some time of life. No creams, no massage, no skill will keep these at bay for ever, and no amount of cunning can hide them once they are marked.

A Secret of our Grandmothers

Yet the young in spirit can grow old gracefully, and a little tact will keep the lines gracious and serene, shadows rather than lines, suggestions of eventide and peaceful rest rather than harsh outlines of ruin and spent days.

But, with all due deference to the needs of health and to the claims of open-air treatments, I am boldly going to ask why so many of us can recollect old ladies who never went in for any sort of "health-culture," and who yet possessed smooth, fresh skins far into old age? They avoided extremes of weather and of heat and cold. Extremes of any sort, now considered to be merely marks of honesty of character, were then marks of ill-breeding. In no sense of the word are women as temperate now as were their grandmothers, and, consequently, though we boast of keeping younger, we do not preserve the same peacefulness in old age as formerly.

Softening the Effects of Time

We make too many demands upon our vitality, and have none of the reserve force women were meant to store. Temperateness is another name for a wise storing of reserve force, without which it is impossible to grow old gracefully. Without doubt it was a quietly living woman who spent much time indoors who inspired, "The years, like birds, have stooped to drink the brightness of her

eyes, and left their footprints in the margin." A face without wrinkles is a face without character, a fact proved by many professional photographs. You cannot efface wrinkles. You can hide them under make-up or soften and tone them down by treatment. A face properly treated can look beautiful, with a different beauty, suitable to the age of its owner from childhood to old age, and this without regularity of features or striking gifts. Massage, a restriction in the use of water for the complexion, simple living, good hours, and an elimination of undue excitement from the daily life are all means towards softening the wrinkles caused by time. But there are premature wrinkles.

Premature Wrinkles

No face ought to show a wrinkle under forty years of age, at least, and there is no need for a skin to lose its freshness before fifty. Ill-health, wrong diet, sleeplessness, habit, undue worry, grimaces and poor sight are all causes of premature wrinkles.

The effort to reduce the size of the figure is a fruitful cause of wrinkles, because the skin, once filled out, now falls into folds as the fat is removed.

The habit of frowning, whether in temper, thought, or because of near-sight, causes two of the ugliest wrinkles between the eyes, and a simple little plan is to smear them with a paste of thick starch whenever you are alone. This, drying into a cake, acts as a gentle reminder to the muscles of the face "not to do it."

As an experiment, take the unlined face on a fashion-plate and mark on it (1) the two lines between the brows, (2) the two horizontal lines across the forehead caused by the habit of raising the eyebrows, and (3) the two ugly crescents running from the corners of the nose to the corners of the mouth. With six strokes of the pencil you change a young and pretty face into an old and ugly one, for these lines are unpromisingly ugly.

Actresses and Wrinkles

Ordinary people can cultivate a repose of countenance, but what of actors and actresses? Yet they can keep a real hold on youth long after other folks have let go. One reason is that it is necessary for them

to use plenty of grease to the face before and after make-up is put on.

Lanoline has an immense advantage over any other fats in that it is quickly absorbed by the skin, is a real skin food, and does not encourage the growth of superfluous hair.

There are definite movements to be observed in massaging. For frowns, use a strong, firm pressure of the first two fingers of both hands, and a movement across the wrinkles and towards the temples. For the wrinkles across the forehead, move the fingers always in one direction, and up towards the roots of the hair. For the mouth wrinkles, use more of the fingers than the tips. Begin at the chin, and smooth in a semi-circular movement towards the ears, past the corners of the nose.

Crows'-feet

But the most immovable enemies in the way of wrinkles collect in fine lines about the eyes. Here wear and tear rapidly use up the nourishment which should keep the skin firm, and crows'-feet and a bagginess under the eyes result. Crows'-feet can be subdued by massage in firm, circular movements; the bagginess by smooth movements from the inner to the outer corner of the eye. Eye-strain is often an unsuspected cause of wrinkles round the eyes.

That of tightening the skin till it loses those ugly folds would appear to be the quickest way of banishing wrinkles. But when the

real cause of the wrinkles is known to be a decrease of the fat under the skin, it is realised that the Italian woman's olive-oil and the "Turkish delight" by which the Oriental keeps up her supply of adipose tissue are the real kind of wrinkle banishers. At the same time, after massage, and now and again when the skin wants toning up, there is benefit to be gained from some astringent. Wine (Médoc) is good, so is the *Lait Virginal*, for which a recipe has been given. The lotions often sold for the purpose are more drastic, and in the end, ceasing to act, leave a worse state of the skin than they found. Tannic acid and alum form the basis of the majority, and, therefore, alum-water is a simple skin tightener. The least harmful I know, after water in which alum has been dissolved, is:

Rose-water	50 parts
Thick milk of almonds ..	12 "
Sulphate of alumina ..	1 "

Paint on with a camel-hair brush. Mix only a small portion at a time, and keep the bottle well corked.

The prevention of wrinkles is, naturally, a much more satisfactory process than the banishment of them. For with patience, an intelligent and regular use of massage, and an unremitting guard over health, habits, and the disposition to look on the dark side as the years advance, the complexion can be kept smooth and clear to old age.

To be continued.

THE HAIR

Continued from page 175, Part 2

No. 3. GREYNESS

The Influence of Heredity, and other Causes—Why Sudden Shock Turns the Hair Grey—Premature Greyness and Its Causes—The Only Drug Which is of Value in Arresting Greyness

GREYNESS of the hair is an exceedingly common affection. The greyness of advancing years, due to natural degeneration, demands no special notice, but, unfortunately, premature greyness is not only very prevalent but is undoubtedly on the increase.

Premature greyness, like many other hair and skin affections, may frequently be traced to an hereditary tendency, but there are numerous instances of it which are not due to this, and for which there apparently seems to be no special cause.

Causes of Greyness

The truth is, however, that there may be a variety of causes of this affection, many of them being preventable. The colour and variety of shades in the hair largely depend upon the quality and quantity of pigmentary matter secreted by the glands, and produced in the medullary substance of the hair.

Some writers have advanced the theory that the bright, white light reflected from the winter snow is the cause of all the animals in the high northern latitudes becoming white in winter. This idea seems to be to

some extent borne out by the fact that in our own country this singular change takes place in two instances. The Alpine hare and the ptarmigan, or mountain partridge, though brownish grey in summer, become wholly white as soon as the snows begin to cover their place of resort.

Fright and Shock

It seems more feasible, however, to conclude that, as this blanching only occurs in a few instances it is due to extreme cold, for if the skin by any means is contracted at the roots of the hair, and the pigmentary matter and oil prevented from rising, there will only remain the dry body of the hair, and it will, of course, be white.

This explains, also, the sudden blanching of the hair from fright, grief, or shock, many instances of which have been recorded. The pigmentary matter is suddenly arrested by violent nervous contractions, which, in cases of highly emotional disturbance, are not followed by healthy reaction of the skin.

There are many historical instances of this sudden blanching of the hair. That of Marie Antoinette, whose auburn tresses

became white as snow in one night, is well known. Another historical instance is recorded in the case of Mary Queen of Scots, whose red hair became white within a few days.

Sir Erasmus Wilson, in one of his works on the skin and hair, relates the case of a lady who had been engaged for some years to a gentleman living abroad. During his voyage home to complete his marriage engagement, a shipwreck occurred, and he was drowned. A day or two after the date when his ship was expected to arrive, a letter was put into his fiancée's hands which conveyed the news of his death. She had a nervous collapse, and remained in an almost unconscious state for five hours.

On the following evening, her hair, which had previously been of a deep brown colour, was observed to have become perfectly white. Her eyebrows and eyelashes retained their natural colour. Subsequently, the whole of the white hair fell off, and when another growth appeared, it too was grey.

Neuralgia as a Cause

A case was recorded in the "Lancet" a good many years ago of a young man who had dark brown hair. He was engaged in Norway upon a railway. An accident occurred; he sustained no injury, but experienced great fright. The next morning, his hair, particularly that which grew over the temporal bone, had changed from brown to grey.

In such cases, the nerves, as well as the skin, are undoubtedly affected, and the great sensitive nerve, commonly called the fifth nerve, is always the chief one to suffer. This nerve is the largest cranial one, and resembles a spinal nerve, having two roots and a ganglion upon its posterior root. It supplies the head and face and hair.

Premature greyness is often caused by neuralgia, in which the fifth nerve is greatly affected. It will often be found that the hair has become white in streaks just over the parts of the head where the neuralgia has been most frequent.

Constant perspiration of the scalp is another cause of premature greyness. This has been variously explained. One explanation is that the acid generated by the perspiration has a bleaching effect. It is certainly true that early greyness is more common in tropical than in temperate climates.

A superabundance of lime in the body will cause greyness. Gouty and rheumatic people are liable to premature greyness, the explanation being that the lime causes obstruction to the colouring matter, which cannot thus properly permeate the medullary substance; the hair, therefore, becomes grey, dry, and brittle.

The greyness of advancing years is not caused, as is sometimes supposed, by any change in the colouring matter; it is really due to an arrest of the progress of pigmentary development. In old age there is a natural waste or organic degeneration going on in

the bones and tissues. These shrink and contract for want of moisture. The skin of the scalp naturally also shrinks, and the pigmentary matter fails in secretion.

This general failure of nutrition may, of course, take place through other causes than that of old age. Dyspepsia affects the general nutrition; long and exhausting illnesses have also the same effect. Constant worry, nervous debility, and a general neurasthenic condition are all factors in arresting the nutrition of the body.

A Valuable Drug

In cases of anæmia and exhaustion, tonics, in the form of iron, quinine, nux vomica, etc., should be judiciously administered, but diet and general hygienic measures are of more importance than drugs. Nutritious but simple food, plenty of open-air exercise, freedom as far as possible from worry and anxiety, these are all prophylactics against premature greyness.

There is only one drug which has any real effect in arresting premature greyness. This is hydrochlorate of pilocarpine, a preparation from the leaves of the jaborandi plant, a native of South America. This exercises a strong stimulating effect upon the natural pigmentary matter, encouraging its secretion. It is an expensive and powerful drug, and only needs to be prescribed in very small quantities.

The following prescription has been successfully used in a large number of cases:

Pilocarp. hydrochlor. . .	6 grains
Spt. vin. rect . . .	6 drachms
Tinct. jaborandi . . .	1 ounce
Glycerini . . .	2 drachms
Aqua rosæ . . .	8 ounces

This should be thoroughly rubbed into the scalp every night, and the treatment persevered with for at least five or six weeks.

When the hair is of a brittle nature, and the scalp very dry, a more emollient preparation would be advisable, and a pomade, such as the following, may be used:

Pilocarp. hydrochlor. . .	2 grains
Tinct. of jaborandi . . .	$\frac{1}{2}$ ounce
Lanoline . . .	1 $\frac{1}{2}$ ounces
Cocoonut oil . . .	1 $\frac{1}{2}$ ounces

This, also, must be well rubbed into the scalp, and its use persevered with. Cases of premature greyness, due to an hereditary tendency, seldom, unfortunately, yield to treatment. When the hair is becoming prematurely grey, lotions containing tincture of cantharides, quinine, nux vomica, ammonia, and strong spirituous preparations, are better avoided.

The greyness of old age cannot be remedied. It can, however, be disguised, and for this purpose dyes would be necessary. Hair of silvery whiteness, however, is so beautiful and fitting a frame for an aged face that, unless there is a necessity, from the point of view of competition in the field of employment, to appear as young as possible, dyeing the hair is not advisable.

To be continued.

PHYSICAL CULTURE FOR WOMEN

By MRS. C. LEIGH HUNT WALLACE

What is Beauty?—Early Influences on Child Beauty—The Effects of Correct and Incorrect Positions during Sleep—Normal Heights and Weights of Fully Developed Women—Outdoor Sports and Woman's Grace

THERE is no fixed standard of beauty that can be applied to the face and form of woman—at least, not in a popular sense. The style of beauty that may appeal to one class of person, one race, or one period of history, may not appeal to another person, race, or age. The *idea* of beauty appeals to the mind, while the *influence* of beauty appeals to the senses or the susceptibility of the beholder.

The relative proportions of the various



The correct position for sleeping on the side

parts are supposed to be the basis of beauty in the human and animal creation, but unless the whole is suggestive of fitness for its sphere of activity, there is a sense of a something lacking, of a weakness, a tameness, that robs it of its attractiveness.

Hogarth insisted that the principles of beauty came under the heads of fitness, variety, uniformity, simplicity, intricacy, and quantity.

Beauty, or the influence of beauty, in woman must be felt before it can be analysed. The material beauty of face and figure is insignificant as compared with the psychological force that animates her being. The bewitching, subtle art of indefinable and magnetic attractiveness, often unconsciously owned and ingenuously expressed, is the very soul and essence of beauty. A woman so endowed, even an unlovely woman, will enslave not only the men, but the women of her sphere. The men wonder at their adoration, while the women praise, imitate, and practise every tone of her voice, every quaint turn of her head, and slavishly bedeck themselves after her style and manner, even to endeavouring to acquire and simulate her defects.

Even without taking into consideration the need of the personal charm of individual style, there is a beauty that is directly the outcome of ungainliness, as illustrated in the engaging awkwardness of the long-legged colt, of the clumsy puppy destined

to become a relatively large and heavy-weight hound, of the girl and youth in their hobbledehoy years. Sir Joshua Reynolds comments on the beauty of ugliness by noting that "there is likewise a kind of symmetry or proportion in deformity." Nevertheless, the study and the analysis of beauty from the artist's and sculptor's point of view, combined with an understanding and appreciation of the normal, from a physiological standpoint, are essential for every woman to understand, both for the purpose of enhancing her own perfections and those of her children.

Nothing is more interesting to a mother than to watch and nurture the growth and development of the potential beauty of her children. Though at birth the female infant is half an inch shorter than the male infant, yet at about the thirteenth or fourteenth year, the average girl begins to outstrip the average boy, both in height and weight, and in the course of a few months her early womanhood is often established, after which the rapidity of her growth diminishes. The youth, however, occupies a period of from three to four years for his development into manhood, during which time he continues to grow, often very rapidly, with the result that he is permanently taller and heavier than the average girl of the same age.

These are the critical periods of life that influence womanhood and manhood for good or ill. Statistics show that among the



An unhygienic position for sleeping

labouring population, where many insanitary conditions exist, the undeveloped stage is arrested for two or even three years, as compared with that of the better nourished, better slept, and more sanitarily clothed and housed.

Sleeping in the recumbent position, with unconstricted limbs, is a great aid, at these critical periods, to the development of a full-length stature. It is observed that even during illness, when the nutritive powers of

the body are more or less arrested, this recumbent position aids wonderfully in increasing the growth. Hence, young people, both youths and maidens, should be encouraged to rest in the recumbent position for half an hour or more once or twice daily, especially when there are signs that the rapid growth and development of the organism is a strain upon the vitality.

Upon the intelligent care of an instructed mother in seeing that the head, body, and limbs of her growing girl are so disposed during the hours of sleep that none of the vital processes are retarded, largely depends the fact of her becoming a beautiful specimen of normal womanhood or a case of arrested development. The manner of taking sleep and rest needs just as much intelligence and guidance as does the manner of indulging in physical activities.

Much of the beauty of a woman depends upon her height. If the mean height of the male and female population of any race be taken, where both have equal chances for



The correct position for sleeping on the back

growth in childhood, it will be found that the man is taller than the woman. And this is undoubtedly as it should be.

The "correct" height for a woman of any nation is generally standardised by means of an average. The sum of the heights of as many women as possible is obtained and divided by the number of women contributing to that amount, the result being supposed to represent the "normal" height of the women of that locality. Thus, if 1,000 women measure 72,000 inches, the average height of women would be reckoned as 72 inches, or 6 feet. Everything under or over that would then be reckoned as a departure from the average.

But the correct, or normal, height, as intended by nature, is only secured by taking a *mean*. Thus, if 72,000 women were each measured separately, the largest number of the *same* height would represent the true normal height, and anything above or below this mean would represent deviations from the normal.

Appended is a copy of a table and diagram representing the heights from actual measurement of 430 English schoolboys of from eleven to twelve years of age, here given for the purpose of illustrating the method of securing a mean.

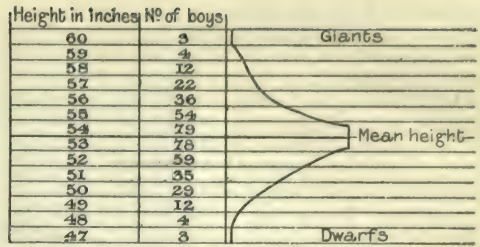


Table showing how to find mean height

To obtain the mean or normal *weight* of the mean or normal woman, an average has to be struck by first obtaining the sum of the weights of the women representing the mean weight, and then dividing this by the number of persons weighed. In the same way, the average weight of all the other women having similar heights would be struck, from which a table giving the average weight of the women of various heights would be shown.

Relative Physiological Proportions

The following measurements indicate the full developments to which any normal woman may safely attempt to attain by special exercises.

It will be found, however, that the ideals of the artist and sculptor, the physiologist and the physical culturist, vary considerably.

The relative physiological proportions of the human figure, as accepted by artists and physiologists, are based upon the length of the head; but, as a matter of fact, no rules can absolutely be depended upon.

In the adult the length of the head averages, according to some artists, when measured from the tip of the forehead to the end of the chin, one-seventh to one-ninth of the height of the whole body.

According to Professor Carus, the length of the head, the length of the hand, the length of the sternum, or chest bone, and the length of the foot from the ankle to the tip of the big toe, are all equal one to another.



Another unhygienic position for sleeping

The circumference of the head equals three times the length of the hand.

The body, stood against a wall in the form of a cross with outstretched arms, is considered to be proportionately grown if the measurements either way are equal—that is, from head to feet, and from finger tip to

finger tip; but this is only true up to the age when the increase of height ceases. After then the arm-stretch increases, and in men the breadth of the chest also increases, which causes the arm-stretch to measure relatively more with them than with women.

The practical value of the understanding of the relative proportions of the human organism is that when deviations from the normal are found to exist, means can be taken to remove them.

Health and Beauty Grow Together

The beauty culturist and the health culturist must work to a certain extent upon the same lines, though the developer of beauty would call a halt long before the developer of health, especially if carried out on athletic lines. While man seeks to beat records in strength and to develop abnormally large muscles, woman desires to add to the lissomeness of her limbs, to the grace of her carriage, and to her ability to take part in, and enjoy, outdoor sports without incurring over-fatigue. Her beauty is *real*; it is the sign, symptom, and outcome of leading a healthy and rational life, for which she need be none the less a womanly woman.

Whether a woman, on beginning to awaken to the need of physical culture, should begin by cultivating the beauty of her skin, the uprightness of her figure, or the acquirement of a beautiful bust, matters little, as the development of all goes more or less hand in hand.

The freshness, richness, and dainty tint of the skin depend upon the freedom of the circulation of the blood through the heart, arteries, capillaries, and veins; the graceful uprightness of the body depends upon the perfect condition of the vertebral column, and a beautiful chest depends upon the cultivation of deep breathing.

Man is physiologically constructed to respire by the nostrils. There is no greater destroyer of facial beauty than habitual mouth-breathing. The too familiar so-called "adenoid-face" is marked by its look of "gaping stupidity," and is the direct result of mouth-breathing. It causes the nose to lose its lineal definition, and the mouth the much-prized suggestion and indication of

capability which add dignity and character to the face. A straight, long nose with large flexible nostrils has been described as a "longevity nose." Small and unused nostrils indicate physical weakness, and are described by Lavater as denoting "unenterprising timidity." Foggy air when passed through the nostrils is filtered and purified, over-dry air is moistened, contaminated air often becomes disinfected, and cold air is warmed before it enters the lungs. The power of the nose to limit the amount of air supplied during physical culture exercises is important, because, so long as the lips are closed, and breathing rhythmical, it is impossible to overstrain the heart, lungs, or blood-vessels.

Thus physical culture and beauty culture go hand in hand. Mothers desiring to see their children unmarred in face, features and expression will give unremitting attention to the prevention of the mouth-breathing habit.

An Easy Breathing Exercise

The following is an Eastern breathing exercise which gives control and strengthens the functions of nasal breathing. It should be practised in a pure atmosphere for at least five minutes night and morning: Inhale slowly and deeply, close the right nostril by pressing a finger against it, and while it is closed slowly exhale and inhale by the left nostril; then close the left, exhale and inhale by the right nostril, and so on alternately.

Single Nasal Drill.—Should there be a special difficulty in breathing by one of the nostrils, that one should be used for inhaling and exhaling some ten or fifteen times, or till free, during which time the other nostril should be kept closed by pressure. Then follow with the Eastern alternate nasal-drill. This exercise is one of the most valuable of any that can be devised for securing breathing control.

An exercise in "facial breathing" for developing the muscles of the outer sides or wings of the nose, to strengthen and enlarge small and weak nostrils, can be performed thus: Stand before a looking-glass, with closed lips, and inhale and exhale by the nostrils, causing them to *visibly* move while so doing.

TABLE SHOWING THE PROPORTIONS OF NORMAL WOMEN WHEN FULLY DEVELOPED BY PHYSICAL CULTURE

Height	Weight	Cir. of neck	Breadth of shoulders	Cir. of chest at rest	Chest expansion	Cir. of waist	Cir. of fore arm	Cir. of upper arm Straight	Cir. of upper arm Flexed	Cir. of hips	Cir. of thigh	Cir. of calf
Ft. In.	Lbs.	Inches	Inches	Inches	Inches	Inches	Inches	Inches	Inches	Inches	Inches	Inches
5 0	112	11 $\frac{3}{4}$	13 $\frac{3}{4}$	32 $\frac{1}{2}$	3	24 $\frac{1}{2}$	8 $\frac{1}{2}$	10	11	33 $\frac{3}{4}$	18	12 $\frac{1}{2}$
5 1	115	12	14	32 $\frac{3}{4}$	3 $\frac{1}{2}$	25	9	10 $\frac{1}{2}$	11 $\frac{1}{2}$	34 $\frac{1}{2}$	18 $\frac{1}{2}$	12 $\frac{3}{4}$
5 2	118	12 $\frac{1}{2}$	14 $\frac{1}{2}$	33	3 $\frac{3}{4}$	25 $\frac{1}{2}$	9 $\frac{1}{2}$	10 $\frac{3}{4}$	11 $\frac{3}{4}$	34 $\frac{3}{4}$	18 $\frac{3}{4}$	13
5 3	121	12 $\frac{3}{4}$	14 $\frac{3}{4}$	33 $\frac{1}{2}$	3 $\frac{1}{2}$	26	9 $\frac{3}{4}$	10 $\frac{3}{4}$	11 $\frac{3}{4}$	35 $\frac{1}{2}$	19	13 $\frac{1}{4}$
5 4	125	12 $\frac{3}{4}$	14 $\frac{3}{4}$	34	4	26 $\frac{1}{2}$	9 $\frac{3}{4}$	11	12	36 $\frac{1}{2}$	19 $\frac{1}{2}$	13 $\frac{1}{2}$
5 5	129	13	15 $\frac{1}{2}$	34 $\frac{1}{2}$	4 $\frac{1}{2}$	27	10	11 $\frac{1}{2}$	12 $\frac{1}{2}$	37 $\frac{1}{2}$	20 $\frac{1}{4}$	13 $\frac{3}{4}$
5 6	134	13 $\frac{1}{4}$	15 $\frac{1}{2}$	35	4 $\frac{1}{2}$	27 $\frac{1}{2}$	10 $\frac{1}{2}$	11 $\frac{1}{2}$	12 $\frac{1}{2}$	38 $\frac{1}{2}$	21	14
5 7	139	13 $\frac{1}{2}$	16	35 $\frac{1}{2}$	4 $\frac{1}{2}$	28	10 $\frac{1}{2}$	11 $\frac{1}{2}$	12 $\frac{1}{2}$	40	22	14 $\frac{1}{4}$

See "Measure of Anthropometry," by Charles Roberts, F.R.C.S., etc.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this section: The Misses Allen-Brown (Scented Baskets); Thos. Belvoir (Nails and Tooth Brushes); T. J. Clark (Glycols); Edwards' Harlene Co. (Hair Tonic); Iciling Co., Ltd. (Toilet Preparations); Oatline Manufacturing Co. (Oatline Preparations); Royal Worcester Corset Co. (Kidfitting Corsets); Wright, Layman & Umney, Ltd. (Cai Tar Soap).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby

Clothes
How to Engage a Nurse
Preparing for Baby Motherhood
What Every Mother Should Know, etc.

Education

How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for learning languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without Apparatus
Breathing Exercises
Skippping, etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

BABY'S BATH

By LILIAN WHITLING, Official Examiner, Training Schools of Domestic Subjects

How Often, When and Where to Bathe Baby—The Bath—The Water—The Soap—The Sponge—Dusting Powder—Temperature of Water—Thermometer—Washing and Drying Baby—The Mouth, Eyes, Ears, and Final Massage

BABY'S toilet is a very important ceremonial, the details of which, though perfectly simple to the experienced nurse and mother, cause no small anxiety to the novice, and infinite discomfort, and even danger to the child if mismanaged.

How Often to Bathe Children

Except for some special reason, such as illness or unusually hot weather, one bath a day is sufficient. Like everything else, "tubbing" can be overdone; when it is it becomes weakening. The daily bath should, however, never be omitted unless by doctor's orders.

When to Give the Bath

Except in the case of infants, there are two reasons why it is an advantage to bathe children at night. First, baths have a soothing effect and promote sleep; and secondly, they ensure children going to bed with the hundreds of thousands of pores of the skin clear and free from dust and perspiration, after romping about all day. Some careless nurses put their little charges to bed with merely a quick sponge of face and hands, neglecting legs and feet altogether.

It is sometimes advisable to consult a medical man who has had opportunities of observing the health of a particular child as to the best time for, and temperature of the bath. When infants are not actually bathed, they should have a quick all-over sponging.

During the heat of summer, especially in hot

countries abroad, children get tired and peevish, and a bath or sponge over, with cool water at about 70° F., will be found very soothing and refreshing, especially if a rounded teaspoonful of bi-carbonate of soda be added to each quart of water.

Those who have charge of children should bear two points in mind:

1. That bathing is a powerful agent in maintaining and restoring health.
2. That baths must be quick and efficient, no playing and dawdling being allowed.

The Room

The room must be warm and free from draughts, and for quite small babies let there be a bright fire, unless the weather is exceedingly hot. Babies are chilly little mortals, and love, after their dip, to kick about and warm themselves in the cheerful glow. Put a screen round the chair and bath, and never permit people to keep coming in and out while baby is undressed. Many cases of infantile rheumatism, with consequent heart trouble, have been caused by cold air striking on the child during, or just after, his bath. Many careful nurses for this reason invariably lock the nursery door. Have everything needful close at hand before undressing the child, for it makes an inexperienced nurse flurried to find the towels, soap, or other important items missing at the critical moment, especially if baby is cross and exercising his lungs.

For infants the bath known as a "nursery basin" is very handy. It holds about six or eight quarts of water, is large enough to receive the child comfortably, and is fitted into a frame which raises it to a convenient height for the nurse.

The Hammock-bath

The hammock-bath gives great freedom to the hands, as the child rests on a broad strip of canvas, slung on to rings fastened to each end. For older children any ordinary deep bath may be used.

The Water

The effect of very hard water on the delicate skins, especially that of the face of children, is very harmful. If rain water is not procurable, add a little milk to the bath water, or use water that has really boiled, and squeeze a muslin bag of oatmeal in it until the water looks cloudy.

The Soap

It is of utmost importance to use the best and purest soap procurable for children, for their skins are very sensitive and more easily injured than those of adults. For this reason avoid all highly coloured and scented soaps. *Too much soap* is a common fault of nursery bathing; soaping all over once a day is quite sufficient, and even a thick lather is unnecessary. The reason is, even the best soaps remove the natural oil of the skin, thus over-much soap renders the skin dry and rough, and by depriving it of too much of its oil weakens the child, and contributes to malnutrition.

The Sponge

Infants require two sponges—one very soft cup-sponge for the face and head, and a second for rinsing. A new sponge must be put in cold water for twenty-four hours to soak out sand. Examine the sponge carefully in order to see it is free from gritty substances, or a bad scratch may result. Sponges must be kept scrupulously clean, as if at all slimy they are very harmful to the skin. If a sponge gets slimy, soak it for twelve hours in strong salted water, and if that remedy proves ineffectual soak it in three half-pints of water containing a sherry glass of table vinegar, exercising the greatest possible caution in the use of the acid, which in its pure form is dangerous. Rinse the sponge well before use.

The Dusting Powder

A good toilet powder is as essential as good soap, and, like soap, all highly scented varieties must be avoided. Fine boracic acid powder, fuller's earth, or equal parts of starch and oxide

of zinc are always safe. The powder is best applied with soft wads of cotton-wool, which can be changed frequently. This is far more cleanly than using the same powder-puff for every purpose for one year, or even several.

Temperature of the Bath Water

For very young infants the temperature of the water should be 100° F. when the child is put in. This can be lowered as the baby gets older, or if the weather is very hot, to about 98°-95° F.; at about three years of age 65°-80° F. will often be warm enough in summer, and 85°-95° F. in winter. Only the most robust children—never under three years of age—should have quite a cold bath. A bath thermometer, costing about 10d., is an essential item in the nursery, and must always be used to ascertain the temperature of the bath water.

Always put the cold water in first, then add the hot, so that if an accident happen, such as a bath being upset or a child

falling in, scalding will not result. Also never add hot water while the child is in the bath; take out the child first, and then pour in the water. The neglect of these simple rules has lost the lives of hundreds of infants. If for any reason the thermometer cannot be used, the nurse must roll up her sleeve and test the temperature with her elbow, not hand, the former being far more sensitive, and, therefore, more reliable.

Washing Infants

When everything is in readiness, the nurse must roll up her sleeves, tie on an under-apron of macintosh to prevent damping her dress, and over

that a long, full apron of good thick flannel. Air and warm this before use; a cotton apron is too chilly and uncomfortable on which to lay an undressed baby.

Unless a hammock-bath is used, lay a square of flannel folded thickly, or a Turkish towel, in the bath or basin. This is much cosier for baby than to rest upon a hard, slippery surface. Undress the child by pulling the little garments off the feet, not over the head. The latter method is far too rough for a sensitive child, often making it start and shrink nervously. Throw a fold of the warm apron over baby's body, and gently sponge and soap the head, taking care that the water does not trickle into his eyes or ears, as this often makes him cross at the start.

Remember all movements must be gentle and quick, without being sudden. When the head has been soaped, wash all over the body, using a very soft piece of new flannel and a reasonable



A nursery basin is very convenient. It is fitted into a frame which raises it to a convenient height for the nurse

amount of soap. Next lower the baby very gently into the bath, supporting his head and spine firmly along the left arm and holding him with the left hand. Even with care some sensitive children will shiver and gasp from the shock of the water, while others take to it like young fish.

Next sponge well all over, streaming the water gently all over the body, as this acts like a shower-bath, and has a bracing effect. Rinse the head carefully.

Drying Baby

Now lift baby out on to the apron, cover him over with a soft towel, and begin to dry his head

and face, working downwards to his toes, covering up each part as soon as possible. Dry the skin more with soft little pats than rubbing, and be very careful that all the creases and folds of the little body are perfectly dry, especially such parts as are liable to chafe. If any redness is noticeable, apply a little boracic ointment, or pure vaseline, and no powder. Many nurses keep the lower limbs rubbed with vaseline or boracic ointment, not powdered, as powder cakes when moistened, and causes chafing.

The eyes, mouth, ears, and nostrils each need a special toilet. Some people prefer to do these before the bath, others after it, and perhaps the latter plan is best, as this part of the proceedings usually upsets baby's temper. Put one tablespoonful of boracic acid lotion into a cup or basin, add to it three tablespoonfuls of warm water. Have ready some small wads of absorbent cotton-wool.

The Mouth and Eyes

Wrap one of these pieces of cotton-wool round the finger, dip it in the lotion and *very* gently wipe all over inside the child's mouth, taking great care not to rub in the least roughly, as the mucous membrane is very tender, and inflammation and ulceration are easily set up. Once a day is quite sufficient for cleansing the mouth if proper food is given and the teats of the feeding-bottles kept scrupulously clean. The old-fashioned honey-and-borax mixture is now condemned by most medical men.



The elbow should be used to test the temperature of the water as it is more sensitive than the hand

For infants the best plan is to dip a piece of clean cotton-wool into the lotion. Let one drop fall gently into each eye, then wipe it carefully with a second piece. Do each eye separately. If the eyes are neglected ophthalmia may result.

The Nostrils

Cleanse these night and morning with a little swab, made by tying a piece of cotton-wool on to a headless match, and, after dipping it in the lotion, very gently remove any dry mucus blocking the air passages. This is a more comfortable and effective method than using a hard, spiral twist of

towel or handkerchief. If from any cause the nostrils are much blocked, the cotton-wool can be dipped into a little olive oil to soften the obstruction. Every bit of cotton-wool must be burnt after use, and a clean bit taken for each part.

The Ears

The ears need the most careful washing and drying; nothing of any description, much less hard twisted corners of towels, or, worse still, hairpins, must ever be pushed into them, or the "drum" may be ruptured or acute inflammation set up. A soft sponge and towel are alone suitable to use. Dry the ears very carefully, otherwise earache and gatherings may result, which may end in deafness.

Final Massage

After a light powdering all over, the last process is to give baby a brisk but very gentle rubbing and patting all over with the hand, which must be dry, warm, and ringless. If the hand is at all rough lubricate it slightly with a little olive oil. Use a light, caressing movement, especially over the abdomen and spine. This species of massage, if properly performed, is often of the greatest good to weakly, fretful, little mortals, and they greatly enjoy it. Next robe baby in clean, warmed garments, and he is ready for his breakfast, to be followed by his morning nap.





BABY'S CLOTHING



By MRS. F. LESSELS MATHER, Central Midwives' Board, A.R.San.I.

Author of "Health and Home Nursing," "Hygiene and Temperance," "Home Nursing," etc.

Baby's Clothing of Yesterday and To-day—Materials Suitable—The Garments Required—Specimen Layettes—First Vest—Barracoot—Day Gown

*"A little figure robed in white,
Spotless, serene, and pure."*

ONE is thankful to be able to say that baby is dressed in a better and more commonsense way now than in the days of our grandmothers, when a mass of starched lace, frilling, and embroidery was thought to meet all requirements.

The old style of low-necked and short-sleeved dresses, cold linen shirts and tight bandages is now practically a thing of the past. Still, there are babies who suffer from faults of clothing.

While most mothers desire to see baby dressed prettily, some fail to recognise that true beauty cannot exist without fitness. In the preparation of baby's clothing we must think first of utility and fitness before ornamentation.

The number of garments and quality of the material used will naturally vary with the social position of the mother, but consideration of the same principles must be applied to all alike.

1. Baby's clothing *must be warm*—that is, must be made of a good non-conductor of heat, one which does not permit either heat or cold to pass readily through it.

Baby is extremely sensitive to changes of temperature.

Large surfaces must be covered, and internal organs protected, as a chill may cause internal troubles. So arms, legs, neck, and chest must never be left bare.

The greater the loss of heat, the more will be required to be made by baby to make up for that loss; so its food, which should make it plump and rosy, is diverted into the making of heat instead.

2. Clothing should also be light, absorbent, porous, and elastic. Light, because baby must not be burdened with any great weight, which may impede breathing and free movement, and consequently arrest growth and development. What weight there is should be equally distributed over the whole of the body, so that no one part suffers.

Porous, to allow of the free and proper action of the skin, and permit of the passage of air. Absorbent, to take up moisture and perspiration; and elastic, so that it fits closely, but not tightly.

Wool meets all these requirements best of any material, serving the double purpose of keeping in the heat of the body and protecting from outside cold. It is light in weight, can be made porous, absorbent, and elastic. In our rather raw and changeable climate, wool should always be used as the main material in a baby's garments.

As warmth must be equally distributed, woollen material must be used for *all* undergarments. Never use flannelette. It is doubly dangerous, being only cotton "combed up"; it is not warm enough, and each washing makes it thinner. It is highly inflammable, and many babies' lives have been sacrificed through its use.

Baby's clothing should be loose and roomy. Tight garments and heavy ones are dangerous, as they may restrict the circulation of the blood, so necessary to every part of the body during this first period of rapid growth, and also cause coldness of the extremities.

A tight article of clothing might also impede breathing, and so prevent the growing lungs from expanding properly.

Baby's clothing should be light in colour, and white is certainly the fittest and most dainty. Needless to say, garments must be kept spotlessly clean. All napkins, etc., must be changed as soon as soiled, and all should be washed with good naphtha soap, never with ordinary soap or soda. No starched articles should be used to chafe the tender skin and cause needless pain.

If baby's under-garments are made at home, great care must be taken to make *small, neat seams*, which should all be *on the outside*. To fasten, it is best to use soft, well-ironed tapes rather than buttons, which might press against the soft flesh.

Baby's Layette

Before entering into details, it may be helpful to give two layettes, the first, a good plain set, costing £5 5s.; the second, costing £15, a more ornate and elaborate one:

LAYETTE NO. I

	s.	d.
Three silk and wool-woven shirts ..	4	10½
Three nightgowns	5	10½
Three monthly gowns	8	10½
Three night flannels	7	6
Three day flannels	8	10½
Three flannel binders	2	0
One dozen Turkish towlelettes (best)	5	11
One dozen Turkish towlelettes ..	3	11½
Two flannel pilches	2	1
One mackintosh pilch	1	2½
One flannel head square	2	11½
One good cashmere carrying cloak ..	18	11
One embroidered hood to match ..	4	11
One trimmed table basket for baby	9	11
Fittings for basket—brush, powder, etc.	6	2½
One best embroidered indoor robe ..	10	11

£5 5 0

LAYETTE NO. 2

Eight best shirts, at 1s. 11d.	..	0	15	4
Three flannel binders	..	0	3	2
Three cotton swatches	..	0	2	2
Six nightgowns, at 4s. 3d.	..	1	5	6
Six monthly gowns, at 5s. 11d.	..	1	15	6
Six night flannels, at 3s. 3d.	..	0	19	6
Six day flannels, at 5s. 11d.	..	1	15	6
Four flannel pilches, at 1s. 0 $\frac{1}{2}$ d.	..	0	4	2
One mackintosh pilch	..	0	2	0
Six long petticoats, at 4s. 9d.	..	1	8	6
One head flannel	..	0	10	0
Four pairs bootees, at 9d.	..	0	3	0
Two dozen Turkish squares, at 6s. 11d.	..	0	13	10
One dozen Turkish towels	..	0	8	11
One best robe	..	1	5	6
One cashmere cloak	..	2	10	0
One hood to match	..	0	10	6
Three bibs	..	0	6	11

£15 0 0

Baby's first clothes consist of, first, a swathe, or binder, which is simply a strip of white flannel about 5 inches wide by 18 inches long. The edges are left unbound. It should wrap loosely, but firmly, round the little body one and a half times, the double thickness coming over the abdomen, where it is either secured by a few stitches or small safety pins. The flannel binder is replaced later by a knitted or woven wool one.

The Vest or Shirt

The vest, or shirt, may be knitted at home of softest white wool, or made of very soft white flannel, or it can be bought quite cheaply. The bought shirts are generally woven wool, or, better still, silk and wool. This garment should be high-necked, and if for winter, should have long sleeves. It should be double-breasted, and made to fasten over to the left side with tapes. (See illustration No. 1.)



Fig. 1
First little vest of silk and wool

Waist

1 of {	Length	..	=	8 ins.
	Width	..	=	12 $\frac{1}{2}$ "
	Armhole	..	=	5 "
	Neck	..	=	4 "

Sleeve

$\frac{1}{2}$ width	{	Head of Sleeve	=	5 ins
		Wrist	„	= 4 „
Length	{	Top fold	„	= $7\frac{1}{2}$ „
		Seam	„	= 6 „

Skirt

Length	=	24 ins.
Width	=	36-40 ins.



Fig. No. 2

Barracoat, with long sleeves

The Long Flannel, or Barracoat

The long flannel, or barracoat, should be made of soft, fine white flannel, usually taking about one and a quarter yards. It is, as a rule, made about 30 to 32 inches long, as are all the first long clothes. (See illustration No. 2.)

If a sleeved vest be worn, sleeves are not necessary; but if the baby has short-sleeved vests, then sleeves should be made to the long flannel. It should be cut with a bodice high in the neck, and with shoulder seams. The newest form has little tabs attached to the union of the waist and skirt part, inside and at the back, to which the pilch can be fastened with safety-pins. This prevents the pilch and napkin from slipping down. (See illustration No. 3.)

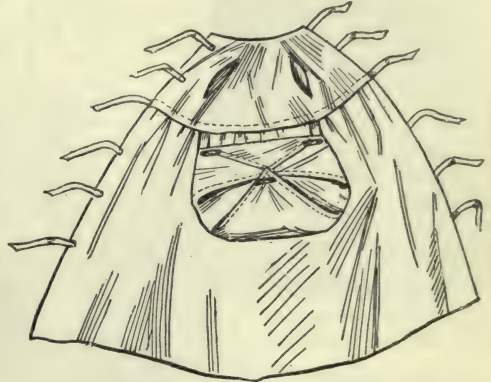


Fig. 3

Barracoat open, showing the arrangement of tabs and pins

The skirt part is made long enough to come down over baby's feet, and is usually doubled up loosely and safety-pinned.

The garment should be made double-breasted, and to fasten over to the left side with tapes.

The Day Gown, or Robe

The day-gown, or robe, usually is made about 32 inches long. Various materials may be used. For summer, fine cambric, nainsook, or lawn or silk. For winter, fine woollen material, nuns'-veiling, fine white winey, fine cashmere, or washing silk. The making or buying of this garment for baby leaves much scope for individual taste, and no one grudges the lovely work put on it. It may, if of woollen material, be embroidered in white silk on yoke, sleeves, and skirt. If of silk, it can be delightfully smocked; or if of any of the summer materials, may be daintily embroidered, or trimmed with finest good lace.

To be continued.

A "DRESSING-UP" TEA-PARTY

Children Delight in Dressing-up—A Fancy-dress Tea-party, with a Prize for the Best Costume—An Ideal Frolic—Some Simple Suggestions for Dresses

CHILDREN love nothing better than to be allowed to "dress up," and an impromptu fancy-dress tea-party is an ideal

should be asked to arrive early, in order to allow time to think out good characters to portray, and to prepare themselves before tea.

The contents of the piec-box, rag-bag, and toy-cup-board should be put at the masqueraders' disposal, and definite directions given as to what may and may not be borrowed to carry out some sudden brilliant idea for a novel fancy-dress!

A few old muslin curtains and narrow cotton sheets always prove invaluable, and paste, gum, safety-pins, a pair of big cutting-out scissors, some sheets of gold and silver paper, and a few penny rolls of both plain

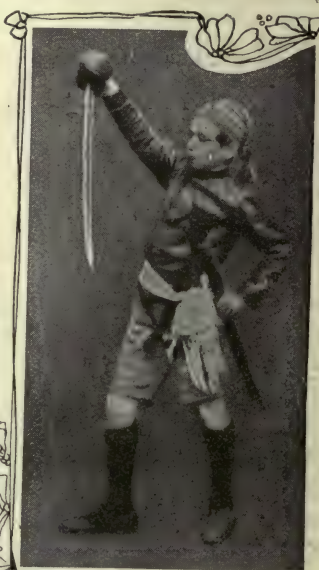
in it with a touch of paste, and the whole head-gear be put on together. A few picture books, a big ball, a



A spook dressed in a sheet

frolic for a winter afternoon.

Half a dozen little guests will make a large enough addition to the home nursery or schoolroom party. They



A pirate king. The red sash is indispensable

wooden horse from the toy cupboard, and a long black stocking stuffed with all sorts of odds and ends complete the disguise.

A WITCH must have a high pointed cap, and this is easily made from a sheet of shiny black paper and a little paste. A big cambric pocket-handkerchief with the ends folded in, put on under the cap, makes a white snood, and a small shawl is folded crosswise and pinned in crossover fashion over her bodice. A garden broom as a horse completes a most hag-like figure.

If a black velvet cat is amongst the nursery possessions, it can be pinned on one shoulder, or if the household cat happens to be black and friendly, he can be carried in to tea.

To make a schoolboy into a fine SCARECROW all that is required is a man's coat and breeches, a straw bottle-cover or two, a long walking stick, and a very



Burnt cork and a slouch hat make Buffalo Bill

and crinkled coloured tissue paper should be put in readiness on the nursery or schoolroom table.

SANTA CLAUS is easily impersonated with the aid of a red flannel dressing-gown, and a beard, and long flowing locks made of white wadding. If he wears a red paper cap, his hair can be fastened



Henry V clad in silver paper



Brunhilda—a martial little figure in a flowing robe

old bowler or top hat. The boy, having put on the knickers, must thrust the stick across the back and through the sleeves of the coat, which he must button round his neck. He will then need assistance, as, after he has put his hands into his knickers' pockets, a waistcoat must be buttoned over his arms, and a handful of straw stuffed into every opening—at the top of his boots, peeping from beneath his waistcoat, his hat, and so forth.

A Cowboy need only turn back his shirt at the neck, and knot a coloured handkerchief round his throat, put a slouch-hat at the back of his head, carry a clothes-line on his arm for a lasso, and grasp a big riding-whip in his hand. The addition of a pointed beard made of burnt cork would further transform him into Buffalo Bill!

A FIREMAN means gaiters, a toy helmet, and, if possible, a tin breastplate. Over his arm or shoulder he must carry a garden-hose and a red seaside pail in one hand, and in the other a big doll for the "rescued child."

A PIRATE KING relies

chiefly upon a sash—of red silk for choice—stuck with all the available nursery weapons—toy pistols, swords, daggers, and knives. On his head he should wear a fisherman's cap.

The FISHWIFE carries a shrimping-net—the relic of a past visit to the sea. Her skirt should be pinned up over a striped cotton petticoat, and she should wear a cap made of white paper or stiff muslin, and no shoes or stockings.

CINDERELLA should wear her hair plaited



A charming little witch

into two pigtails; wound round her head, and tied with a bit of cotton rag. Her legs should be bare, and her feet thrust into a pair of very old slippers. A big patch of some widely contrasting colour must be sewn on to her oldest morning overall, and, of course, she must carry a broom.

PETER PAN merely needs to take off his shoes and stockings, his coat and collar, and to put on a nightshirt over the rest of his clothes.

A CHARITY GIRL is a very pretty impersonation. A big white linen apron—borrowed from cook!—and a cap and collar manufactured from a



A "prehistoric man" clad in a perambulator rug

bit of stiff white book muslin are all the accessories which are necessary, and can be worn over any plain, dark-coloured dress.

NELL GWYNNE can easily be attired. She



A dressing-gown and beard make Santa Claus

can wear a tabbed bodice hastily cut out of a bit of art serge from the piece-box. A small tablecloth or curtain to match can be converted into a skirt with the help of a box of safety-pins. A sash round her waist, into which a big posy is tucked,

and a lace sailor-collar put on back to front complete her attire. Her hair should be worn in ringlets if possible.

A PREHISTORIC MAN requires but little more than the perambulator-rug, and a piece of tape to tie it on with over his nursery suit. His belt can be made from brown paper, and a cardboard sword or dagger covered with brown paper should be thrust through it. His legs should be bare, and the cardboard sandals on his feet can be secured to his legs with criss-cross bands of wide green tape.

A RED INDIAN will require a head-dress, anklets, and armlets of feathers. These can be fastened between double bands of wide red tape, or strips of red Turkey twill, over his morning overall. He must also carry a bow and arrow.

A SPOOK is easily garbed with the help of a pocket handkerchief, to make a forehead band, and a sheet!

SUMMER can wear her own pretty muslin frock, and carry a garden-hat with long blue ribbon strings and a basket filled with roses or other summer flowers. She can also wear a wreath of tiny blossoms.

DOLLY VARDEN should be clad in a sun-bonnet and her own little white frock.

TWO PIRATES can wear brown Jaeger dressing-gowns, red and blue sashes, and tall caps, and carry beer-bottles in their hands, and every imaginable weapon should be stuck in their belts. Beards and whiskers of crepe hair give a splendid touch of ferocity to their appearance.

CUPID, or St. VALENTINE, must have

wings; these can be made of white paper. Also he will require a wreath of roses, and a little quiver of gold paper filled with silver arrows. St. Valentine will want a scroll and a huge quill pen made of silver paper, and Cupid a golden paper covered cardboard bow.

A DUNCE can wear a high paper dunce's cap with his nursery suit, and carry a big slate with a sum done all wrong—"2 and 2 makes 5," or something of the sort.

HENRY V. can be attired in a suit of armour cut from very thin cardboard, covered with silver paper. The various parts can be fastened together with brass paper clips. He also wants a pair of grown-up black stockings with the toes run into long points in mediæval fashion. Three lions in red paper must adorn his shield.

MERCIA, the Christian maiden from the "Sign of the Cross," is garbed in a couple of small sheets draped with the help of safety-pins and a length of cord. Her cross is made of two rough pieces of wood.

BRUNHILDA wears a helmet and breast-plate made of cardboard covered with silver paper, and her shield is a silver one, with devices cut from red paper upon it. Her flowing white robe is contrived from a muslin curtain, and her mantle is either a scarlet shawl or a short red art serge curtain.

The young masqueraders should march twice round the room to music before sitting down to tea, and, directly after tea, voting-papers should be handed round, and a small prize awarded to the wearer of the fancy dress which is voted to be the best.

GIRLS' CHRISTIAN NAMES

Continued from page 185, Part 2

B

Babette (*Hebrew*)—"God hath sworn," or "an oath of God." This name, like Babel and Babet, is a French contraction of Elizabeth.

Babie—Scottish form of above. A good deal of confusion has arisen concerning Babette and Babie, but it seems really that the former comes from Elizabeth and the latter from Barbara.

Barbara (*Greek*)—"A foreigner" or "stranger." From the Greek *βάρβαρος*. In old times all those who spoke a different language to that of one's country were regarded as outsiders, or "barbarians."

Barbary—An English variant of Barbara.

Basilla (*Greek*)—"A queen."

Bathilda (*Teutonic*)—"Commanding battle-maid." This name is a compound of "Bat" and "Hilda"; the latter being a most popular root-name, signifying "battle-maid," and is derived from Hildr, the war-goddess of the North. An extremely large number of names have been formed by the use of suffixes or prefixes, such as Hildegarde and Mathilda, etc.

Bathsheba (*Hebrew*)—"Daughter of an oath."

Beata (*Latin*)—"Blessed."

Beatrice—English and Italian form of Beatrix.

Beatrix (*Latin*)—"Joy-giver." This is the correct and original form of the name, and is used as such in France, Portugal, and Russia.

Becky (*Hebrew*)—"A snare." English contraction of Rebecca.

Belinda (*Old Italian*)—"A serpent."

Bella (*Hebrew*)—"Oath of God." Scottish contraction of Isabel, itself a shortened form of Elizabeth.

Bellona (*Latin*)—"War-like." From "Bellum" "war."

Benedicta (*Latin*)—"One who has been blessed." From "bene"—well; "dico"—to speak.

Benita—Spanish form of above.

Beret (*Celtic*)—"Strength." Swedish contraction of Bridget.

Berghild (*Teutonic*)—"Protecting battle-maid."

Bernardine (*Teutonic*)—"Firm bear."

Berta—English contraction of Bertha.

Bertha (*Teutonic*)—"Bright or shining one." This name is derived from the word "perchten"—shining, and has the same meaning as Epiphany; and is connected thus with the shining star that led the Magi to the Christ-child at Bethlehem. It has passed through various forms: first Perchtan; then contracted into Perchta; next changed into Berchta; and finally shortened into Bertha, or Berthe (French).

Berthilda—Was probably the original and full form of Bertha, meaning "Bert" (bright), Hilda (battle-maid), "Bert" coming from perchten, which see in name above.

Beryl (*Greek*)—"Soothsayer." A jewel name.

Bessie (*Hebrew*)—"Oath of God." Contraction of Elizabeth.

Beth—See Bessie. Betsy and Betty also variants.

Bethia (*Celtic*)—"Life."

Betta and **Bettine**—English and German contractions of Elizabeth.

Bianca—Spanish form of Blanche. Italian, *Biancha*.

Blanche (*Teutonic*)—"White." A very ancient name, and extremely popular in former centuries. It is derived from the Anglo-Saxon "Bloecan," to bleach or whiten, and was probably applied originally to those whose hair and complexion were very fair and pale. "Blanchefleur"—White Flower.

Blenda (*Teutonic*)—"Dazzling," "glorious." Originally a Swedish name.

Boadicea (*Celtic*)—"Victory," or "triumph."

Brenda (*Teutonic*)—"A sword."

Bride—A pretty shortened form of Bridget.

Bridget (*Celtic*)—"Strength." The most popular of all Irish names. Bridgit, Brigid, and Biddy are all variants.

Brunhilda (*Teutonic*)—"Breastplate (Brun), "battle-maid" (Hilda). The original Brunhilda was a famous Valkyrie, whose beauty and strength and legendary life were so wondrous that many variants of her name came into vogue; among them Brunehilda and Brunilla and Brynhild.

C

Calliope (*Greek*)—"One having a beautiful voice." From two Greek words, *kalos*, kalos (beautiful), and *ops*, ops (the voice).

Callirhoe (*Greek*)—"Beautiful stream." *kalos*, and *rhoe*, rhoe (stream).

Callista (*Greek*)—"She that is most beautiful."

Calphurnia (*Latin*)—"The dreamer."

Calypso (*Greek*)—"Hider," or "concealer."

Camena (*Latin*)—"Sweet singer." From the Sanscrit root *cam* (one who sings or praises).

Camilla (*Latin*)—"Attendant at a sacrifice."

Camille—French variant of above.

Canace (*Greek*)—"All-knowing."

Candace (*Arabic*)—"A queen."

Candida (*Latin*)—"White," or "pure."

Canidia (*Latin*)—"A sorceress."

Carlota—Spanish form of Charlotte.

Carlotta—Italian form of same.

Carmen (*Latin*)—"A song." From Sanscrit *car* (to sing) or *kar* (the narrating or praising thing—i.e., song or poem).

Carmira (*Hebrew*)—"Vineyard." Also spelt *Carnea*.

Carol (*Latin*)—Song. From *Cantare* (to sing), and *rola* (an interjection of joy).

Caroline (*Teutonic*)—"Noble spirited." This is the feminine form of the root-name Karl, which produces our English Charles. Karl was the family name of a line of Frankish kings, of whom Charlemagne (Karl the Great) was the most famous. After that it was often used as a royal name. In Latin Karl was transformed into Carolus, and in Anglo-Saxon, Ceorl. Carlos is the Portuguese form. Charlotte has the same origin.

Cassandra (*Greek*)—"A prophetess," also "helper of men."

Cassiope (*Greek*)—"The lady in the chair." This is the name of one of the constellations whose chief stars form the outline of a chair. The story goes that this lady, who was the wife of the King of Ethiopia, boasted that the beauty of her daughter Andromeda surpassed that of the sea-nymphs. These deities complained of the insult to the sea

god, and insisted that Andromeda be chained to a rock as prey to the sea monsters. Perseus rescued her, made her his bride, and Cassiope was put up among the stars out of the way.

Cassiopeia—Variant of above.

Catalina (*Greek*)—"Pure." Now used, with Caterina, as the Spanish and Italian form of Katherine, respectively.

Catharina and **Catharine**—Variants of Catherine.

Catherine (*Greek*)—"Pure," "unspotted."

Cecile—French form of—

Cecilia (*Latin*)—"Blind." From *cæcus* (blind).

Cecily and **Cicely**—See Cecilia.

Celeste—French variant of Celia, which see.

Celestine and **Celestina**—Same as Céleste.

Celia (*Latin*)—"Heavenly." From *cælum* (Heaven).

Charity (*Greek*)—"Kind hearted." One of the three sisters known as the Charities or Graces. From Greek *χαρις* (charisin).

Charlotte (*Teutonic*)—"Noble minded." See Caroline.

Cherry (*Greek*)—"Love." English variant of Charity.

Chloe (*Greek*)—"Blooming."

Chloris (*Greek*)—"The verdant one." Chloris was the goddess of flowers.

Chriemhilda (*Teutonic*)—"Helmet" (Khriem) "battle-maid."

Chrissie—English diminutive of Christine.

Christabel (*Greek*)—"Fair follower of Christ."

Christiana and **Christina**—English variants of Christine.

Christine (*Greek*)—"A Christian," or "a follower of Christ." From the Greek word *χρῖς* (chris), to touch, or anoint, whence is derived the term Christos (The Anointed One), which is the Greek translation of the Hebrew prophetic term Messiah. From this Christos is also derived the title Christ, as applied to the Saviour, meaning "the Anointed One of God."

Christophera (*Greek*)—"Christ-bearer." From *χρῖς* (chris) and *φέρω*, Phero (to bear).

Circe (*Greek*)—"An enchantress."

Cissie—English contraction of Cecilia, which see

Clara (*Latin*)—"Clear," "bright." From the masculine Clarus, a famous Roman name, Clara is the feminine form used in England, Germany, and Spain.

Clare—An English variant of above; also spelt Claire.

Claribel (*Latin*)—"Brightly fair."

Clarice—Italian form of Clara.

Clarinda—English variant of Clara.

Clarissa—English diminutive of Clara.

Clarona—Old French form of same.

Claudia (*Latin*)—"Lame." Masculine forms Claud and Claudius. In Wales Claudia became transformed into Gladys, whence it returned to England as a new name.

Claudine—French form of Claudia.

Clematis (*Latin*)—A flower name, signifying "star-like."

Clemency—Variant of above much used in Puritan times.

Clementina—Popular German form of Clementine. Clement is the masculine form.

Clementine (*Latin*)—"Merciful" or "gentle."

Cleopatra (*Greek*)—"Father's glory."

This alphabetical list will be continued.

The following are good firms for supplying materials, etc., mentioned in this section: The Baby's World, The Mother Journal, Clark's College (Commercial Training), Messrs. Daniel Neal (Children's footwear), Ridge's Food Co. (Patent Food), Wulfsberg & Co. (Albulactin).



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with :

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.*

OCCUPATIONS FOR WOMEN

No. 3. THE NURSERY NURSE—QUEEN ALEXANDRA'S IMPERIAL MILITARY NURSES

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

THE nursery nurse occupies a position of the greatest importance in English home life, practically the whole responsibility for the upbringing of children falling upon her shoulders. Not only does she bathe, dress, and feed the little denizens of the nursery, but she teaches them how to behave, shows them their proper outlook upon life, and generally acts the part of a foster-mother to them. It follows, therefore, that a young woman who desires to become a nursery nurse should have training that will fit her for her work, as well as infinite tact added to a patient temperament, and a sound, healthy constitution. The latter, it should be made clear at once, is absolutely essential, for a nurse finds her charges frequently very trying, and unless her constitution be a sound one her health will soon suffer from the strain.

Training for this calling may be obtained in one of two ways, either by entering a training establishment such as the Norland Institute or the Princess Christian College, or by obtaining a situation whilst between fifteen and seventeen years of age as a nursery maid under a good head nurse.

The latter is the simplest, and, of course, possesses the great advantage of being

inexpensive. All a girl has to do is to put her name down at a registry office, or reply to advertisements in the "Morning Post." In due course she will find an opening, where she will start working hard in the nursery at a wage of about £12, or perhaps less, per annum.

At the Norland Institute (Address: The Principal, the Norland Institute, 10, Pembroke Square, London, W.) the scheme of training extends over a period of one year, the time being divided in the following manner:

About twelve weeks in the institute.

Thirteen weeks in a children's hospital.

Two weeks' holiday.

Ten weeks' return to the institute.

Four weeks' holiday.

Ten weeks in the practising nursery-series.

The course of study in the first twelve weeks comprises instruction in the following subjects:

DOMESTIC WORK (including the simple branches of cookery, laundry-work, and housewifery, the knowledge being acquired by actual work).

NEEDLEWORK (making and mending chil-

dren's garments, cutting out, dressmaking for little children).

HYGIENE and NURSERY MANAGEMENT (care and management of infants and young children, simple remedies, nursery diet).

HOSPITAL TEACHING (enables probationers to acquire a knowledge of how to manage sick, convalescent, or incurable children).

After the hospital work, the student takes a fortnight's holiday, and on returning to the Norland Institute she receives **FREBELIAN INSTRUCTION** as follows:

Frebelian occupations and methods.

Nature study and brush-work.

Principles and art of education.

The care and management of little children.

Needlework.

The above instruction is followed by four weeks' holiday, after which the probationer enters the Norland Nurseries, where her training is completed by practical work, a nurse, assisted by a probationer, acting as under-nurse, managing a model day and night nursery containing, as a rule, three children.

On completion of training, as outlined above, probationers over twenty-one who have attained the standard of proficiency required by the authorities of the institute will be provided, if required, with situations at salaries varying from £26 to £30 per annum. Those under twenty-one and those not quite so well qualified are found situations at salaries from £20 to £24.

The certificate of the institute is awarded for general proficiency on condition that the testimonial for each period of training is satisfactory and the probationer has completed six months' satisfactory work in a family.

The fees payable for complete training at the Norland Institute amount to £80, payable as follows: £30 on entrance, £20 at the end of the first three months, £20 on return to the institute, and £10 on entering the nurseries.

Princess Christian College

The Princess Christian College (Address: 19, Wilmslow Road, Withington, Manchester) is another first-class training college, established under the presidency of H.R.H. Princess Christian, to meet the increasing demand for ladies as children's nurses, and to provide the necessary training for a career which is so eminently suited for educated women who have a natural sympathy with young children.

The fees are sixty guineas, payable in two instalments of thirty guineas each, the first before the commencement of the training, and the second within fifteen weeks afterwards. The instruction consists of two terms of fifteen weeks each. Practical training is

afforded by the residence in the college of several children under six years of age, as well as young infants.

The subjects taught include general rules of health, first aid and home nursing, infant feeding, nursery management, domestic work, nursery laundry-work, nursery cooking, needlework, Kindergarten games, drilling, etc.

Students are not admitted under twenty years of age, and the commencing salary required by the college for a certificated Princess Christian nurse is, as a rule, £30 per annum. After obtaining her "nurse's certificate," the nurse finds her own posts, and arranges her salary with and receives it direct from her employer. Posts are to be obtained with salaries of £40 and £50 per annum and upwards.



A day nursery—Princess Christian College, Manchester

How to Become a Queen Alexandra's Imperial Military Nurse

The woman who aspires to become a Queen Alexandra's Imperial Military Nurse *must* have served at least three years in a civil hospital of not less than one hundred beds. If she possesses this qualification the candidate should write to the War Office, Whitehall, S.W., making application.

She will then be required to satisfy a sub-committee of the nursing board that she is fit, socially, professionally, and physically, for the post she seeks.

A candidate for appointment as staff nurse must be from twenty-five to thirty-five years of age.

Any nurse may expect to be drafted to foreign stations. Egypt, Gibraltar, Malta, South Africa, and Hong-Kong are all places to which she may be sent.

Her period, therefore, of service abroad is, as a rule, limited to from three to five years, and this part of her career should prove very pleasant, especially if she comes of a military family or has male relations in the Service. By the by, she herself takes rank as being "in the Service."

If a woman is accepted for service as a staff nurse, she is appointed provisionally for

six months. If at the end of that time her conduct has been satisfactory, she will be placed on the establishment. She will thus become a unit of the nursing service of our Army.

Rates of Pay

Imperial military nurses are much better paid than nurses in hospitals and institutions. The pay of a staff nurse commences at £40 per year, rising by £2 10s. per year to £45. As well as her pay, she receives £39 per year for board and washing, £8 for uniform, £11 3s. for fuel and light (when these are not provided), and £41 1s. 3d. for her lodging (when quarters are not provided). So her total receipts for her first year may reach £139 4s. 3d., but it is no use to look upon the last two items as a cash asset, because it is highly probable that fuel, light, and lodging will be provided for her. Thus, if these *were* provided, she could count upon receiving in actual cash £87 per year.

Sisters in this branch of the service begin at £50 per annum, and rise by annual increments of £5 to £65. They also receive precisely the same allowances as staff nurses. When a sister is promoted and becomes a matron, her pay will begin at £75, and will rise by annual increments of £10 until £150 is reached, but her allowances will not be increased.

A PRINCIPAL MATRON is paid £175, with annual increments of £10 to £205, and her allowances remain as before, save that her fire, light, and lodging allowances are £16 4s. 3d. and £54 15s. respectively.

THE MATRON-IN-CHIEF starts at £305 per year, and rises by £15 annually to £350. She has for board and washing allowance £39, for fuel and light £22 5s. 10d., and for lodging £73.

In addition, a matron or sister, if in charge of 300 beds or more, is granted £30 per year; if in charge of 200 or more, £25 per year; if in charge of 100 or more, £15 per year.

Pensions, again, are very liberal. They are calculated on the rate of pay at retirement as follows:

After ten years' service, 30 per cent. of such rate of pay, with 2 per cent. extra for each year of service over ten, up to a maximum of 70 per cent.

Women are bound to retire at the age of fifty-five. Pensions are granted after ten years' service if a nurse is rendered unfit for hospital duty through illness or injury.

Holidays

The matron-in-chief, principal matrons, and matrons are allowed six weeks annually, a sister five weeks, a staff nurse four weeks. All these holidays are on full pay. If a woman is serving on a foreign station she can, whatever her grade, accumulate her leave, but not for a period exceeding three years.

Enough now has been said to show that this is a very desirable branch of the nursing profession. It is the goal of many a nurse's ambition. It is not *easy* work, but there is a great deal about it that is pleasant. Girls who love travelling, and who could not otherwise indulge their fancy, have in this way facilities offered them, and a large number of gentlewomen take up this particular form of nursing because the social position of a Queen Alexandra's Imperial Nurse is certainly a good one.

Navy Nurses

The Navy has its special nurses. These, like Army nurses, must have served for three years in a general hospital and have taken their certificates. The age, in the Navy, is twenty-five to forty-eight. Women who wish to serve in this branch must apply by letter to the Admiralty Medical Department.

The Navy has similar grades to the Army, but the pay differs slightly. Sisters receive from £30 to £50 per annum, with increments of £2; head sisters receive, at Chatham, £40 to £60; at Plymouth, £105 to £130; at Haslar, £125 to £160, with annual increments of £5. All are eligible for pension, and all charges for food, laundry, etc., are met by the Government. A uniform is provided. The nurses have good quarters and an excellent library.



A night nursery in the Princess Christian College, Manchester

GIRLS AT WORK IN THE COLONIAL TRAINING SCHOOL



The big saw at work upon a tree felled by the students.
In the illustration Miss Turner is seen superintending the work



Bee keeping is a lucrative employment in the Colonies



Girl gardeners hoeing a row of potatoes



A tennis lawn being levelled and laid out by the girls

TRAINING GIRLS FOR THE COLONIES

By GLADYS BEATTIE CROZIER

The Increasing Attractions of Emigration—The Establishment of the School of Farming at Arlesey, near Hitchin—The Life and Routine at the School—The Type of Girl required in the Colonies and her Prospects

THE high-spirited and enterprising young English girl of the upper and middle classes, who is not bound by home ties, is being drawn more and more strongly towards the idea of emigrating to the Colonies, and seeking a living in the Empire beyond the Seas—in Canada, South Africa, or New South Wales—rather than staying at home to fight in the already overcrowded market for a post as secretary, journalist, governess, companion, or lady clerk.

It was to meet the demand for a thorough training in the various household arts and crafts, and in the care and management of a garden, poultry-yard, orchard, and farm, which is a very necessary part of the girl colonist's equipment, that Lady Frances Balfour, Lady Burton, the Hon. Mrs. Evelyn Cecil, and a number of other ladies who have Imperialism keenly at heart, gave their active patronage to a scheme for starting a Colonial Training School at Arlesey, Near Hitchin, Herts.

The Arlesey Training School

This school was opened in 1907, under the governorship of Miss Turner, F.R.H.S., the former superintendent of the Glynde School of Gardening.

Miss Turner is an ardent advocate of emigration for girls of the upper classes. Not only is she an expert on all matters appertaining to the management of a garden or farm, but also is a distinguished lecturer on horticulture and small holdings in the intervals of personally supervising every detail of the entire daily work at Arlesey House, where eight students are in constant residence. And this work is not easy, since many of the girls have no knowledge of the practical running of a farmhouse when they first arrive, and have everything to learn.

No servants are kept at Arlesey with the exception of a single maid to do the roughest work, and a garden boy. The students take it in turns, week by week, to act as gardeners, housemaids, or cooks, and the whole work of the farmstead, both inside and out, with its pig-styes, poultry farm, bee-hives, orchard, greenhouses, cucumber frames, and kitchen and flower garden, covering some four acres of ground, is carried on entirely by the girls themselves.

Everything is kept in perfect order; the place is in a thriving condition, and is run in the most workmanlike and profitable manner.

The training in practical housewifery is planned so as to prepare the Arlesey students to meet with perfect equanimity a feature of colonial life which, to the untrained girl emigrant of gentle birth, is often one of its chief hardships, not merely the absence of any but the roughest domestic servants, but often the impossibility of getting any "hired help" at all.

An Ideal Farmhouse

Arlesey is a big, rambling farmhouse of the cheerful, old-fashioned type, standing in about four acres of ground. Inside, it is roomy enough to provide a separate bedroom for each of the eight students.

The terms for the ordinary course of training work out at about £80 a year. The course includes housework in all its branches; plain cooking and bread-making; preserving and bottling fruit and vegetables; pickling and curing bacon; the care of pigs, bees, and poultry, and the management of incubators; and, in addition, gardening in all its branches. After six months of general training, girls are allowed to specialise in riding, driving, and stable management, laundry work, dairy work, and in simple carpentry for moderate extra fees. Students are also prepared for the Royal Horticultural Society and Board of Education examinations.

The Course of Training

The full course of training extends over two years, but students can enter for one year at ordinary fees, and shorter courses may be arranged for at special terms.

The school year is divided into four quarters—Christmas, Lady Day, Midsummer, and Michaelmas—but students may enter at any time, and six weeks' holiday is given by arrangement.

The girls wear the most business-like garb. In the garden they may be seen in very short skirts, shirts with the sleeves rolled up to above the elbow, and the thickest of garden boots, each carrying on her own special work for the day with youthful vigour and enthusiasm quite delightful to see.

The poultry-yard is well stocked, and contains a special incubating shed, of which two students have the entire charge for a fortnight at a time, to learn how poultry management should be carried on—a most important branch of training for the girl colonist.

Inside the house all is order and precision. In the kitchen may be seen a girl—the cook of the week—enveloped in a huge apron, with her arms plunged in an earthenware bowl of flour, busily making bread.

Students specialising in dairy-work and the management of cows spend two mornings and three afternoons a week at a neighbouring farm, where the farmer's wife—a noted butter-maker—initiates them into the arts of milking and butter-making, and teaches them the use of the various types of churns and separators in common use, while students of laundry-work repair regularly on Tuesdays each week to the dwelling of an excellent local washerwoman, where they put in a hard morning's work at the washtub, again making their way thither on Tuesday and Wednesday afternoons, in order to learn how to iron and get up the outcome of Tuesday morning's work. Thus, they soon learn to turn out snowy piles of beautifully got-up personal and household linen.

The Type of Girl Wanted

Miss Turner firmly believes that for the well-educated young gentlewoman, equipped with a thoroughly practical preliminary training for colonial life and able to work for herself, a place is ready and waiting in our possessions beyond the seas. Such a girl, if she takes a post as mother's help, will prove a real help, and when she marries will be a true helpmate to her husband.

Arlesey House, moreover, is intended also for girls who have no intention of emigrating, but who want to learn the right way to manage a small holding, consisting perhaps of a farmhouse or cottage with a garden and farmyard attached, so as to make it pay.

In the gardens are special greenhouses for tomatoes, chrysanthemums, and cucumbers. In addition, there is a vinery. Thus, it is easy for a student to acquire a thorough horticultural training, and for skilled gardeners there are great openings for women in the Colonies.

Miss Turner has, naturally, special facilities for acquiring information as to the different Colonies and their requirements, and pupils are not only advised and helped in their selection, but every endeavour is made to get them suitable posts when trained.

The age limit for students is nominally from eighteen to thirty, and Miss Turner finds twenty to twenty-five is the ideal age at which to start work at the school.

Nothing is more helpful to students than an occasional object lesson in successful gardening, and the Arlesey students have the advantage of visiting the various famous gardens in the surrounding neighbourhood from time to time, for Miss Turner receives many invitations for herself and her pupils to spend an afternoon in some beautifully kept old-world or modern garden. Here the girls can study aspects, soils, ferneries, orchid-houses, and the thousand-and-one

things appertaining to garden lore, as carried on in other and different surroundings.

The Management of Arlesey House

The Arlesey House garden and farm are managed on thoroughly comfortable but economical lines. No labour is wasted merely for the sake of learning how this or that task or duty should be performed; there is always some definite object in view.

The girls learn to utilise every scrap of ground for some practical and, if possible, lucrative purpose, so that both garden and farm may at least pay their own expenses.

Thus, the shady corners of the garden are utilised for planting a goodly supply of bulbs in early autumn. The flowers then are cut and sold in the early days of spring.

Then with the potato bed—which the students are seen hoeing so energetically in the illustration—every care and precaution had been taken to make the crop a success, with the consequence that Miss Kitson foresaw a harvest worth some £20 from that one piece of work alone.

Through dealing only with pedigree stock, the girls get to know the points, for instance, of a good healthy, well-bred bird, by instinct, and would never, in purchasing later on for themselves, be taken in by inferior live stock in starting a poultry farm of their own.

Home Nursing Taught

A knowledge of ambulance and home nursing is one of the utmost value in colonial life in order to deal promptly and successfully with accidents or sudden cases of illness where the girl settler's farmstead may be situated many miles from the nearest doctor, and accordingly each student is expected to go in for the course of lectures and to obtain the St. John's Ambulance certificates in these two subjects.

Life resolves itself into a simple and very pleasant affair at Arlesey, and, in spite of early hours and plenty of hard work, meal-times are always very cheery. An excellent library and a good piano in the students' sitting-room provide plenty of recreation for the long winter evenings.

For outdoor recreation in the winter the girls can play hockey, and in the summer tennis and croquet. An admirable lawn was levelled and laid out by the students in 1909.

In New South Wales suitable students can be sent out to a small farm—mainly poultry and dairy—at Yarraford, Glen Innes, belonging to Miss Brace, who will take pupils who have a certificate of proficiency in cooking and dairy-work; but someone must deposit or guarantee their return fare—about £25—should they not prove suitable.

On arrival Miss Brace helps them to find work or to take up land of their own.

In Canada, Miss Binnie-Clarke receives pupils on her homestead in much the same way, and the expenses of the journey to Canada or British Columbia are from £15 to £20.

HOW TO REAR CHICKENS IN A BROODER

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry," etc.

The Art of Artificial Rearing—Hints on Choosing a Brooder—How the Brooder should be Worked—Regulation of Temperature

To make chicken-rearing by artificial methods a success two things are essential—namely, a well-constructed brooder, and the knowledge necessary to work it.

In the earlier part of the year, at a time when chickens should be hatched in order to allow ample time for development, the weather is more often than not most unfavourable for the rearing of young poultry, and unless a brooder is reliable and properly managed, the chickens cannot possibly thrive. The chances are they will be stunted in growth, and when once checked they never entirely recover lost ground.

Choosing a Brooder

In choosing a brooder for the artificial rearing of chickens preference should be given to an appliance that has gained for its maker a sound reputation. There are so many low-priced and inferior types of brooder on the market that one needs to exercise caution in buying. Although artificial hatching appliances have been brought to a state bordering on perfection, brooders have not been perfected to the same extent, and sound judgment is necessary when making a selection.

For all-the-year-round work the three-compartment brooder is to be preferred. This appliance consists of a heated chamber, in which the chickens sleep and find warmth; a second, or middle, chamber, with a boarded floor, in which they can be fed in inclement weather, and a third chamber, or wire-fronted and bottomless run, to which they can resort and exercise themselves on fine days.

In some brooders of this type the brooding chamber is heated by means of a guarded lamp placed in its centre, whilst in others the chamber is heated by a hot-water system, either in the form of a water tank or circulating pipes. While the lamp-heated brooder is reliable when properly constructed and operated by an expert chicken rearer, the one heated by a hot-water system is safer under the management of the novice.

The Question of Temperature

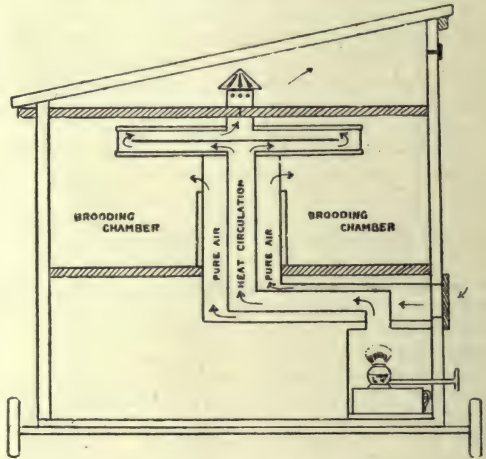
No matter by what system the brooding chamber is heated, the lamp operating such a system should be so arranged that no fumes can possibly reach the chickens. If the lamp arrangement is in the second or unheated chamber, so much the better.

In a good brooder the heated chamber, when in operation, has a fairly equable temperature about all parts of the floor. It is impossible to get an even temperature in any brooding chamber, however well

constructed it may be; but it is possible in a passable rearer to get the temperature sufficiently even for all practical purposes. If the brooder is operated in frosty weather, and a thermometer, placed a couple of inches above its floor, can be got to register 90°, the heating arrangement is all right.

The greatest difficulty experienced by some brooders is in getting their brooding chambers sufficiently warm for the chickens during spells of frosty weather, and this fact should remind us that the best time thoroughly to test a brooder is some time during the winter.

In a good brooder the heat should descend



A sectional view of the interior of the brooding chamber

right on to the floor. If the heat in the brooding chamber only exists above the chickens, and the floor under them is cold, the strongest birds will climb on to the backs of the weakest in search of heat, and either crush or suffocate them. It is of vital importance, therefore, that the brooder be constructed so as to generate a genial warmth close to and over all parts of the floor of the brooding chamber.

Combined with efficient warmth in the brooding chamber must be good ventilation. The ventilators of a good brooder are so arranged as to prevent currents of air playing directly upon the chickens. The cool, fresh air is conveyed to the brooding chamber by means of ventilating shafts, the tops of which are well above the floor, and after becoming warm and buoyant, the air escapes by way of outlets formed in the roof or heat radiator.

The brooder should be thoroughly aired

and cleansed before being entrusted with newly hatched chickens. The heat in the brooding chamber should be kept up until all damp is driven out of it, as damp is fatal to the well-being of chickens. When the heat has been kept up sufficiently long to dry and warm the floor of the brooding chamber thoroughly, the latter should be bedded with litter, such as straw chaff, oat culms, or even dry sand, the last-named being preferable when operating the brooder in warm weather.

A thermometer should then be placed with its bulb resting two inches above the litter, and in such a position as to be easily read. During the first week the chickens occupy the brooder, the heated chamber should be kept somewhere between 85° and 90°; the temperature should be lowered gradually to 75° during the second week, and to 70° by the end of the third week. After this only a little heat may be needed during the day-time, but at night the temperature should be raised sufficiently to ensure comfort for the inmates.

The Chickens are the Best Thermometers

No rigid rule can be laid down respecting temperature at which to keep the brooding chamber during any season of the year, as all seasons are attended with climatic variations which may affect one's calculations. The operator must be guided by the state of the weather, and by the chickens themselves. Too much artificial heat is as bad as too little, for, if the weather is dry, chickens can bear more cold than is generally imagined. It is during spells of frosty and rainy weather that the half-naked chicks need shelter and warmth.

Expert chicken rearers seldom use thermometers to ascertain the temperature of the brooding chamber, but are guided by the attitude of its inmates. Should the temperature be too high, the chickens will show signs of it by lying about and gasping; if it is too low, the birds will huddle into the corner and chirp in a plaintive manner. When the temperature is right, the youngsters distribute themselves about the floor and chirp contentedly.

The second, or middle, chamber of the brooder should be littered thickly with chaff, among which the chickens will scratch and find much amusement hunting for fine grain scattered therein on such occasions as bad weather prevents them from going into the third chamber, or open-fronted run.

During the time the brooder is in operation cleanliness is of the greatest importance. The excreta must be removed from the brooding chamber daily, or foul air will result, and this being breathed by the chickens will speedily debilitate them. The litter, too, in the second chamber must be replaced on the first signs of foulness. To provide fresh green food for the chicks, the brooder should be moved about when the ground is dry, so as

to bring the third chamber, or bottomless run, on to fresh grass daily.

A great help towards hygiene in the management of the brooder is the avoidance of overcrowding. Chickens, like adult fowls, do better in small flocks, and rather than place a hundred chicks in a brooder advertised as holding such a number, it is safer to entrust it with only half that number, so that the birds may have ample room during the entire period that they occupy it. When the sun is shining, the hinged roofs of the brooding and second chambers should be opened, so that the rays of sunshine may enter—sunshine being a destroyer of disease germs.

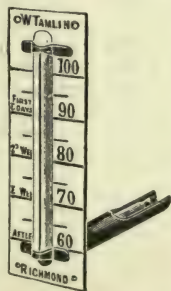
Exercising the Chickens

On all occasions when the weather is favourable the chickens should be induced to leave the brooding chamber as much as possible, and to find exercise in the open run. No warmth artificially applied can excel that generated by healthy exercise in the fresh air. When inclement weather prevents the chickens from taking open-air exercise they should be found employment in the second chamber, where among the litter they should be induced to hunt for buried grain. The great thing is to keep the chickens active during wet and cold weather, and this can be done, if the youngsters are not overfed, by making them scratch and find most of their food.

According to the time of year and climatic conditions, the chickens should be allowed artificial heat until they are four or five or six weeks old. Even at the latter age, chickens, if brooded in the colder seasons of the year, are unable to do without artificial warmth during the night-time, and they should, therefore, be provided with it until climatic conditions are favourable for their removal from the warm brooder to an unheated one.

The Unheated Brooder

This usually consists of a sleeping chamber and a covered outer run. The former should be well ventilated, lofty, and free from draughts, with a floor space sufficiently restricted in area, to allow the chicks to huddle close together for warmth. The floor should be covered to a depth of three inches with peat moss litter, which requires to be raked over and replenished from time to time. The outer run should be bottomless, and the earth, which forms the floor, should be covered with cut chaff, among which dry food may be scattered. This will afford the chicks exercise in inclement weather. During the summer time chickens can be safely removed from the heated brooder at a month old. The method of feeding them is the same as that adopted when chickens are reared naturally.



Thermometer for testing the temperature of the brooding chamber

The management of the sitting hen will form the subject of the next article.



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

THE ETIQUETTE OF PROPOSALS

By "MADGE" (MRS. HUMPHRY)

How to Woo and be Wooed—The Difficulty a Man Finds in Proposing—The Persistent Lover—Marriages of Convenience, and Cases where there is a Marked Disparity of Position or of Age

THERE are girls who are genuinely taken by surprise when they receive a proposal; other girls are often surprised because they do not. But, for the most part, there is some premonition of the event about to happen, and usually the girl knows whether she is prepared to accept it or reject it.

If she happen to be kind and right-minded she will try to prevent from coming to the point any man whom she has made up her mind to refuse. Should he persist, she makes this refusal as clear as possible. But there are men who will not take even the firmest and most decided "No" for an answer. These men are of two sorts: either the masterful, who mean to get what they want and with the smallest possible loss of time, or the inflatedly conceited, who cannot imagine any girl or woman wishing to refuse them.

A refusal should always be courteous. A man can offer no higher compliment, and for the woman to be disdainful and to snub him is in the worst of bad taste. But if the gentleman decline to accept a refusal, he certainly deserves a little severity. Otherwise, how is he to be convinced?

On the other hand, there are wooers so deeply in love, so mistrustful of their own merits (even when these are backed up by worldly advantages), so crushed by a refusal, that a good-hearted girl is in actual danger of accepting them out of pure good feeling. It sometimes happens that she does so, but such marriages do not often turn out very well.

It is not an easy thing to propose. Many and many a brave man has lacked courage for it. If he be really in love, he thinks himself unworthy of the object of his adoration, and he hesitates to offer her his hand and heart. "It's such cheek!" he thinks. Even when he has received sufficient encouragement from the lady to convince him that she reciprocates his attachment, he may find some difficulty in getting the important question spoken.

The Wooer's Dilemma

Sometimes he takes counsel with a friend. This is almost always an unwise thing to do. Should the friend be married he has probably forgotten his own faintheartedness when wishing to propose. Should he be unmarried, and not in love, he will be unable to see any difficulty whatever in the business. His advice, in either case, will scarcely be helpful, and may possibly be harmful.

It is also rather dangerous to inquire of the girl's mother or sister if there is any hope for his suit. Should either of these ladies be averse to the match, she may throw cold water upon his ardour and further quench his courage. As to the girls' fathers, they have a daunting, unsympathetic way of treating any confidence of the kind. Their own wooing, far in the past, they have forgotten, and they regard the matter as not only very easy, but absolutely commonplace. With advice they are sometimes very ready, but the brand is not always good.

There was a time when the father had to

be approached before anything in the nature of a proposal of marriage could be made to the daughter. The ordeal was sometimes a severe one. Inquisition was made into ways and means, present income and future prospects, into character, both past and present. This took away some of the glamour with which the affair was suffused in the thoughts of the aspirant.

Marriages of Convenience

In certain cases, such as marriages of convenience, or where there is a great disparity of age, the wooer almost always approaches the father or guardian of the lady, but not until he has received from her some kind of assurance, possibly vague enough, that he may hope for her favour. A wealthy man of more than mature age is politic if he acquaint the parent with some particulars of his means and of the settlements he proposes to make upon his wife. Such a man may feel no confidence whatever in his personal attractions, and may wish to place in the most tempting light all that he has to offer. If he be of a diffident, self-depreciating disposition, there is something touching about this. But he may also be so sure of success as to recall the good old Scottish song :

"She's daft to refuse the Laird o' Cockpen."

In that case, a refusal would do him a world of good. But he is very often accepted, sometimes even "jumped at," to use the ordinary phrase. Still, the lady should veil her eagerness very carefully, otherwise her dignity suffers.

When courage to speak is utterly lacking, a proposal by letter is a good way out of the difficulty. Even though much note-paper and brainwork may be wasted on the document, at least it may be counted on to do the business; and, after several failures to manage it by speech, there is consolation in this reflection.

At the same time, it must be admitted that the better plan is to speak the momentous question. The querist is not often kept in suspense, as he must be when he has to wait for an answer to a letter. He can judge for himself, too, whether his proposal is welcome or otherwise, even if the decisive word be not immediately pronounced. A girl does not wish to appear too ready with her "Yes." She thinks that this may cheapen her in the eyes of the person whom she would like to value her more highly than anyone else in the world. But she probably knows how to give hope and yet leave the answer unpronounced.

If she is very much in love she will certainly say "Yes," and be very angry with herself afterwards for not having taken longer about it. Her self-respect suffers, and she loses something also, for she would have found it very pleasant to have been urgently persuaded into consent.

There are unscrupulous girls who purposely refrain from saying "No," even when they have no intention of accepting

a man. They like to have him hanging about them. It pleases their vanity to show their power. Also, it may suit such a girl very well to have attentions that include theatre tickets, agreeable excursions, and other pleasant offerings, flowers, bonbons, and dances. But the girl of high principle and good feeling would never be selfish and dishonourable in such ways. She gives a decisive answer, and takes care that it shall be understood as such.

Proposing Twice

Is it bad manners to propose to the same girl twice? Certainly not. Time may change her ideas. Many marriages have been comfortably arranged after more than one rejection. A man should not be too easily daunted. But he must not let perseverance develop into persecution. A word or two, at fairly long intervals, to the effect that his feelings and wishes are unchanged, although his hopes have hitherto been crushed, may do wonders for him. Women admire constancy, partly because it is rather scarce. They also appreciate devotion, and a girl sometimes learns to love a man because he loves her so well.

It is a question if the same applies to men. The distinguished author of "La Souris" makes a man fall suddenly and violently in love with a girl because he discovers that she is very much in love with him. Is this true to life? One may be permitted to doubt it.

The Engagement Ring

In all classes of society it is expected that the gift of an engagement-ring shall follow almost immediately upon the engagement. Sometimes the recipient is consulted as to her preference in the matter. This is the safer way, whether the ring be expensive or the reverse. It is a mistake for the wooer to be ready with an engagement-ring in his pocket when he goes to ask the great question. This would be showing an unpardonable assurance of the favourable character of the reply. Even if he feels quite certain of consent, he must not let her know it.

A girl should not definitely accept an offer of marriage. She should make the condition that her parents should consent, and that his family should be willing to receive her. There may be circumstances which render this unnecessary, but in cases of disparity of position it is a good rule to follow, especially when the girl is not the social equal of the man. If marriage with him should mean a quarrel between him and his family, she should be firm in refusing.

Things may work round in time, and his people may eventually be willing to receive her and forgive him; but even if this agreeable turn be not given to the circumstances, it will be for the girl's own happiness to refuse. Alienation from his family may blight his prospects in life, and he must be indeed a perfect lover if, after years of married life, he never blames her for marrying him and injuring his hopes of a career.



THE WEDDING BOUQUET

The Bouquet of Summer Flowers—"The Chosen Leaf of Bard and Chief"—Flowers for Widow-Brides

IT is the bridegroom's privilege, and usually his happiness, to present the wedding bouquets to his bride, the bridesmaids, the bride's mother, his own mother, and also buttonholes for the pages, if there are any.

A certain amount of generous liberality is expected of happy bridegrooms. Parsimony, economy even, in his expenditure upon the wedding is considered inopportune. The florist will not indicate the lowest-priced bouquets to begin with, but a little gentle management will succeed in indicating that moderate charges are preferred. They are necessary in many cases. The bridegroom's "poverty, not his will, consents" to his providing the bride with something less exquisite and costly than he feels to be appropriate. And there are other bridegrooms, not always shallow-pursed, who choose the cheapest from mere habit—lifelong habit.

The Bouquet of Summer Flowers

The bridal bouquet, in the well-to-do classes, is usually made of choice exotics, and costs from one guinea to several. For the sum named a very pretty bouquet may be had, especially in summer, when so many white flowers are plentiful. All must be white, the only colour permissible being that of the foliage of the various flowers. A lovely bouquet may be composed of roses, tulips—their wonderful grey-green, spear-like leaves only a little less beautiful than the snowy petals—carnations, and the indispensable sprig of white heather, supposed to bring good luck in the shape of married happiness.

In winter the bouquet is more expensive, though flowers are surprisingly cheap and plentiful in England even when the snow is on the ground, so abundant are our floral

supplies from the South of France and the Scilly Isles. White violets, lily of the valley, snowdrops, narcissi, are all appropriate to the bridal bouquet. Orchids are always costly.

The days of the very large bridal bouquet are over. The tendency is to revert to the small round bouquet of the Victorian period, the flowers closely arranged and set into a bouquet-holder. This latter adds one more to the long list of appropriate wedding gifts.* The huge bouquet with which brides in the end of last and the beginning of the present century were burdened was not at all a graceful adjunct, for several reasons. Its bulk obscured the outline of the figure. It interfered with the pretty folds of the wedding-veil. It hid the front of the gown, often very charmingly trimmed with lace or embroidery, and its weight tired the arm of the bride, already quite

tired enough with the arduous work of the previous weeks in connection with the trousseau, the correspondence with regard to presents, and the other preparations.

Some of the smartest bouquets are merely sheaves of long-stalked flowers, such as lilies, roses, carnations, gladioli, and sweet peas, all white, of course.

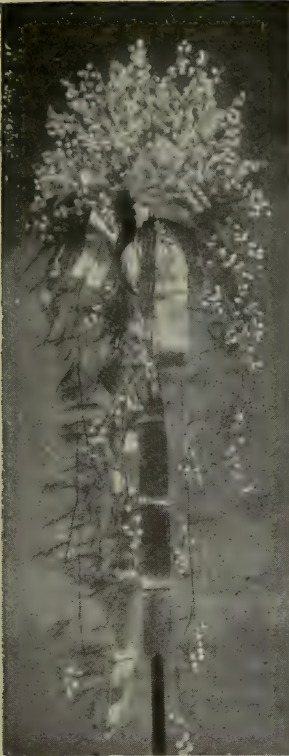
"The Chosen Leaf of Bard and Chief"

Another form is the shower, a light and delicate arrangement, carried with ease, and sometimes provided with a loop by means of which it can be slung on either wrist, leaving the hands free. Strands of smilax hang from the flowers, and white blossoms are tied in amidst the greenery. Sometimes long sprays of small-leaved golden-green brown ivy form the light cascade of these shower-bouquets. They are always tied with white satin ribbon



The fashionable bride's bouquet is much smaller than it was in former times

* See article: Wedding Presents



Bridesmaid's bouquet of lilies of the valley, choice green and white foliage, tied silver ribbons, long trails of asparagus and lilies dropping down.

Photo by Bassano

streamers, and care must be taken not to have these too wide. Two inches and a half to three inches is the best width.

Some brides have had their entire bouquet made of orange blossom. There is no lovelier flower, no foliage more beautiful than those of this hymeneal tree. The perfume, however, is apt to be rather overpowering in its luscious sweetness. No such objection could be made to a bouquet composed entirely of white heather carried by a bride in compliment to the nationality of her husband, a Scotsman.

An Irish bride, or any girl marrying an Irishman, likes to have a bit of shamrock tucked into her bouquet. The "chosen leaf of bard and chief" is too tiny to be really decorative, but it can be combined cleverly with other flowers and foliage, and yet displayed sufficiently to be recognised by all. In one case its little clinging clusters were tied at intervals to the small, pointed ivy that hung from the bouquet, the effect being happy in the extreme.

Widow-brides are not supposed to carry

bouquets. They sometimes have a handful of flowers, but more often wear a bunch on the bodice of the gown. But these are never orange blossom. They are always reserved for the spinster-bride. Myrtle blossom, too, is forbidden to the widow-bride, but she may have her sprig of white heather, though denied many things, including bridesmaids and pages. Her one *dame d'honneur*, or *demoiselle d'honneur*, may wear flowers on her dress, but custom forbids her to carry a bouquet.

The bride, however agitated she may feel, must not

forget to distribute sprays of her bouquet among her bridesmaids and other girl friends. There is an idea that this may lead to other weddings, just as an old superstition would persuade us that if an unmarried girl put a bit of bride-cake under her pillow she will dream of the man who is to be her future husband.

But however generous the bride may be with sprays from her bouquet—and the nuptial hour is one of generous feeling—she will always keep one or two for preservation among her most cherished possessions.



Bridesmaid's crook of white enamel trimmed pink roses, lilies of the valley choice argente foliage, tied with silver

WEDDING-CAKES

The Art of Choice—The Bride Cuts the Cake—Sending Wedding-Cake Away

THE wedding-cake is neither Scotch nor English in origin, but came to us from Germany, one of the most desirable of our acquisitions from that country. Possibly the very first ever seen in England was that made for the marriage of the late Queen Victoria and the Prince Consort.

Her Majesty ever after regarded the bride-cake as an essential part of a wedding, and on the occasion of each one of her daughters' marriages commissioned that ancient firm, Bolland, of Chester, to make the cake and adorn it with appropriate emblems and devices.

Queen Victoria's example was followed by the late King Edward and his Queen

with regard to the marriages of their children, and the wedding-cake ordered by them for the marriage of our present King and Queen, then Duke and Duchess of York, was probably the finest piece of confectionery ever designed. We give a picture of it. The four large panels round the base showed bas-reliefs of the bridegroom's ships, the Thrush and the Melampus. On the second tier were the monograms of bride and bridegroom, and on the third, dolphins and human figures bearing harps, and clusters of roses, thistles, and shamrocks. The white rose of York, with May blossom (in compliment to the bride's pet name) and orange blossoms, composed the floral ornament.

When our present King (then Prince of Wales) visited Eaton two years ago he accepted a beautifully decorated wedding-cake on the crystal anniversary (fifteen years) of his marriage.

The Duke and Duchess of Albany's wedding-cake in 1882 was nearly six feet high and weighed two hundredweight. A very usual cake of this kind is fifty pounds in weight, being generally made up of separate tiers. These Chester bride-cakes take six months to make, every ingredient being separately and carefully prepared. The recipe is kept a dead secret by the head of the firm. The cakes keep for twenty years, and a well-known lady, who celebrated her silver wedding some time ago, had on the table one of the tiers of the original wedding-cake still in good condition.

The Art of Choice

The choice of the cake is not quite so simple a matter as might be expected by those who have never had to choose it. First comes the question of style, combined with that of price. Then follows the decision as to quantity, which must be regulated chiefly by the number of guests invited to the wedding reception, *plus* the relatives and friends living in the country and abroad to whom boxes of the cake must be sent.

The cake occupies the centre of the table or buffet on which refreshments

are placed. It is usually set upon a highly ornamented stand in strong metal, coloured to resemble silver. The designs of some of these are very handsome. Appropriate subjects of the hymeneal order are chosen sometimes, but the tendency of the time is to avoid the sentimental.

Should the cake be of a comparatively small size it can be raised further by a second stand made in exact imitation of the cake itself in moulding, coloured to the tint of the

sugar-work with which the real cake is ornamented. This raises the latter to a convenient height for the bride to cut it, and also gives it due prominence. Suppose that a cake weighing from fifteen to twenty pounds should be sufficient for the occasion, the height would be about seven inches, and this would have a meagre effect, unless supplemented in the manner indicated.

When the bride and bridegroom have received the congratulations of all their friends, they go to the dining-room, followed by some, if not by all, of the bridesmaids, and the bride proceeds to cut the cake. Everyone crowds round to watch this ceremony. The knife is generally of an ornamental character, sometimes provided by the caterer who supplies the refreshments. Sometimes it is a weapon to which attaches some family association, or some curio that has been picked up abroad, and is of an ornamental character.

The Bride Cuts the Cake

There is occasionally a little difficulty in cutting through the sugar icing, but the bride should not let anyone help her in her task. A straight, downward thrust, the knife held perpendicularly, will manage the business, and the rest is easy. Only one incision need be made by the queen of the occasion. The slices are cut out by the attendants, and handed round on

ornamental dishes, with white paper underneath the cake. When correctly cut, the slices have each a share of both almond-icing and sugar-icing. The well-made cake, let it be observed, crumbles but slightly, and keeps moist for three months.

Any flowers, or merely decorative sugar-work, are lifted off the top of the cake before the bride cuts the latter, and after a sufficient number of slices have been secured, the ornaments are replaced, for the admiration of those guests who have not had an



Wedding-cake prepared for the Duke and Duchess of York, now King and Queen of England

Bolland

opportunity of visiting the refreshment table beforehand.

The bride retires to another part of the room with the bridegroom, and they taste their own wedding-cake and drink each other's health in champagne, with probably an interlude of some kind of refreshment better suited than wedding-cake to accompany dry champagne.

Sending the Wedding-cake Away

Sometimes the bride's family undertakes the sending out of cake to friends and relations who have been unable to be present at the wedding. The necessary little boxes are procured from the stationer, and the wedding-cards* having been previously prepared, the packing up and addressing are all that then remain to be done.

The caterers undertake this business of sending out cake and cards, supplying the boxes and needing only a list of the names and addresses of those to whom it is to be sent.

* See chapter on cards



A guinea wedding-cake

Bolland

It is wise to use boxes less distinctive in shape than was once usual, and for the following practical reason.

When wedding-cake was sent by post in boxes whose shape and character indicated the tempting nature of the contents, it was found that pilferage considerably reduced the quantity of their contents, and that in some instances they had entirely disappeared, the boxes and

cards (and sometimes the boxes only) alone surviving the possibilities of transit.

The correct list of wedding anniversaries is as follows :

Penny Wedding (each guest pays one penny)

Wooden	"	"	"	"	5 years
Tin	"	"	"	"	10 "
Crystal	"	"	"	"	15 "
China	"	"	"	"	20 "
Silver	"	"	"	"	25 "
Golden	"	"	"	"	50 "
Diamond	"	"	"	"	60 "

THE BEST MAN

The Duties of the Best Man—How he Should Dress—Groomsmen and their Duties

It is a sincere compliment to be chosen by a friend as his best man and moral supporter at his wedding. It implies that the person chosen is regarded as a true and intimate friend. The duties are not arduous, as will be seen when they are enumerated later on.

It was once unheard-of that any but an unmarried man should fill this office. A widower even was not permitted to act in the capacity. But all that has been altered for many years. Some bridegrooms have been attended by their fathers as best friends. Many have chosen a married man. Perhaps this is wise, as a certain amount of experience is useful on all such occasions, especially if the bridegroom should be a bachelor. Widowers may be supposed to know something of the routine of the ceremony.

Duties of the Best Man

The choice made, the rôle accepted, it falls to the lot of the best man to see that

his friend makes every possible preparation for the great day; that he has his new clothes home from the tailor in good time. Hatter, bootmaker, and hosier have to be looked up. The best man must see, also, that all that is needful in the way of port-manteaux, travelling rugs, and so on, is provided in anticipation of the wedding trip. In fact, the best man has to act like an amateur valet, and more especially if the bridegroom should not happen to possess that useful adjunct.

The best man sees that the packing is all done, even to the labels, on the day before that fixed for the ceremony, and that the wedding garments are laid out all ready. If his friend should be nervous in anticipation of the coming ordeal, it is the business of the best man to inspire him with courage, and to infuse into him that spirit of resignation which is his best armour against tribulation. This may seem strange language to use about what should be the

happiest day of a man's life, but it is none the less true that a wedding involves considerable trepidation to the bridegroom. Though regarded by spectators as nought in comparison with the bride, yet he is the target for inquisitive looks, one stared at as a curiosity. His appearance is appraised and commented upon, and the unhappy man knows well that it is so. How, then, can he be in a perfectly comfortable frame of mind? Only the man of adamant, the stoic, the utterly strong-minded, is proof against the opinion of others. It is unnatural for ordinary human nature to be indifferent to it. Therefore he needs to be braced to the possibilities of the occasion, and it is to his best man that he looks for this bracing.

The Best Man's Dress

The bridegroom will have entrusted the wedding-ring to his best man, and the two may be supposed to be ready in the vestry, both in wedding garb, and with but little difference between them in this particular. Should the bridegroom elect to wear a cutaway coat, his best man must follow suit. He should not wear a more ceremonious costume than the bridegroom.

Both of them leave their hats in the vestry when, on the arrival of the bride being announced, they go to await her at the chancel rails. Sometimes the bridegroom goes into the church before her arrival and talks with members of his family and other friends until she comes.

The best man hands the ring at the correct time, and when the moment arrives for adjourning to the vestry he sees that no one is standing in the way, and follows the happy pair. He is probably sent back to invite special friends to come and sign the register.

His next duty is to see that the bridal carriage, or car, is drawn up at the steps ready for the newly married couple, and to hand them into it whether there be a footman or not. The idea is that his friend may possibly have something to say to him before driving off. He never has anything to say to anyone but the bride, but one never can tell. Perhaps there might be some day a bridegroom with sufficient detachment and cool-headedness to think of other matters at such a moment.

The Best Man's Work

The paying of the fees and choir, the tipping of the clerk and vergers, are all done by the best man. Particulars of these are given later on. He then goes on to the reception, attends the bridegroom when he goes to change his clothes for travelling gear, sees that his luggage goes off with that of the bride to meet them at the station, sees them off, and then returns to the room where his friend has changed and sees that his wedding clothes are packed up ready to be sent to the address of the happy pair.

The old fashion of having groomsmen in addition to the best man has been partially revived, brought back to England from

across the Atlantic. In the United States it has flourished uninterruptedly. There groomsmen are called ushers. Their sole duties are with regard to the bridesmaids, whom they accompany up the aisle in the bridal procession.

Marriage Fees

Wedding expenses vary, like everything else, according to the social position of the parties. The statutory fee, as fixed by the chancellor of the diocese, is the same amount as that charged at a registry office:

At St. George's, Hanover Square, which is a typical wedding-church, and celebrated as such during three or four generations, the statutory fee is 10s. if the marriage is by banns; 13s. if by licence. In country churches it is from 7s. 6d. to 10s. There are London churches where the marriage fees are higher than at St. George's. There are others where they are lower, but as it would be impossible to give particulars of all, I quote those at St. George's. The fee for organist and choir-boys is three guineas, no anthem being included in this, as it could not be sung without men's voices. For full choir—that is, six men in addition to the choir-boys—the fee is six guineas.

Church arrangements, including verger, carpet, and police, cost three guineas, perhaps more if a very large assemblage of friends is expected and if the galleries are retained for tenantry, etc.

The clergy fees are as follows: If the rector takes the service, £5; if a friend of the family officiates, the rector assisting, the fee for the latter is two guineas; if a curate of the church officiates, the fee to the rector is two guineas.

All these are paid by the bridegroom. Floral decorations are the affair of the bride's family, and are frequently the most expensive item of the whole. Twenty pounds is quite a usual sum to pay.

With reference to the clergy fees, it may be remarked that it is a graceful act to present any curate officiating with a fee of a guinea or two. And the vestry clerk, who has had all the entries to make and the superintending of the arrangements, certainly deserves a guinea at least.

Let us sum up the fees falling to the bridegroom:

	£	s.	£	s.
Clergy	2	2	to	5
Organist and choir	3	3	„	6
Church arrangements	3	3	„	5

Inexpensive Wedding

In cities:	s.	d.
Statutory fee: By banns	10	0
At registry	10	0
By licence	13	0
In a country church	7s. 6d.	to 10 0

Long notice should be given at the church selected. Sometimes two months constitute the interval between making the arrangements with the vestry clerk and the date of the wedding. Six weeks should be the very shortest time.

WEDDING-DAY LORE

Continued from page 204, Part 2

The Evolution and History of Wedding Music—The Wearing of "Favours"—Wedding-Day Masque

IN England the prejudice against a Friday marriage may be traced to Good Friday, so that the sixth day of the week is always regarded as a sorrowful or unfortunate day, and certainly not a time when a maiden wishes, above all other times, for joy and gladness.

"The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy."

So wrote Coleridge in "The Rime of the Ancient Mariner," referring to the pretty old custom of greeting the happy couple with bridal music.

With the changing years, times and customs necessarily change also, and, though the cessation of what used to be popularly termed "rough music" at weddings is certainly not to be regretted, it seems a pity that the other class of melody should have passed into oblivion.

Any student of Shakespeare, Ben Jonson, or other Elizabethan dramatists knows how highly wedding music was regarded in the days of "Merrie England." A wedding dinner would have been considered incomplete without music.

Wedding Music of Yore

The musicians usually accompanied the bride to church, and also escorted the pair on their return home. Drums, cymbals, and trumpets were the instruments usually used in the processional music; but all kinds, such as "harpes, lutes, kyttes, bassoons, and drooms," commingled at the wedding feast.

This medley of instruments was sometimes used in the church itself, but afterwards was forbidden by Bishop Coverdale, who denounced it as "unreasonable and irreverent," declaring that it hindered the service and distracted the mind from the worship of God. Undoubtedly this very often was the case; the musicians were mere amateurs, the result was a record of discords rather than sweet harmony.

The house music, however, continued long, and remained customary down to the times of Charles II. and William III.

Not only did the drummers make merry on the actual wedding-day and during the evening, but they aroused the poor bride early on the following morning, and caused annoyance and discomfort to the surrounding neighbourhood.

Gay, in his "Trivia," deploras this noisy compliment.

"Here rows of drummers stand in martial
file,
And with their vellum thunder shake the
pile,
To greet the new-made bride. Are sounds
like these
The proper prelude to a state of peace?"

Naturally the quality, as well as the quantity, of music depended upon the financial position of the bride's family, so that in quite simple village weddings often the village fiddler, or in Scotland or Ireland the piper or harpist, supplied it entirely, and the wedding guests danced to his merry music.

The Masque of Old

Sometimes the wedding-day festivities would terminate with a supper, followed by a "masque." On a memorable occasion in 1562, the masquers depicted friars and nuns, in derision of the recently suppressed religious orders. The ceremony, however, more often concluded with a pretty Morris dance, or with a dance of the bridesmaids, still adorned with their fluttering ribands and flowers.

Practically all that is left of "bridal music" now is the "wedding march," to the strains of which the bridal pair pass down the church aisle. The ringing of the wedding peals is a very old usage.

So much so, that the fifth bell at the church of Kendal, in Westmorland, bears the following inscription in reference to the custom:

"In wedlock bands,
All ye who join with hands,
Your hearts unite;
So shall our tuneful tongues combine
To laud the nuptial rite."

Another custom which has been greatly modified is that of wearing bride-knots, or "favours," as they are popularly called. Among the old northern nations the knot was the symbol of love and faith, and was emblematic of an indissoluble tie. When these northern invaders swept down on our coasts they brought with them their customs, so that among the northern English and the Scotch a knotted riband became a favourite present between lovers indicative of their plighted troth.

This has always been, erroneously, called a "true-love" knot, from its supposed combination of words "true and love"; but the real derivation of the word is traced from the Danish verb "trulofa," to plight troth, or faith. And from these "knots" came the bride favours, which ultimately became so popular that they were worn by every guest, friend, and acquaintance, as well as by all the bridal attendants.

Ribands were worn in the hair by the girls, and on the breast and hat by the men. Not only were they white, as now they are, but of every shade and colour. A fashionable wedding, therefore, presented a scene extremely picturesque.

To be continued.



THE WIVES OF PROFESSIONAL MEN

No. 2. WHAT IT MEANS TO BE A NAVAL OFFICER'S WIFE

THE Navy being the senior Service, the wife of a naval officer takes precedence of the wife of a soldier, but privately this rule is not adhered to strictly.

The Navy differs in almost every particular from the Army, and the naval man's wife feels quite strange when faced with Army regulations.

"The Poor Man's Service"

A lieutenant of eight years' standing in the Navy ranks with a major of the Army; with less than eight years his rank equals that of an Army captain. A naval captain of three years' standing is equal to an Army colonel; with less than three years he equals a lieutenant-colonel. A rear-admiral is of equal rank to a military major-general, a vice-admiral to a lieutenant-general, and an admiral to a general. So Captain Mrs. Jones whose husband serves on H.M.S. Mercury ranks higher socially than Captain Mrs. Jones whose husband commands a battery of Royal Horse Artillery.

The Navy, however, is the "poor man's Service," and exceptional are the junior officers who have more to live on than the pay the State allows them. This is not more than 10s. to 14s. a day for a lieutenant, exclusive of any small sums he may receive for knowledge of various branches of gunnery. A captain receives 21s. to 24s. a day. On this he considers himself rich enough to marry, but naturally his wife is only able to entertain very little. One of the unwritten rules of the Navy is that junior officers shall not entertain much, and if anyone transgresses this rule, he is spoken to rather severely by his captain.

Of course, there are a few lieutenants and captains who have ample private means. They can do as they like in this matter, and often are able to give a pleasant time to their less fortunate friends in the Service.

An admiral's wife, with her husband's pay of £5 to £6 a day, is expected to entertain a great deal. She will, if she likes the officers' wives living near her station, invite them to her parties, even including the wife of the youngest lieutenant.

Another reason for the smallness of the amount of entertaining done by naval

officers' wives is the fact that they have the companionship of their husbands for so short a time.

An officer's commission for foreign service is now usually two years, except for very distant stations, and his shore leave is only a fortnight for every year he serves. This means he spends only a month with his wife every alternate year, holidays that seem like recurring honeymoons. It is only a small proportion of officers who serve with the Home Squadron, in the dockyards, or in any of the scanty shore posts. Most officers' wives have to content themselves with being "grass widows," and enjoy life as best they can without their husbands.

The officer serving at home in any capacity gets six weeks' leave at the end of his term of service. But he is also able to get week-ends occasionally, and other short periods of leave. Yet slackness can never be attributed to the sailor. He works like a horse. He is as keen, too, on sport as the Army man, and encourages it among his men. This takes up what otherwise would be his "spare time."

A large number of officers' wives live in the neighbourhood of Portsmouth and Devonport, where they can join the circle of naval society, and be near at hand for the sailing and incoming of the ships. Some wives, though the number is small, go abroad with their husbands, though, of course, never on their husband's ship, and spend the two years at the station which is the headquarters of the fleet with which the husbands are connected. They either take lodgings, or hire a furnished house from some departing Army or Navy man.

Life in Foreign Stations

These stations are usually largely composed of men of both Services and their wives, and life is very much the same, except, perhaps, a little gayer, as it is in a home station. The favourite stations are Gibraltar, the headquarters of the Atlantic Fleet, and Malta, the headquarters of the Mediterranean Fleet. Here the population is almost entirely made up of Service men and their wives, and no one is lonely or without friends.

The admiral's wife and the general's wife

—if there is one in residence—do the lion's share of the entertaining, and the wives have a very good time indeed. The climate is very good, and neither place is too far away from England to give the impression of exile. Children can live there without injury to their health. If it were not for the matter of education, there would be no need for that much dreaded ordeal, the separation of mother and child.

The wives of officers are encouraged, and often asked, to live on the cadet training ships, because of the good influence it has upon the boys. These are the only ships on board of which wives of officers are allowed to live.

Promotion in the Navy

The proportion of lieutenants in the Navy is three times as great as that of any other rank. Joining at fourteen, they train as midshipmen and sub-lieutenants, usually becoming lieutenants between the ages of twenty-three and twenty-six. They may hold this post for fifteen years, and at the end of that time, having reached the age of forty-five, retire on a pension of £300 a year.

Promotion is by selection, not seniority, and consequently there is liable to be a little jealousy among the wives. One man, by influence or sheer good luck, may be chosen to command a Royal yacht, or given the charge of a torpedo-boat, and in a very few years' time be promoted to commander. This means he will be in command of a cruiser or serve as second in command of an ironclad, both of which posts are very much coveted.

Another man may never even become a "three-stripe officer." Commanders and captains are chosen by selection, and wives often can do a great deal towards a husband's success. A woman with influence or particularly charming manners is an asset of very great value to her husband. Flag officers, all above the rank of captain, are chosen by seniority, and do not serve longer than five years after promotion. Thus, the time as admiral's wife is short, though there still remains the immense dignity (as wife) of the Admiral of the Fleet.

The question of pension is always a terribly near one for the woman whose husband serves on the sea. She never knows whether she has seen her husband for the last time as she bids him good-bye, and the wives of submarine officers must at present feel constant fear. This matter of the pension is exactly the same as in the Army. Every widow with a small income may apply for a pension, but it is only given in cases where the existing income is quite inadequate for the proper support of the widow and family of the deceased officer.

The amount of the pension, too, varies according to rank, an admiral's widow receiving a considerably larger sum than the widow of a lieutenant. If there is a family, a little extra may be given to provide for them should the necessity for this, of course, be apparent.

But there are other officers serving on board ship beside those known as the "Executive." Chaplains and surgeons spend their lives aboard in exactly the same way as the lieutenants and captains.

Chaplains, who are volunteers from the Church of England, pass through different ranks while tending their floating parish, which duty consists officially in taking prayers every day, and service on Sunday and any special occasion. There is a chaplain aboard every large man-of-war. The Chaplain of the Fleet arranges their time of service at home and abroad, and their wives have the same option of residence as those of the other officers. Chaplains' wives are regarded as naval officers' wives, for their husbands are not very well paid, and they endure the long absences and brief times of companionship. A junior chaplain's pay usually does not exceed £219 a year, and a senior chaplain of many years' standing does not receive more than £410 10s. Senior chaplains do not serve on board ship, but at the dockyards, hospitals, and marine divisions, and a few succeed to the appointment of some wealthy half-dozen livings in the gift of the Admiralty. The naval chaplain—the "padre" of the Army and Navy—and his wife receive the same respect as the captain of the ship; they are important people, and their wishes are always considered in every matter.

The period of service of surgeons differs from all other officers. They have the option of leaving the Service after eight years, and returning to civil life. A gratuity of £1,000 is given them on this retirement. On entering the Service they receive the sum of £209 17s. 6d. a year. After twelve years, this pay has increased to £282 12s. 6d., and, on becoming staff surgeons, the pay rises still further to £313. A fleet surgeon on completing his full term of service, receives a pension of about £700.

The officers of the Royal Marine Artillery and the Royal Marine Light Infantry—"his Majesty's Jollies, soldier and sailor too," as Rudyard Kipling so aptly designates them—receive promotion and pay according to the Army, but usually they are men without private means, and their wives mix more with naval than military society. Then there are the officers of torpedo-boats and submarines. These conform to the rules of the Navy, though there is a slight increase of pay in all ranks.

Social Position of a Naval Officer's Wife

The naval officer's wife has the entry, providing she is of good birth, into every rank of civilian society. She is usually presented at Court before or just after her marriage, and from that time, if she chooses, she can entertain or be entertained by Royalty or any of the titled families. As before stated, much depends upon her personality, for she can, by her tact and *savoir-faire*, do much to smooth for her husband the thorny path to promotion.

This series will be continued.

WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with:

Home Nursing
Infants' Diseases
Adult's Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

COLDS AND CATARRHS

A Cold in the Head Is Not the Result of Chill: it is an Infectious Ailment—Causes of Colds—The Prevention and Cure of Catarrh

In the dark ages, before the science of bacteriology was a subject of popular interest, there was a general idea that cold in the head was the result of a chill, and the people with a genius for catching cold spent their lives in a vain effort to avoid the draughts and damp which are inevitably associated with our climate.

At last, however, we are becoming educated up to the standard of realising that cold in the head is an infectious ailment which has very little to do with cold weather. Chill may be a cause of "cold," but only in the same way that fatigue, worry, and indigestion are causes. Chill will lower the vitality and make anyone more susceptible—that is all. If we could prevent the microbes of cold in the head from entering our respiratory passage, from making their way into the nose or into the mouth, we should never "catch cold."

Unfortunately, however, microbes are plentiful. We meet them every day, every hour of the day. Indeed, we cannot escape from them unless we are prepared to sit in airtight boxes and to die of asphyxia. Microbes, moreover, hate intense heat or cold, but neither the oven nor the refrigerator are abodes likely to appeal to any one of us.

For an infectious disease, such as a cold, to develop, however, the seed, or microbe, must find "a suitable soil." We breathe into our lungs every day of our lives the deadliest of microbes, but they do not kill us; on the contrary, our tissues destroy and annihilate them. In fact, our "soil" is resistant; our tissues are sufficiently healthy to destroy the microbes of disease, and do not permit them to destroy us.

But supposing that our vitality is depressed by chill or overwork, supposing we are suffering from dyspepsia or disappointed love, then the microbes have their opportunity. Our depressed tissues are conquered. The soil is receptive, and the two or three microbes which enter our nasal passages or our mouths fasten upon the mem-

branes of our respiratory passage, and flourish like the proverbial green bay-tree, until they form there whole colonies of the microbes of cold in the head. We sneeze and cough in a vain effort to get rid of them. We take quinine in the attempt to poison them, but with very little result. We are in the grip of "cold," and in nine cases out of ten it runs its course.

Exposure to cold will never in itself cause catarrh of the air-passage. Chill in the pure fresh air has nothing to do with it. Draughts do not cause cold, but rather prevent it, because microbes flee before fresh air. In the same way, damp will not in itself cause cold in the head. You may get wet, just as you may sit in a draught, and these proceedings will do no more than predispose you to cold, in that they lower your vitality. The open-air treatment of consumption compels patients with diseased lungs to sit in draughts, and even in some cases to walk barefoot in the snow, and the only effect is improvement of their general health.

How Colds are Caught

How does the ordinary person catch cold? First, because he is afraid of draughts, and thus he will invite cold by avoiding healthy currents of pure air. He poisons his tissues by living in stuffy rooms, by sleeping in bedrooms where no draught can enter, by ignoring the crying necessity for improved ventilation in our homes, our churches, our theatres, and concert-halls.

At this season of the year every gathering of people contains two or three who are suffering from nasal catarrh, and yet only on a very few occasions is the amount of pure air per head sufficient for the people present in the assembly. After, perhaps, half an hour everybody present is breathing into the lungs air which is deficient in oxygen, which contains an excess of carbonic acid gas, and which is thickly populated with microbes expired by persons suffering from what is commonly called "cold in the head."

These microbes, however, have not the power to hurt the people present if only they will get enough pure air to keep their tissues healthy. But after one hour or two hours the air of the room becomes poisonous, and depresses the tissues of the nose, throat, and bronchial passages. Now the microbe has its opportunity. It fastens upon the tissues. Perhaps the person at this stage goes out from the hot room into the cold air outside. He feels the difference of temperature, and shivers. He is chilled, and the microbe has a still greater chance of flourishing. Next morning that person wakes up with a cold in the head, and, in ignorance of the real cause of the disease, declares that he caught cold because there was a draught just above the place where he was sitting.

Now, the moral of the story is that the only way to escape colds and catarrhs is, first, to get liberal doses of fresh air day and night; and, secondly, to keep up the general health, so that our tissues are strong enough to fight the microbes which, like the poor, are constantly with us.

All the catarrhs prevalent at this season resemble each other in that they are due to inflammation of the mucous membrane of our air-passages because of microbic infection. Supposing the microbe chiefly affects the nose. Then we have catarrh of the nasal passages, or "cold in the head." Supposing the microbes affect instead the throat. Then we have laryngitis, tonsillitis, or, in simple language, sore throat. If they penetrate into the larynx, we have hoarseness. If they get a little lower into the windpipe, coughing is set up. Whilst if they penetrate to the large bronchi leading to the lungs, we have bronchitis (which is described in this number under the "Dictionary of Ailments").

The Prevention of Catarrh

With a view to preventing catarrh, we must always live in a pure atmosphere; we must thoroughly ventilate our houses and sleep with our windows at least six inches open; we must accustom our skin to resist cold by a daily cold sponge. The skin naturally contracts under the influence of cold. This sends the blood from the surface of the body to the interior, preserves the body temperature from falling, and guards against chill.

But in these days of civilisation our skins have lost something of their primitive functions, wholly because we habitually over-clothe ourselves. Our hands and our faces do not feel cold to the same extent as the rest of our bodies, simply because the skin of these parts has not been spoiled by over-clothing. We wear too many clothes and too heavy clothes.

Mufflers, furs, and great-coats contribute greatly to our liability to catch cold. First, they hinder the skin from performing its proper function; and, secondly, when we are over-clothed we are apt to perspire, and the loss of heat by perspiration induces chill, which, as already has been shown, predisposes a person to catching cold.

The following rules, therefore, are important:

1. Live always in well-ventilated rooms, and don't be afraid of draughts.
2. Don't choose the cosy corner of the warm fireside. Keep up the body temperature by activity, and not by artificial heat.
3. Go out of doors in all weathers, in wet or cold, snow or frost; whether the wind is north or south or east or west.

4. Eat simple, easily digested meals, and not too many of them. Over-eating is a cause of cold. It lessens the vitality, causing obstruction to the blood flow, a physiological cause of inflammation.

5. Take cold baths. If in the deepest winter the idea of a cold bath overpowers your fainting spirit, stand in hot water, sponge rapidly with cold water, and dry with a rough towel. This is the best possible measure for increasing the vitality and resisting power of the skin.

6. Wear fewer and lighter clothes. The muffler is a hygienic horror. The fur necklet is responsible for innumerable colds. Heavy overcoats cause more colds than the poverty-stricken garments of the beggar.

7. Wear thick-soled boots with rubber soles.

8. Avoid stuffy places of entertainment when you are tired or out of sorts.

How to Cure a Cold

If, in spite of all these precautions, you continue to catch one cold after another through the winter, have the throat and nose examined by a doctor. Often there is some small local mischief which is a continual source of irritation, and tends to keep the air-passages unhealthy. Adenoids will do this. A little tumour in the nose or a closing of one nostril by the middle partition being deflected to one side are common causes for continual colds.

If you have caught a cold, and with it there is high temperature and considerable feeling of illness, it is safer to stay indoors, because many a serious illness may originate in a severe cold followed by another chill. If you have any sense of responsibility for the welfare of others, keep away from your fellow-creatures, to avoid spreading infection. Take simple, almost milk diet, so as not to throw any further strain on the system.

Give up butcher's meat, for a few days at least. Take lightly boiled or scrambled eggs, a little white fish, liquid milk "puddings," such as hot cornflour and milk, arrowroot, custards. The heavy smoker should rigidly cut down his tobacco allowance, as nicotine exerts an irritating effect upon the respiratory passages.

Get as much fresh air as you can. It is the greatest mistake to sit in stuffy rooms with closed windows. Open the window at least a few inches at the top, and keep the temperature of the room even by means of a fire.

If there is any elevation of temperature it is necessary to stay in bed. A day in bed at the beginning of a cold may cut it short, whilst a severe chill and attack of influenza may result from going out of doors in east winds or fogs.

If bed is necessary, apply heat externally and internally, in the form of hot bottles, hot baths, and hot drinks.

An inhalation is one of the best methods of checking a commencing cold. Buy a shilling inhaler and fill it with boiling water. Add one teaspoonful of Friar's Balsam and inhale the medicated steam. It acts as a sedative and antiseptic to the whole respiratory tract.

A nasal douche of hot water and borax is another excellent device for nasal catarrh.

A glass nasal douche can be purchased from any chemist. Add a teaspoonful of borax powder to half a tumbler of water. Fill the syringe, tilt the head back, and let a stream of fluid pass up the nostrils alternately. A mild purgative and a little quinine are the only medicines which should be taken without a doctor's advice.

HOME NURSING

Continued from page 209, Part 2

The Process of Digestion—The Digestive Apparatus—How Different Foods are Digested—The Importance of Mastication

Now that we have considered the circulation of the blood and its purification in the lungs, we can consider the subject of digestion.

Digestion is the process by which the food is prepared to be absorbed into the blood. The food that we eat has to be changed and altered until it forms part of the blood itself. Now, anyone can see that cutlets, potatoes, and bread-and-butter in no way resemble the red fluid which we call the blood, and which constantly is circulating through our tissues, bathing them with nourishment. This food has first to be cut into minute particles by the teeth and stomach. Secondly, to be dissolved and made soluble, so that it can pass through the fine membranes lining the stomach and intestines directly into the blood-vessels. Some food, such as sugar, for example, can be dissolved and made ready to be absorbed into the blood without any chemical change taking place. Starch, on the other hand, is not soluble in water, and therefore must be altered chemically—changed from insoluble starch into soluble sugar. Fat is broken up into very minute particles, that is, it is "emulsified" before it is absorbed. Lean meat has to be broken up and altered by the digestive juices before it is taken up by the blood. In a later article we shall deal fully with the subject of diet. Here we need only say that foods are divided into five classes:

1. Carbo-hydrates—starches and sugars.
2. Fats: lard, butter, dripping, vegetable oils, etc.
3. Proteids: animal proteids, such as lean meat; and vegetable proteids, such as cheese, egg albumen, lentils.
4. Mineral salts: such as common table salt, and the salts in fruit juice.
5. Water.

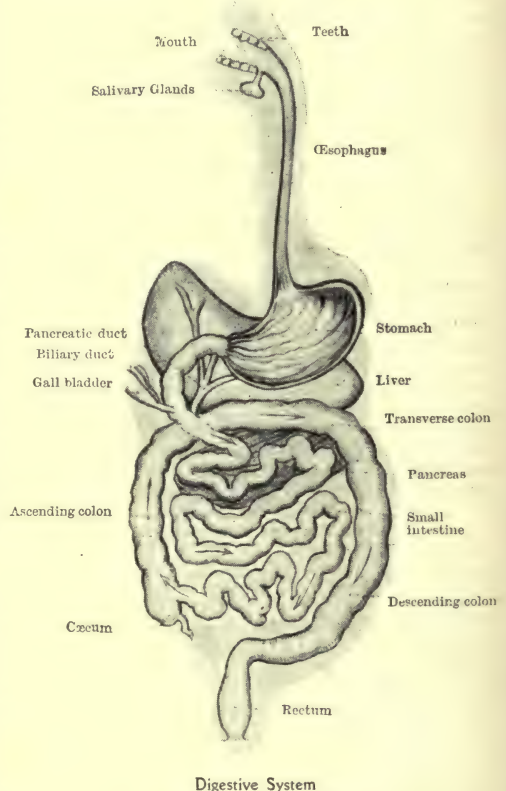
Food first is taken into the mouth, where it is quickly churned by the muscles of the tongue and broken up by the teeth. At the same time it is acted upon by the digestive juice of the mouth, which is called the saliva. Then it is swallowed into the stomach, to be subjected to the movements of the stomach muscles and acted upon by the gastric juice. After a time it passes on to the intestines, where various juices take their share in the process of digestion. Before going into this process in detail we must study the simple anatomy of the digestive system.

The Digestive Apparatus

The digestive apparatus consists of:

1. The mouth, with the teeth and the salivary glands.
2. The gullet, or oesophagus (a muscular tube passing from the mouth to the stomach).
3. The stomach, a pear-shaped organ lying to the left side, at the level of the waist, below the heart.
4. The small intestine, which is about 22 feet long, leading from the stomach. Into this opens the common bile duct, which receives bile from the liver and the pancreatic juice from the pancreas, two very important digestive juices. The small intestine lies in a convoluted mass and is continued on into the large intestine.
5. The large intestine. At the junction of the small and large intestines the vermiform appendix is attached, a little worm-like organ which is affected in the disease called appendicitis. The junction of large and small intestines is low

down on the right side of the body. The large intestine passes upward in the right flank, then crosses the abdomen about the level of the waist, then downwards in the left flank. The last part of it is called the rectum, or bowel, and it is the terminus of the digestive canal. The large intestine is about five feet long, and is much wider than the small intestine.



The Process of Digestion

By "digestion" the food is converted into a milky fluid, which can be taken up by the blood-vessels. The process is partly physical and partly chemical, and its aim is to reduce the food to a state of *solution*, so that it may pass through the thin walls of the vessels into the blood. The chief agents in dissolving the food are certain ferments which are found in the digestive juices, the saliva of the mouth, the gastric juice of the stomach, and the pancreatic juice of the small intestine.

We shall deal with these digestive juices in order, and with the foods they act upon. We have already said that the food, whilst being chewed in the mouth, is mixed with saliva, which, as well as being a digestive juice, keeps the mouth moist, and thus assists speech. It is secreted by certain glands called the salivary glands. About three and a half pints of saliva are poured into the mouth in twenty-four hours, and it is sometimes increased at the sight and smell of food, when the "mouth waters."

There are three pairs of salivary glands—the parotid glands lie in front of the ears, the sublingual glands lie under the tongue, and the submaxillary glands under the lower jaw. In the disease called mumps it is these glands which are affected and become tender and swollen.

The saliva is a clear, colourless, alkaline fluid, and the invisible ferment it contains is called “ptyalin.” This ptyalin has the power of chemically changing starch into sugar. If you chew white bread, which largely consists of starch, for long enough, a sweet taste is felt in the mouth because a certain amount of the starch has been changed into sugar.

These remarks ought to impress all who read them with the importance of chewing food. The longer the food is chewed, the more starch is changed into sugar. The people who bite and swallow their food without chewing sufficiently are not allowing time for digestion in the mouth. One result of this is that the stomach is overworked. It has to do the larger part of the work of the teeth. Another point is that whenever the mass of food passes into the stomach, the digestion of starch is stopped. The stomach does not act on starch, but deals with another part of the food—*viz.*, the proteids.

Digestion in the Stomach

The food remains in the stomach about four hours, and all the time it is being rolled over and over and churned into minute particles, because the stomach is really a muscular bag. In the wall of the stomach are innumerable minute glands which secrete gastric juice. About fourteen pints of this juice are poured out daily by the glands into the stomach. This gastric, or peptic juice pours from these glands when the food reaches the stomach, and is mixed with the food, just as the saliva is in the mouth. Gastric juice is a clear, colourless fluid, slightly acid, because it contains a minute quantity of hydrochloric acid. It also contains a ferment called pepsin, which can act upon insoluble proteid matter (which lean meat, cheese, lentils, etc., largely consist of), and change it into a soluble proteid called peptone. This may be called the process of “peptonisation of the food.”

If you were to put a little lean meat, cheese, and a spoonful of cooked lentils into a tumbler, and add to it either gastric juice extracted from the stomach of an animal, or simply water with a little hydrochloric acid and some pepsin, what would take place? The meat, cheese, and lentils, which would be practically unaltered in ordinary water, would gradually be dissolved. That is what takes place in the stomach.

After a few hours' digestion, the food is broken up into a semi-solid substance called “chyme,” which is simply food partly digested. The

digestion of meat is carried on to a considerable extent in the stomach. Also the vegetable proteids, egg albumen, lentils, cheese, etc. These proteids, or albuminous foods, are now converted into peptones, which are soluble in water, and rapidly pass through the thin membranous walls of the blood-vessels.

Whilst the stomach is churning and digesting the food, the openings at either end of the stomach are closed, but as soon as the chyme is formed the opening into the smaller intestine relaxes. The time occupied by digestion, of course, varies with the articles eaten. Fish and lightly cooked eggs take much less time to digest than roast beef or pork, but the average time for the digestion of a meal may be said to range from three to five hours.

Table Showing Time for Digesting Different Foods

FISH	
White fish (haddock, sole, whiting)	One hour
Salmon and Trout	One hour and a half
Shellfish	One hour and a half
MEAT	
Tripe	One hour
Sweetbreads	One hour
Boiled chicken	One hour and a half
Fricassee chicken	Two hours and a half
Liver	Two hours
Venison	One hour and a half
Game	Two hours
Lamb	Two hours and a half
Turkey	Two hours and a half
Beef and mutton	Three hours and a half
Salt beef	Four hours and a half
Pork (roast)	Five hours
OTHER ARTICLES OF DIET	
Rice (boiled)	One hour
Raw eggs	One hour and a half
Cooked eggs	Three hours
Apples	One hour and a half
Milk	Two hours
Tapioca and barley	Two hours

Digestive power varies according to age and health. Well-cooked food is more easily digested. Warm food is more easily digested than cold food. A moderately sized meal is more quickly digested than a large meal. Thorough mastication hastens digestion.

Now we have considered (1) mouth digestion, when starchy foods are acted upon; (2) stomach digestion, when albuminous, or proteid foods are digested.

The other great group of food-stuffs which we have to consider are the fats. Fats undergo no change either in the mouth or stomach, but, as will be shown in the next article on this subject, they are emulsified in the intestines

To be continued.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 211, Part 2

Bronchitis, Chronic. Bronchitis may become chronic at any age, but it is most commonly found in elderly people, especially those who are gouty or subject to Bright's disease. It is often associated with heart affection. The sufferer from chronic bronchitis is very often stout, with a florid complexion, short of breath, and wheezy of respiration. The symptoms,

especially the cough, are generally more marked in winter, and improve in warmer weather.

“Winter cough,” complained of by so many elderly people, is simply a bronchitis which comes on whenever the weather becomes cold and damp. If heart strain is avoided, and care is taken to avoid exposure and fatigue, chronic bronchitis cannot be considered very serious. It

however, the heart is much affected, and there is great breathlessness and any tendency to dropsy, the patient should be in the care of a doctor.

This disease is so common that it is important for everyone to know something of the treatment of bronchitis. If the patient is well enough to get about, chill and exposure should be avoided, and elderly people who are subject to bronchitis should especially avoid damp. Warm woollen underclothing, simple diet, well-ventilated rooms, are all important points. If there is tendency to gout, a wineglassful of mineral water, in a little hot water, half an hour before breakfast each morning is useful. Rubbing the chest with camphorated oil is quite a good thing, owing to the friction of the body. In severe cases it may be necessary to keep the patient in one room at a temperature of a little over 60°. When the cough is irritable, and there is soreness of the chest, a steam-kettle will be found useful.

Cancer is a malignant growth occurring in certain tissues in the body, characterised by a tendency to forming secondary growths along the line of the lymphatic vessels. The cause of the disease is not yet known. It occurs in middle and adult life, and is said to be more prevalent in certain districts where unhygienic conditions prevail. The disease is not hereditary, but as it occurs often in two or three succeeding generations it would seem as if certain families showed a tendency to develop cancer, under suitable conditions.

Mechanical irritation has an important influence in the causation of this disease. The irritation of a tooth stump or a pipe, for example, may often be found to be associated with cancer of the lip. Cancer may also sometimes appear upon an old inflammation or a chronic ulcer. These features are, however, merely predisposing, and at the present time (Dec., 1910), the real origin of cancer is not determined.

The best treatment is early operation by a surgeon. In the early stages the result or prognosis is extremely hopeful, but when allowed to develop and the doctor's advice is not sought the disease advances, and the chances of recovery are reduced. Any abnormal growth or swelling should be shown without delay to a surgeon, because, although most of these cases are not malignant, the risk of cancer cannot be altogether eliminated, and the importance of early diagnosis cannot be over-estimated.

Cancrum Oris is a gangrenous inflammation on the interior aspect of the cheek or lips which occurs in badly nourished infants. The condition generally begins with a catarrhal inflammation of the mucous membrane of the mouth, with redness, tenderness, and grey patches on the tongue, gums, and inner aspect of the cheeks.

In its simplest form, catarrh of the mouth occurs in teething. A more serious variety appears in badly-fed children, while cancrum oris in its worst form is apt to complicate measles and other exhausting fevers in weakly children living under unhygienic conditions.

These mouth catarrhs are probably microbic in origin, and the best treatment is to use borax and glycerine in the strength of a teaspoonful of borax to a wineglassful of glycerine. The mouth should be sponged with this, applied with cotton-wool, which should always be burnt after use.

In the more severe cases, when ulcers are present, the spots require to be treated with nitrate of silver applied by a doctor, as the condition is serious, and indicative of prostration and feebleness of constitution.

Carbuncle is an inflammation of the skin and underlying tissues, terminating in the form of a slough. It differs from a boil in being larger and flat instead of conical, in its tendency to spread, and the fact that it has several openings instead of one. It is a much more serious condition than boil, and it is accompanied by severe constitutional symptoms. The chief causes are any drain on the vitality, such as poverty or living too well, gout, or exhaustion after any severe illness. It is more common in men than in women, and it frequently occurs on the nape of the neck because of the friction of the collar on that part. It begins as a hard, painful swelling, which rapidly spreads and forms a flat elevation of the skin, surrounded by redness. The swelling becomes dusky in colour, and vesicles form on the surface, which burst and leave a number of apertures through which a greyish-yellow slough is seen. In favourable cases the slough is thrown off, leaving a healing wound. In fatal cases the inflammation continues to spread, the patient sinks, and blood-poisoning supervenes. Surgical treatment is necessary. The strength must be kept up by fluid nourishment. The patient must have plenty of fresh air. The medical and surgical treatment must be undertaken by a doctor.

Cardiac Disease. (See Heart Disease.)

Cataract is the name applied to an opacity of the lens of the eye, caused by certain structural changes. Hard cataract usually appears in old people, signs of the condition being falling sight, spots before the eyes, and the ability to see better in the dark, because in darkness the pupil dilates, and rays of light can thus pass through the outer portions of the lens, which may still be unaffected by disease.

Cataract, however, may appear in young people, and is sometimes even congenital or present at birth. In the early stages of senile cataract, medicinal "drops" will often temporarily improve the sight, but must be ordered by an oculist. In a later stage, when the vision is sometimes reduced to mere perception of light, extraction of the lens is the proper treatment.

Catarrh is an inflammation of the mucous membrane, which forms a fine transparent lining to the entire length of the digestive tract from the mouth downwards, and to the respiratory tract, including the nose, throat, trachea, and bronchial tubes. Shreds of this membrane can sometimes be pulled off the inner side of the lips. It is, in a sense, an internal skin. It, like other tissues, is liable to be attacked by microbes, especially when the vitality is low. When the catarrh is limited to the nose, it is called nasal catarrh, cold in the head, or coryza.

This catarrh may spread to the throat, the trachea, the bronchial tubes, producing laryngitis, tracheitis, or bronchitis, as the case may be. In the digestive tract we may have a catarrh of the stomach mucous membrane caused by the irritation of unsuitable foods, or we may have catarrh of the bowels, or enteritis, causing diarrhoea. The eyelids and eyeball are also covered with mucous membrane, which is subject to catarrh, the signs of which are running at the eyes, redness, and general discomfort. Thus it can be seen that catarrh is due to an irritation which may be mechanical, chemical, or microbic.

The proper treatment for these catarrhs will be considered under their several headings, when it will be shown that removal of the cause of irritation and soothing applications are the best methods of dealing with the condition.

Chicken-pox is a mild disorder of childhood characterised by an eruption of groups of vesicles associated with slight fever. The symptoms are chilliness or fever, and the early appearance of a rash of pink papules or pimples, which, after twelve hours, become what is called vesicular, because they contain fluid. These vesicles or blisters increase in size, become depressed in the centre, dry up, and fall off in about five days. The rash appears on the chest and neck, and spreads over the back. The face and hands generally escape. A useful diagnostic feature of the eruption is that it appears in successive crops. The condition is contagious so long as the rash is present, so that it is as well to keep an infected child apart from the others, because, although chicken-pox is a trivial disorder, it is never wise to expose a child to any ailment unnecessarily. The attack is usually over in a week or ten days, but it is apt to leave some weakness afterwards.

The treatment consists in guarding against chill, in giving the child light diet, and gentle aperients. The rash is accompanied by itching, which is often troublesome, and soothing applications are generally necessary, especially in the case of a sensitive child. A teaspoonful of creolin mixed with a little cold water, and then added to the child's bath, relieves the irritation. Calamine lotion may be applied to any irritating spots.

Chilblains are painful inflammatory conditions of the skin, due to the action of cold on people whose circulation is poor and whose constitution is feeble. They generally appear on the fingers and toes, and they are attended with itching and tenderness. The condition sometimes goes on to ulceration. Children and old people suffer most from chilblains, which may appear every winter when the cold weather comes. Local treatment consists in applying stimulating lotions, such as iodine, but if the chilblains are broken they should be treated like an ordinary ulcer by bathing with boracic solution and applying a dressing of boracic lint.

It is most important to treat the general health and to do all that is possible to improve the circulation. Long-sleeved Shetland-wool vests should be worn, and warm woollen stockings. The feet and hands should be bathed with cold water twice daily, then rubbed with a rough

towel to improve the circulation. Outdoor exercise is necessary, and warming the feet or hands over the fire should be prohibited. Warmth must be obtained by exercise and friction, and not by artificial heat.

Chorea (St. Vitus Dance) is a fairly common nervous disorder, chiefly occurring in childhood, associated with awkward spasmodic movements of the limbs and other nervous symptoms. The movements generally affect the muscles of the face and hands, but any group of muscles may be affected. True chorea, or St. Vitus dance, must be distinguished from mere habit spasms. Chorea is much more serious than habit spasm, because of the tendency to be associated with disease of the valves of the heart. It very often follows rheumatism or scarlet fever, but fright or sudden emotion may bring on an attack. It generally lasts a few months, and the important point is to watch for any evidences of heart disease or rheumatism. The child should be removed from school and treated by a medical man. A quiet life must form part of the treatment, and hygienic conditions in the shape of fresh air, moderate exercise out of doors, and plenty of sleep must be observed.

Certain authorities consider that chorea, or St. Vitus dance, is infectious, and there is no doubt that other children are apt to develop the spasmodic symptoms by so-called "imitation." The disease, however, is now coming to be considered microbic in origin, and good management will help considerably to avoid recurrence of an attack. As in the case of rheumatism, the child must be guarded from damp. The strain of a too severe curriculum at school is certainly a factor in producing the disease. The bright, intelligent child, who is encouraged to apply himself too closely to lessons, is only too apt to break down with an attack of chorea. Early symptoms of the condition, such as restlessness, emotional disturbances, night terrors, headache, should receive every attention. When they occur in children of a neurotic family, mental and bodily quiet must be ordered, and the child should be confined to bed in a recumbent position. These measures are often sufficient without drugs.

To be continued.

HEALTH AND HYGIENE IN THE NURSERY

CHILDREN'S WINTER AILMENTS

The Prevention and Cure of Colds—Sore Throats—Too Much Clothing—Wet Garments

THE health of the children during the cold weather requires special care. Colds, sore throats, and chest affections are things to be avoided. There are mothers who complain that the children have "weak chests," and that every winter one attack at least of bronchitis is inevitable. Sometimes it is the throat that is delicate, or the child is constantly having feverish attacks with pain in the joints, which are, of course, rheumatic in origin.

These ailments can be prevented by proper care, and it is greatly to the interests of the child that he should escape bronchitis and rheumatic attacks, which seriously affect the constitution. When a mother knows that a particular child is liable, for example, to rheumatism, she must take special precautions in the matter of diet, clothing, etc., to guard that child, as every attack weakens the resisting power, and may injure the heart.

In the same way, repeated cold in the head

or frequent sore throats can be prevented, because there is always a cause for such a tendency, which can be discovered and removed. Hygienic care in the matter of well-ventilated nurseries, sensible diet and clothing, and outdoor exercise, are the best methods of preventing winter ailments.

Sometimes, however, in spite of all precautions, colds, sore throats, and chest ailments appear in the nursery. This series of articles, therefore, will deal in turn with the commonest winter ailments.

A Feverish Attack

A great many nursery ailments begin with what might be called a feverish attack. In the winter these attacks are by no means uncommon even in the best-regulated nursery.

They may be due to a great many causes, and may easily be dealt with by simple measures. On the other hand, they may be the beginning of one of the infectious fevers.

When the child is feverish, that is, when he shivers and then seems to be flushed, with the skin hot and dry, he should be put to bed. Every mother ought to know how to take the temperature, and such nursing details will be considered fully in the Home Nursing Section.

If the child's temperature is above normal, which is 98.4 degrees Fahrenheit, he ought to be kept in bed and given light diet and a dose of fluid magnesia. These simple measures will often suffice if the feverishness is due to some error in diet or slight chill and fatigue. Even when the cause is more serious, the mother can feel that she has taken due precautions which will affect for the better any illness that may develop. During a feverish attack the child is very restless, and tosses about in discomfort. In such cases, rapid sponging of the body with equal parts of whisky and tepid water is an excellent measure for bringing down the temperature.

Care must be taken not to expose the child unnecessarily to the air by sponging and drying one part at a time. If he complains of thirst, sips of cold water may be given, but he should not be allowed to drink a large quantity of cold water. Gruel and hot milk are quite sufficient in the way of food, and he may have a cupful of this every two hours. If a child's temperature keeps up for more than a few hours, a doctor should be summoned, as all illnesses are best attended to at the beginning.

Chills

The commonest ailments in winter are rheumatism, bronchitis, cold in the head, influenza, pneumonia, and pleurisy. Many of these originate in "chill," which is not the cause of

the ailment, but a predisposing agent in all winter ailments.

Children are peculiarly susceptible to chill, because they lose heat rapidly, and the mother who understands how to guard against chill, while not over-coddling, will go far to ensure health in the nursery.

One of the chief causes of chill with children is over-clothing, with the risk that the child becomes over-heated with exercise, and catches a chill as the result of the perspiration and damp clothing next to the skin. Wet feet is another frequent cause of chill. Damp-proof boots are absolutely necessary if children are to escape colds and other winter ailments. A mother should frequently inspect the soles of the children's foot-gear, and provide at least two pairs of boots in good condition, so that they may be worn on alternate days. This plan is more economical also, because boots last longer.

The third cause of chill is damp clothing which is not changed quickly enough. If a child gets wet out of doors, he will not catch cold so long as he is moving about. Chill only occurs when the child sits down, because rapid movement generates heat, and the temperature is then maintained at its normal level. If a child comes in wet with rain or damp with perspiration, the clothing should be removed, the body rubbed briskly with a rough towel, and the child dressed in dry clothes. These measures will often prevent a rheumatic attack or cold in the head.

The next article will deal with rheumatism in the nursery, because, in its slighter forms, it is dangerously apt to be neglected, and it is the main cause of heart disease in adult life.

To be continued.

THE CHILD WITH "ADENOIDS"

Cause of the Disease—Effect on General Health—Why it Causes Deafness—Treatment

THE presence of soft, spongy growths in the nasal passages, commonly called adenoids, is responsible for considerable ill-health amongst children. The condition is due to an unhealthy state of the membrane lining the nose and throat, and is often associated with enlarged tonsils.

Symptoms

The adenoids vary in size from a pea to a large bean, and, although soft in texture, masses of them sometimes obstruct altogether the nasal passages. The child cannot breathe naturally by the nose, and "mouth breathing" is a marked sign of adenoid disease. The expression is vacant, the voice is dull or nasal; the intellect, as well as the physical health, is adversely affected.

Chronic catarrh of the nose may exist, and the child is subject to constant "cold in the head." The local catarrh often spreads up the Eustachian tubes (little passages between the throat and middle ear), with the result that deafness is a very common complication of adenoids.

The child appears stupid, partly from impaired hearing, partly because the mental development is hindered owing to the physical condition. Both mental and physical health are hampered because the blood is not getting sufficient oxygen, owing to the obstruction to natural respiration.

The "night terrors" of the adenoid child are due to the circulation of poisons in the blood, which irritate the nerve-cells of the brain. These poisons would be got rid of or expired by the lungs if the air-passages were clear. Pigeon breast, barrel chest, and other deformities are apt to appear if adenoids are neglected for any time.

Headaches, deafness, the depression occasioned by constant colds, hinder a child's school studies, and add to his apparent stupidity.

It is not difficult for a mother to detect the presence of "adenoids" in a child. The mouth breathing, the vacant expression, the loud snoring at night, call her attention first to the matter. If nothing is done, and the child is left to "grow out of it," matters get worse. The expression becomes more and more stupid and vacant, the child is constantly suffering from colds, sore throat, and attacks of earache and deafness.

The adenoids sometimes disappear, but after a year or two the hearing may be permanently impaired, and the whole mental and physical growth is stunted.

Treatment

In most cases operation is necessary, and the sooner it is done the better. The operation is a very minor one, and immediate improvement in general health follows. In very slight cases attention to the general health and breathing exercises will do a great deal of good.

Change of air, diet, and healthy surroundings are necessary whether an operation is decided upon or not. A course of cod-liver oil is often beneficial. Deep breathing should be practised for ten minutes twice daily with the mouth closed until the habit of mouth breathing is cured.

If these measures are not followed by marked improvement within a reasonable time, operation should not be delayed. The unhealthy condition of the throat and nose encourages the presence of germs, and tubercular disease or consumption may follow adenoids.

HOW TO RENDER FIRST AID

Continued from page 213, Part 2

By MARY WESTAWAY (Associate of the National Health Society)

'The Subject of Hæmorrhage—In cases of Accidents, the Flow of Blood must be Stopped—The various Kinds of Bleeding and How to Treat Each—Pressure Points and How to Find Them

MANY personal injuries occasion loss of blood, and certain diseased conditions are characterised by the same symptom. The most important part of the study of first aid concerns itself with the control of hæmorrhage, for "the blood is the

1. Blood which flows from capillaries is of a dull red colour and oozes from the injured part in small quantities.

2. Blood which flows from veins is of a dark purple colour. It issues freely with a steady flow, and will be found to come chiefly from that side of the injury which is farther from the heart.

3. Arterial blood may be recognised by the bright scarlet colour and by the way in which it leaves the injured vessel in spurts, or jets, which correspond with the beating of the heart. Such blood issues chiefly from that side of the wound which is nearer the heart.

All external hæmorrhage can be controlled by pressure, provided it is exerted at the right place. Pressure, in the first place, should be made on the wound itself without the loss of a single moment. The thumb seems to be specially designed by Nature for pressure, and therefore should be brought into action at once,



How to place a bandage to check bleeding from the palm of the hand

life," and if blood is allowed to flow without check, life ebbs with it. Thus, in the treatment of all accidental injuries, hæmorrhage, when present, must receive the first attention.

The Circulatory System

In the first place it must be understood that pure blood is pumped by the heart from its left side through the arteries of the body, which, branching in their course, become smaller the farther they are away from the heart, until they are so minutely divided that they merge into a network of small blood-vessels, known as capillaries. These permeate the tissues, and, while supplying them with nourishment, carry off their waste products, which are conveyed by the blood through other and larger vessels known as veins. The veins pour the impure blood into the right side of the heart, whence it is sent to the lungs to be purified before finding its way back again to the left side of the heart ready to repeat its course through the body.

Varieties of Hæmorrhage

Thus blood may flow from injured arteries, capillaries, or veins. It is not difficult to recognise the source of blood in hæmorrhage, and to apply treatment according to the kind of blood-vessel which is discharging.



Arm flexed on rolled coat-sleeve to control arterial bleeding below the elbow

and kept in use until other remedies or substitutes can be arranged. With trifling accidents, thumb pressure is all that is needed, and Nature soon provides a clot of blood which hermetically seals the wound.

If bleeding does not stop quickly with pressure from the thumb, a substitute can be arranged in the form of a clean pad, such as a roll of lint or a tightly folded handkerchief firmly fixed by means of a bandage, such as the triangular bandage described in the first article of this series (page 62).

If the bleeding is recognised as arterial, it should be controlled by pressure on some part of the injured artery between the wound and the heart—that is to say, at one of the special places known as pressure points. This will be described later.

Styptics are often of service. They are substances which check the flow of blood by causing it to cover the injury with a clot. Most styptics must be regarded as within the province of the doctor, but there are certain homely ones available. Such are fresh air, cold water, ice, cold tea, tobacco leaf, ravellings of clean linen or flannel, etc. A clot once formed must never be washed away. It is Nature's dressing, which guards the wound against the intrusion of harmful germs.

Position is of great importance in cases of hæmorrhage. Exertion makes the heart beat rapidly. When one is sitting still the heart movement is slower than when standing erect, and when the body is reclining it is slower still. The flow of blood from a wound varies in severity according to the pulsation of the heart. Patients, therefore, should be placed so as to retard the circulation. When the injured blood-vessel belongs to an arm or leg, keep the limb in an elevated position until the bleeding has ceased.

Arterial Hæmorrhage

The course of the main arteries through the body must be understood, so that pressure may be exerted at the proper pressure points.

The blood-vessel through which blood first passes from the heart is known as the aorta. The first part is arched like a shepherd's crook, and from the top of this three smaller vessels spring. These are known as the left subclavian, left common carotid, and innominate respectively. The innominate soon divides again into the right subclavian and right common carotid, which correspond with those of similar name on the other side.

Tracing the course of these vessels, we find that the right and left subclavians pass up to the root of the neck, lying between the collar-bone and the first rib. When the head is turned aside and the thumb inserted in the hollow or "salt cellar," thus made, the pulse can be felt, and when the artery is pressed against the bone behind it, the circulation between this point and the finger-tips is arrested (see illustration).

The subclavian artery passes next into the arm-pit, and, here again, the pulse can be felt when the clothing is removed. Leaving the arm-pit, the artery takes a half-turn over the

bone of the arm to reach the inner or flexure side of the elbow joint. By grasping the arm firmly from back to front, so that the fingers press along the inner edge of the biceps muscle, the pulse can be again arrested (see illustration).

The next point is on the inner side of the elbow joint. There the artery divides into two vessels of equal size, which pass down the forearm, lying close to the bones of the forearm and well protected by the surrounding muscle.

At either side of the wrist the arteries are near the surface, and this is the point which is most conveniently utilised for testing the action of the heart by "feeling the pulse."

The artery on the little finger side passes to the front of the wrist and runs along the "line of life" at the ball of the thumb. The other passes to the back of the wrist and is placed deeply between the thumb and forefinger to reach the palm of the hand. In the palm both arteries form arches from which branches continue forward along the sides of the fingers where they are best protected.

The common carotids lie on either side of the windpipe until they reach the skull, and their pulsation may be felt by light digital



Control of bleeding below the elbow by pressure on the brachial artery



Control of the subclavian artery

pressure against the windpipe. Each vessel crosses the lower jaw, a little in front of the angle of the jaw, whence it sends branches to the chin, lips, nose, and cheek. The temporal artery may be felt in front of the upper part of the ear, while the occipital artery is as plainly felt four fingers' breadth behind the ear.

Following the aorta downwards, it is known as the thoracic and abdominal aorta as it passes through those parts of the trunk respectively.

About halfway down the abdomen it divides into two. One branch is known as the internal iliac, and supplies the organs situated in the pelvis. The other, the external iliac, divides and enters the lower limbs exactly at the centre

of the top of the thigh, known as "the fold of the groin." As each branch enters the thigh it comes near the surface, and its pulse may be easily felt. The artery of the thigh passes downwards and inwards towards the flexure side of the knee, and, although well protected by its position, it is liable to accidents, which if not attended to with great promptitude may cause a speedy death.

Behind the knee pulsation is again noticeable, but at this point the artery divides into two



Tourniquet on thigh to control femoral artery

branches, which lie deeply embedded between the two bones of the leg. The two vessels pass over the ankle, and pulsation may be felt at the bend of the foot and also just below the projecting bone on the inner side of the ankle.

The course of the vessels through the foot is not important, as pressure must be exerted at one or both of the points at the ankle already mentioned.

We are now in a position to understand how to arrest arterial bleeding. The general rule is to apply pressure on a pressure point between the injury and the heart, but as far away from the heart as possible, so as not to cause more extensive numbness than absolutely necessary. The pressure must be exerted at a pressure point—*i.e.*, where an artery, coming near the surface, has a bone behind it against which it can be pressed.

Digital compression should be applied at once. The great drawback is that such pressure cannot be long sustained, and relief from other helpers is not always possible. The same kind of pressure can be obtained from a tourniquet, which can be extemporised from homely articles to do the work of the elaborate instruments employed by surgeons. Such instruments consist essentially of a strap round the limb, a pad to press on the artery, and a screw to tighten the strap so that the pad presses further and deeper on to the artery.

A pad may be extemporised from any hard substance, such as a purse, a cork, a lump of wood, a stone, or piece of coal wrapped in a handkerchief; the strap consists of a triangular bandage or its substitute, as described in Article I.; and the screw is nothing more than a stick of wood, an umbrella, key, pencil, bayonet, policeman's truncheon, or any similar rod, tied in the knot of the bandage opposite the pad and twisted round and round until the pad presses sufficiently hard to prevent the flow of blood through the artery.

The tourniquet must remain pressing on the artery until medical assistance arrives, but in

case of long delay the screw may be loosened a little at the end of an hour, and, if no bleeding occurs, may remain slack, but it must be promptly re-screwed at the first return of hæmorrhage.

Briefly, the control of arterial bleeding may be detailed as follows:

For bleeding in the palm of the hand: Apply a cone-shaped pad point downwards on the wound, bend the fingers over to press it, bandage them tightly with a narrow bandage, and put the arm in a wide sling with the hand high.

For bleeding from other parts of the hand: Put a hard pad on each side of the front of the wrist, and bandage them firmly in position.

For a wound in the forearm: Place a hard pad in the bend of the elbow, bend up the forearm, and bandage it as shown for leg.

For bleeding in the armpit: Control the subclavian artery, push a hard pad sufficient to fill the armpit against the wound, bind the arm tightly against the side, and put the forearm in a large arm-sling.

The brachial artery must be controlled before attending to wounds in the lower arm, forearm, or hand.

For bleeding in the lower limbs:

From the sole of the foot: Control the circulation at the ankle. Apply a conical pad on the wound, and bandage it tightly.

From the leg: Apply a hard pad, well pressed into the hollow behind the knee; bend the leg and bandage it.

From the thigh: Control the circulation by pressure on the artery at the fold of the groin; apply a tourniquet to the artery of the thigh.

For bleeding from the head and neck:

From the temple, front, or top of head: Compress the temporal artery by a hard pad,



Leg flexed and tied to control arterial bleeding below the knee

retained in position by a narrow folded triangular bandage crossed opposite the pad.

From the face below the eyes: Compress the artery that passes over the edge of lower jaw, apply a hard pad, as above.

From the neck: Apply digital compression to the carotid artery, and, when the bleeding has stopped, dress the wound, bend the head forward, and fix it in position with bandages.

To be continued.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon :

Presentations and other Functions

Court Balls

The Art of Entertaining
Dinner Parties, etc.

Card Parties

Dances

At Homes

Garden Parties,
etc., etc.

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 216, Part 2

THE VICEREINE OF INDIA

By SARAH A. TOOLEY

BRITISH women have played an important part in the history of our Government in India.

We recall the wives of officers and civilian officials who, at lonely outposts, have bravely faced the risks of murder and captivity in troublous times. There rises before us the heroic figure of Mrs. Cortlandt, standing in the midst of the rebellion which followed the murder of the British officers at Moultan, and urging the native officers to do their duty, and of Mrs. Henry Lawrence nobly applauding her husband's heroism in offering to return to captivity in Kabul as a substitute for his brother. The Mutiny furnished numberless instances of the bravery with which delicately nurtured ladies faced the untold horrors of that time.

The Hardships of the Life

The wives of the Governors-General and Viceroys of India have, like those of lesser degree, faced danger and hardships, and have discharged the duties of their position with courage and a high sense of duty. Some, indeed, have given their lives for India. We think of Lady Dalhousie, a gentle, home-loving woman, who nerved herself to heroic endurance in sharing the fatigues of her husband in his extended tours through the provinces of India. The hardships which she encountered during a six months' tour in the Punjab, then only lately come under British rule, laid the seeds of her fatal illness. That was fifty-seven years ago, when telegraphs, railways, trunk roads, bridges, and rest houses were almost unknown in the district. The weather was inclement, the season unhealthy, and the outward march led through fever-stricken places. Before the time of Lady Dalhousie it was not usual for the wife of the Governor-General to tour with her husband in the

provinces. Lady Dalhousie, however, went, and returned to Calcutta, broken in health, and during the voyage home died, almost within sight of the shores of England, where the children from whom she had so long been separated were awaiting her.

We think, too, of that gracious and beautiful woman, Lady Canning, who inaugurated the Viceregal Court of India, when, after the Mutiny, her husband, then Governor-General, was appointed by the Crown to the additional dignity of Viceroy. Lady Canning rendered invaluable service through the terrible days of the Mutiny in organising collections of clothing for the destitute wives of officers and officials who arrived in Calcutta, and in visiting the wounded in the hospitals. Her tact and gracious manner did much to win the loyalty of the native princes and their ladies after the suppression of the Mutiny, and it was during a visit which she paid alone to Darjeeling that she took fever, of which she died soon after her return to Government House.

Great Opportunities Afforded

The noble part played by the first Vicereine of India is commemorated in the monument to Lady Canning, erected over her grave in the grounds at Barrackpore, the country home which she loved so well. She had suggested the motto, "Heaven's Light our Guide," for the newly instituted Order of the Star of India, and in such spirit had her own work been done.

Yet another beautiful woman in the heyday of life paid the last debt in performing the onerous duties of India's Vicereine, for, though Lady Curzon's fatal illness was contracted at Walmer Castle during a visit home, there is little doubt that her constitution had been undermined by her efforts to fill worthily her position at a time when the

late Coronation festivities made special demands upon the Viceregal Court.

To be the Vicereine of India is at once the most regal, brilliant, and picturesque position held by any woman under the

past when the wife of India's ruler dare not give shelter to the child-wife pleading to escape from death on her husband's funeral pyre. Suttee has been abolished and great advances made in the position of our sisters



Lord and Lady Hardinge
of Penshurst and Daughter
Photo: Russell and Rita Martin

Crown, but it is one which is unusually fraught with danger and arduous duties. The position, however, offers golden opportunities for helping forward the movements for the education and uplifting of the women and girls of India. Happily, the days are

in India. The manner in which successive Vicereines have striven to further reforms is illustrated by the Countess of Dufferin Fund, the Victoria Memorial Scholarship Fund, founded by the late Lady Curzon for the training of native midwives, and the

Lady Minto Nursing Association. Lady Hardinge of Penshurst, who succeeds Lady Minto as Vicereine, is formulating a scheme for promoting the training of native women as doctors.

A World of Colour

The experiences of a Vicereine when first she assumes the duties of her position are altogether novel. When she lands at Bombay and sees strange Eastern people, some clad in rich and glowing colours and some wearing practically no clothes at all, she realises into what a new world she has come. Everywhere is the mystery and glamour of the East. Before her are the princes and dignified Indian gentlemen and the Parsee ladies in many-hued picturesque dresses, among whom she is to reign as social queen. Language, religion, and social usages, moreover, are for the most part unfamiliar. The Vicereine is greeted with a silent, obsequious awe which is bewildering. Nevertheless, she will realise gradually that, being a woman, she is, to the Eastern mind, fathoms below the high plane accorded to his Excellency the Viceroy. When Lady Canning went out she was told that it was imperative that she should land alone for the state entry into Calcutta. She might go before her husband or behind him, but not with him. Lady Canning made the best of the situation by electing to land first.

At Bombay the Vicereine gets her first experience of the social life of India at the dinners, receptions, and balls which are given in honour of the new Viceroy, and there are usually visits to schools and institutions to be paid. Then follow the great official entry into Calcutta, the arrival at Government House, the swearing-in of her husband in the historic council chamber, the farewell festivities which mark the departure of the outgoing Viceroy, the good-bye to her predecessor, and then the Vicereine faces her position of somewhat lonely splendour. She chooses and arranges her own special suite of rooms, probably starts an aviary, or possibly even a menagerie, for there are many curious animals and gay plumaged birds to attract her attention. Parrots are probably too plentiful, for one Vicereine complained of having fifteen parrots screeching from their nests in the colonnades outside her boudoir.

Regal Splendour

Regal splendour surrounds the Vicereine on every side. The principal servants wear scarlet and gold; men in long red tunics, white trousers, bare feet, red and gold sashes, and white turbans, wait at table; while higher functionaries attend in gold-embroidered breastplates.

The Vicereine finds the servant problem reversed. At home the difficulty is to get servants; in India, the difficulty is to get rid of them. Those silent, statuesque figures in doorways, halls and corridors, with the glittering, observant eyes, ready to proffer assistance if her Excellency but raise her eyelids, are oppressive to the nerves at first.

Vicereines have been known to sigh for a footman with creaking shoes. A legion of male "housemaids," in tunics and turbans, moves silently about; magnificent personages are on guard in the passages; and there are multitudes of other servants, "some in rags and some in tags" and some with no clothes at all.

Lady Dufferin describes the effect of caste on service in the viceregal household. "One caste," she says, "arranges flowers, another cleans the plate, a third puts candles into the candlesticks, but a fourth lights them; one fills a jug of water, while it requires either a higher or a lower man to pour it out. The man who cleans your boots will not condescend to hand you a cup of tea, and the person who makes your bed would be dishonoured were he to take any other part in doing your room. In consequence, instead of one neat housemaid at work, when you go to my lady's chamber you find seven or eight men in various stages of dress, each putting a hand to some little thing which has to be done." There may be fifty or seventy horses in the viceregal stables, but each horse has a man to himself, who lives and sleeps at the foot of his stall.

A Mortifying Experience

In the management of her vast and novel household the Vicereine depends on the aides-de-camp who preside over the various departments, under the chief rule of one great functionary, who settles every detail, from the highest ceremonial affairs to the problem of mosquitoes that have somehow got inside her Excellency's curtain. The Vicereine's morning is largely taken up in conferring with the aides-de-camp on menus and invitations, charities and functions. She is fortunate if she has an aide-de-camp versed in family and social feud. He will save her from the mortifying experience of one Vicereine who, after her first State dinner, found that, in a company of thirty-four, six couples not on speaking terms had been invited, and, worse ill-luck, they had all been placed together.

Tact and social instinct are the most valuable assets for a Vicereine. She is practically "At-home" each day, and receives the wives of officials and distinguished visitors to the capital, as well as her intimate friends. Social entertainments follow one another in quick succession, for life in India is full of gaiety and colour. The great Drawing-room is held in Christmas week, and rivals Buckingham Palace in stately splendour. In the old days, the wife of the Governor-General entered the throne-room at State functions by a side door, escorted by an aide-de-camp, and her husband led the procession alone.

"That will not suit me," said Lady Canning, very properly. And after the creation of the Viceroyalty she instituted the State entrances at Drawing-rooms and State balls, and took her place beside the Viceroy. At this period full Court dress for the men, and lappets and feathers for the ladies, were introduced. Trains did not become general

until much later. The State functions reached the zenith of viceregal grandeur under Lord and Lady Curzon. The compatriots of the Vicereine were charmed to reflect that "Mary Leiter ruled over more subjects than Queen Victoria"; and, if their notion of the status of a Vicereine was unduly exalted, they would at least have been right in believing that she was the queen of functions resplendent beyond our Western dreams.

Nothing can exceed the social homage which native society pays to the representatives of their emperor. The Vicereine has to cultivate the difficult task of making the conversation. Scarcely anyone ventures to address her voluntarily. Her progress through the reception-rooms is truly regal.

Public Duties

She is called upon to perform numberless public functions, such as the opening of bazaars, visiting the schools and hospitals, and accompanies the Viceroy to various ceremonies. The Vicereine is the official head of the Dufferin Fund for promoting medical aid and trained nursing for women established by Lady Dufferin under the auspices of Queen Victoria. The Cama Hospital at Calcutta, and the various other institutions and agencies at work under the fund, come under her supervision.

The Vicereine frequently accompanies her husband on his tours, and often joins his tiger-shooting expeditions, should he be a sportsman. She will meet in her journeys many calls upon her sympathy and benevolence, for famine, plague and pestilence, alas! are chronic troubles in India.

While resident at Government House

during the winter and spring, the Vicereine finds occasional relaxation at the viceregal villa at Barrackpore, charmingly situated on the river, near to Calcutta.

At the approach of hot weather the Viceregal Court removes to the palace at Simla, perched high on a crag amongst the hills, "like Noah's Ark on Ararat," as one Vicereine wittily put it. There the season opens with a State ball. A succession of gaieties follow, including the weekly gymkhana; a noted feature in the gay life at Simla. These have been specially successful during the reign of Lady Minto.

The marriage of Lady Violet, celebrated with befitting beauty and splendour at Calcutta, marks the first occasion of a viceregal wedding in India. It was a happy idea, and added to the social popularity of Lady Minto, a Vicereine truly to the manner born.

Lady Lansdowne and Lady Elgin should be added to the list of recent Vicereines who, each in her own way, has filled the role of chief lady in our great Indian Empire.

Lady Hardinge

Lady Hardinge of Penshurst succeeded to that important position in 1910. She was the Hon. Winifred Sturt, the daughter of the first Baron Alington, and a bedchamber woman to Queen Alexandra. She left the life of ambassadress at the Court of St. Petersburg with a record for gracious, womanly charm which cannot fail to make her reign a success in India. Hardinge is a name deeply honoured in the history of the country. Viscount Hardinge of Lahore, the grandfather of the new Viceroy, was the hero of the Sikh War, and became Governor-General of India in 1844.



THE HOSTESS.

Continued from page 219, Part 2

No. 2. BALLS AND DANCES

By MRS. HUMPHRY ("Madge")

Invitations, when they should be Sent Out and How Worded—When to Give a Dance and How to Arrange for the Catering—The Master of Ceremonies and His Duties

THE length of invitation for a ball or dance is no longer strictly laid down, as was once the case. London hostesses sometimes get up a dance at almost a few hours' notice. The great ladies of high position, whose large houses and full staff of servants render the giving of a ball a very simple matter, sometimes summon their friends by telephone a day or two before the date of the entertainment. Country hostesses, however, give longer notice.

Five or six weeks constitute the limit, but a fortnight or three weeks are sometimes considered a sufficiently long interval. The word "ball" seems to be disappearing from the list of names by which a dance is known. It is retiring into obscurity, to be followed

by oblivion, together with many other expressions belonging to the Victorian era.

The form of invitation to a dance is as follows:

LADY SEPIA
requests the pleasure of

company on Wednesday, March 4th.

Dancing 10.30-3

Windover Square.

R.S.V.P

This form is varied in the following circumstances. Suppose that the house of the hostess is of insufficient size to accommodate the guests, the dance is frequently given in hired rooms. In London there is a wide choice of such rooms, all

the best hotels having laid themselves out to provide suites of rooms, including ball, supper, sitting-out, buffet, and retiring rooms. Refreshments, in such cases, are supplied by the hotel. Picture galleries in the West End are also available for the purpose, and there are suites of rooms to be hired for the evening, not only in the West End, but in the suburbs. It is important to have plenty of sitting-out places and good refreshments.

At almost every dance there is a refreshment buffet at which cool drinks, such as champagne-cup, claret-cup, lemonade, and mineral waters are provided for the consumption of heated dancers. Supper is usually served at 12 o'clock, and, though there is occasionally hot soup provided, it is more usual to have everything cold. In a succeeding article will be given a suitable menu for a ball supper. The giver of the dance must interview the caterer at least a week in advance, arrange with him the price per head, and settle the dishes according to her own taste and his capacity.

This is the easiest way of giving a dance, the caterers supplying everything necessary, the table, the dishes, the glass, china, knives, forks, spoons, even the flowers. The number of catering firms in London increases with every year, the flat system having proved inconvenient for entertaining at home. In the country a dance is often given in the hotel of the nearest town, sometimes in the town hall or other large building.

The choice of programmes must also be made in very good time, giving the printers a margin of at least three or four days after the date on which they promise them. At any good stationer's a large and varied selection of dance programmes may be seen, and from these it is a simple matter to make a choice. The list of dances can be arranged to suit the taste of the young people; the number is usually eighteen. On the other side of the programme the date of the dance, with the address where it is to be given, are inscribed, together with any little ornamental device that may appeal to the fancy. Some people prefer pure white programmes, others pale green, blue, or mauve. The choice of pencils has also to be made, and it may be suggested that long, slender shapes are more convenient than short, stumpy ones. The names or initials have to be written while wearing gloves, and a very short pencil is difficult handling in such circumstances.

In all cases where the dance is not given in one's own residence the invitations run as follows:

LADY SEPIA
requests the pleasure of
_____s

company on Thursday, August 9th,
at the Guildhall,
Blyth Street.

R.S.V.P. to

8, Windover Square. Dancing 10 to 2.30

Sometimes the dance is given by a number

of people who band themselves together as hosts. Very frequently names are too numerous to appear on the invitation card. If so, the wording would be as follows:

Lady Blank, Mrs. —, and other Members
of the Committee
request the pleasure of
_____s

company on Wednesday, March 9th,
at the County Hotel.

R.S.V.P. to

Lady Blank, The Laurels. Dancing 10 p.m.

In the case of subscription dances the committee is usually composed of members of both sexes. Frequently a series of three or more dances is given, possibly with some reduction on the price of tickets if cards for the whole are purchased. The invitations in this case dispense with the form "requesting the pleasure." The announcements sent out would be something after the following fashion:

"A series of Subscription Dances will take place at the Marathon Rooms on Thursday, the 9th: Thursday, the 16th; and Thursday the 23rd. 10.30 p.m. Tickets can be obtained of the Secretary, Mr. George Polton, 7, Greenfields Square. Vouchers must be obtained from one of the Patronesses whose names appear overleaf."

One of the troubles of getting up subscription dances in town or country is that of keeping them free from undesirable intruders. This is why a rule is almost always made that a voucher shall be necessary. It has once or twice happened that the name of a lady of position has appeared as a patroness without her express permission. In a moment of good nature she may have casually replied to a request in the affirmative, but such a vague permission as this should never be acted on. The consent of each lady in writing must be obtained. This is a matter of great importance. A county court case has been known to follow upon neglect of this precaution.

Sometimes the ladies of a district combine in giving a dance, and occasionally the unmarried girls give a spinsters' dance. If they are not too numerous, the names of all of them appear on the invitation card in the following form:

Miss Smith	Miss Green
Miss Brown	Miss Jones
Miss Robinson	Miss Black

request the pleasure of
_____s

company on Tuesday, January 20th,
at the County Hotel.

R.S.V.P. to

Dancing 10 o'clock.
Miss Smith, The Larches.

The hostess, hosts, hostesses, as the case may be, receive the guests on their arrival in the ballroom. Should the givers be too numerous to perform this duty conveniently, a reception committee is formed, usually consisting of nine or ten or fewer.

THE ETIQUETTE OF THE VISITING CARD

BY MRS. HUMPHRY ("Madge")

The Conventional Card—How and When to Leave It—The "At-Home" Day—Sending Cards by Post—The Young Girl's Card—The Baby's Card—Correct Size of Cards, etc.

THE lady who does anything original in connection with her visiting-card cannot be aware of the extreme conservativeness of the British in this matter.

Occasionally one sees such things as ornamental type and moulded borders, even very highly glazed pasteboard, but these only inform the recipient that the lady who left the card is unused to the manners and customs of good society.

The Regulation Card

The regulation card is absolutely simple, not too highly glazed, and made of pure white pasteboard of medium thickness. The lettering is in copper-plate, the character script. The name occupies the exact centre, and the address is in the left-hand lower corner. The correct size for a lady's card is $3\frac{1}{2}$ by $2\frac{1}{2}$ inches; for a gentleman's, 3 by $1\frac{1}{2}$ inches.

Sometimes the address is in the left corner, and the name of the lady's club in the other. Should she possess a country house or week-end cottage, she may possibly feel inclined to put both town and country addresses on her card; but if she yield to this inclination she stamps herself as *bourgeoise*—in other words, as belonging to our very respectable and estimable middle classes.

The great lady has never more than one address on her card. This seems reasonable, for she cannot possibly be in two places at the same time, and the card is meant to indicate, among other things, exactly where she is. Therefore she has cards printed separately for each address.

When instructing the

stationer as to the letter of one's cards, it is well to bear in mind that the wording should be a guide to correspondents.

An exception to this rule is in the case of anyone enjoying the title of Honourable. This word should never appear on visiting-cards, but is invariably used in addressing letters or sending invitations to the owner of the title.

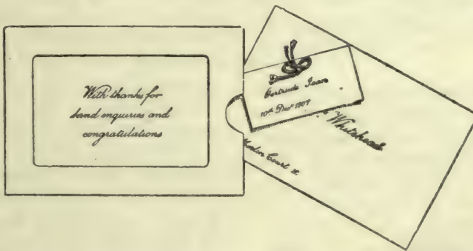
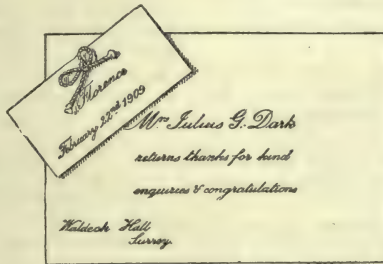
Husband and wife always have separate visiting-cards. A fashion sprang up at one time in the middle class, and was followed by a few, of having both names on one card; but it was not adopted generally, and soon disappeared.

The husband's card has sometimes merely the name of his principal club instead of his home address. This is quite sufficient, for his wife leaves his card with hers, so that any home address on his would be superfluous. And should he wish to add his home address when giving his card to any of his new acquaintances, he can always write it in pencil.

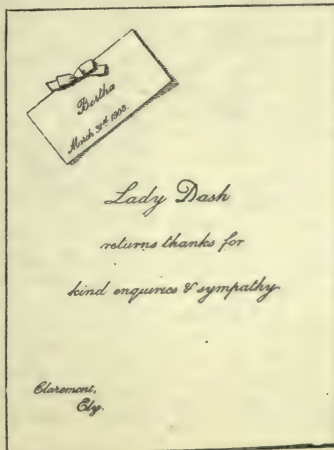
The Mistake of being Original

All these rules about little bits of pasteboard may seem unimportant and even silly, when compared with the serious things of the world, but the fact remains that a newcomer in any class of society is appraised by these trifles.

To form an agreeable circle of acquaintance is a reasonable wish, especially when young sons and daughters are growing up; and to neglect the ordinary usages may result in making it difficult to enter the society of one's choice.



Three different cards used for announcing a birth. A tiny card with the baby's Christian name is attached to the top left-hand corner



Taking up a visiting-card in her hall one day, and finding it adorned with gilt edges, a lady of position in the country remarked, "These must be impossible people. I shall return the call with cards, and then drop them." The people who had made this mistake turned out to be quite eligible as neighbours, but, having recently arrived from a certain distant colony, they had followed the fashion of gilt-edged cards prevailing there. The safest thing for them to have done would have been to have gone to a high-class stationer, and put themselves in his hands. Should they not have wished to acknowledge their lack of information even to him, they could have asked to see some specimen visiting-cards, and could have been guided by them to a correct choice.

It is better, however, to be perfectly candid, and to secure expert advice

The Young Girl's Cards

A young girl has no separate visiting-card. Her name goes under that of her mother, or, if she has no mother, under her father's, in which case his card would be of the size of a lady's.

She uses this card in the same way as ordinary visiting-cards. Should she be socially godmothered by a relative, or by a friend of the family, or by a lady who is paid for introducing her to society, her name is printed or pencilled under that of her chaperon.

American girls like to have separate cards in such cases, but it is unusual for English girls to do so until they are about twenty-three. True, the American example is occasionally followed, but this is exceptional.

Professional women usually provide themselves with two sets of cards, one of the usual character for social use, the other giving their business address and any particulars that may be useful to themselves or to their clients.

The Uses of Cards

We now come to the various ways in which cards are useful. The first and most obvious is in making calls. If the lady called on is at home, the visiting-card of her caller is laid on the hall-table when the owner of it is leaving the house. It is never sent up to the drawing-room. This used to be the custom, and a very sensible one, and it is still observed in some of the colonies, but it is quite obsolete in Great Britain.

Should the lady be not at home, the caller hands the servant her card. Should she wish to convey the information that her call has been made in person, she turns up a corner, the idea being that no one but the owner of a card would do so. Another signification of a turned-up corner is that the call is meant for all the ladies of the family. The two meanings obscure each other in some degree, so it is much better to leave two or more cards when there are more ladies than one in the family.

Should the caller be married, she leaves one of her husband's cards with her own when the call is over. If the lady called upon is also married, and her husband is still alive, then a second card of the caller's husband is left for him. In the same way the husband's card, or cards, are left should there be father or brother of the lady called on living in her house.

In high society the husband's card is never left by the caller. It is entirely a middle-class custom, and conveys the idea that the person represented by the card is too much engaged in business, whether professional or otherwise, to be able to spare time for calls.

The "At-Home" Day

The "At-Home" day is entirely a middle-class custom, quite unknown in high society. When hostesses of the latter grade wish to see their friends at certain times they often start a luncheon-day, and by degrees it gets known that Lady Dash has Wednesday or Monday or other day luncheons. But the lady of the *haute bourgeoisie* sets apart an afternoon, and puts the "day" on her visiting-cards. These cards may be sent by post, this being one of the few occasions when it is correct to do so.

Sending Cards by Post

Wedding-cards are invariably sent by post. They are double the ordinary size of ladies' cards, and are folded over in the centre. On one half the bridegroom's name appears, on the other half the bride's, her previous name occupying a corner and run through by a line. The address of the new ménage is given in the usual corner of the bride's half, and sometimes the date of their first "At-Home" day is also given.

Other cards that are generally sent by post are those announcing a birth, combined with thanks for "kind inquiries." Sometimes a tiny card with the baby's Christian name is attached to the top left-hand corner, its dimensions very minute. The exact measurements are $1\frac{1}{4}$ by $\frac{3}{4}$ inches. The date of the baby's birth appears in the left bottom corner. This is tied on the mother's card by means of the narrowest possible white satin ribbon.

P.P.C. (*Pour prendre congé*) cards may be sent by post if the owner is busy preparing for a journey and is prevented from leaving them in person. In the case, too, of thanks for inquiries after illness, or thanks for letters of condolence after bereavement, cards are usually sent by post. In the same way, change of address may be notified by post. Specially printed cards are used for this purpose. Above the name appear the words: *Change of Address*.

The previous address appears in its usual position, the left-hand bottom corner, with a couple of diagonal strokes across it, and in the opposite corner is the new address.

To be continued.



WOMAN'S DRESS

Conducted by the Editress of "Fashions for All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measure-
ment

Colour Contrasts

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat-pins, Colours, etc.

Gloves

Choice
Cleaning, etc.
Jewellery, etc.

PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

Continued from page 229, Part 2

The Art of Choosing Fabrics—How to Make Bows—The Charms of Colour Schemes—Individuality of Taste

IN my last article I left the "shape" completed in cloth, satin, or velvet ready for whatever trimming might be selected. Trimmings, of course, alter with different seasons of the year, and follow wild flights of fashion. We must remember that we Englishwomen have a somewhat deserved reputation for using decoration on hats with a distinctly heavy and all too lavish hand. I will commence by describing one of the most popular forms of trimming—namely, the bow. There are, at the moment of writing, many pretty and large hats trimmed with wide bows of velvet or satin, and lined with a contrasting colour, just as there are small toques adorned with "choux," and wonderfully constructed rosettes. But bows and bow-making are quite an independent part of millinery. We must first of all *choose our fabrics* with care both in respect to quantity as well as to quality.

One of the newest ideas is to line the loops of our bows with a material known as *tapestry galon*—a lovely model seen in Paris had a bow made of a piece of velvet edged with a piping cord and partly lined or edged with a narrow galon of tapestry. Since this idea is fairly simple of construction and most effective, I am adopting the idea for our bow.

Purchase $\frac{3}{4}$ yard black velvet, about 21 inches wide, the usual price at West End drapers' for a good millinery velvet being 4s. 11 $\frac{1}{2}$ d. per yard. (Be careful not to get too *blue a black*; the *cheaper* velvets err in this direction.) Buy a skein of narrow black piping cord, at 1 $\frac{1}{2}$ d. The tapestry galon should be 2 inches wide, and is obtainable at 1s. 0 $\frac{1}{2}$ d. per yard—3 $\frac{1}{2}$ yards will be required.

22 $\frac{1}{2}$ inch

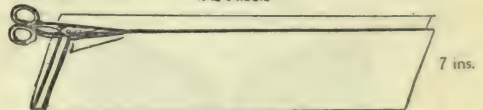


Fig. 1

Fold the velvet into three longitudinal layers, cut, and leave three lengths measuring $\frac{3}{4}$ yard by 7 inches wide, as illustrated.

22 $\frac{1}{2}$ inch

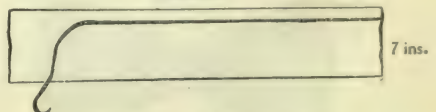


Fig. 2

Take one length, and place the piping cord on the *wrong* side, $\frac{1}{2}$ inch from the edge. See Fig. 2.

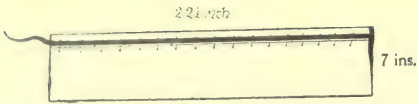
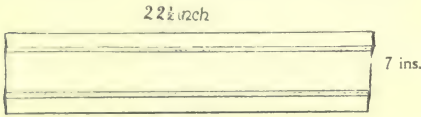


Fig. 3

Turn material or velvet over, pin cord in.



22 1/2 inch



Fig. 4

Sew cord *neatly* in, as illustrated, and repeat the same process on the other edge of fabric, and also on all other lengths, the 22 1/2 inch by 7 inch pieces being destined for loops of bow.

11 1/4 inch



Fig. 5

Cut your third length into two equal halves, thus making two lengths measuring 11 1/4 inches by 7 inches, the one piece being for the extra short loop, the other for the tie-over one; repeat directions for Figs. 2, 3, 4.

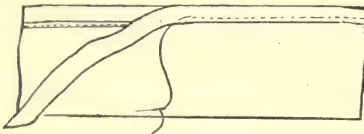


Fig. 6

Take one length of the velvet, place galon 1/4 inch from edge on wrong side, and sew on to the piping cord (being careful not to take stitches through), repeat the same on the other side, and on remaining four lengths.

The separate pieces (Figs. 4 and 5) being now completed, we proceed to *shape* our bow.



Fig. 7

Double over the two longest lengths (*right side being outside*), and sew as illustrated.



Fig. 8

Join the two longest loops together.

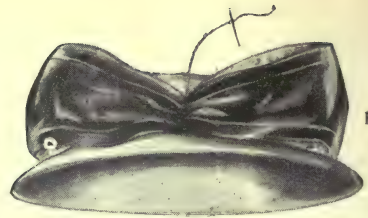


Fig. 9

Sew the bow (the two long loops that have been thus joined) to the centre front of the crown of the hat, taking stitches through crown to ensure firmness.



Fig. 10

Make one of the remaining small pieces of velvet into a loop, and sew on to right side of crown.

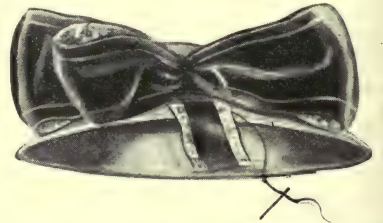


Fig. 11

The tie-over plays an important part in the success of the bow. To attain this tie-over, take the *last* short length and sew on to brim of hat about 1 1/2 inches from the crown (not allowing stitches to show through the brim).

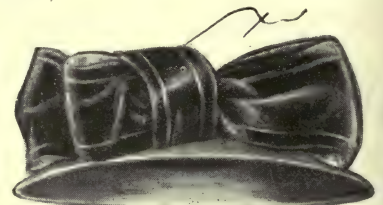


Fig. 12

Throw the tie-over in an artistic manner to meet the loop on the *right* side.

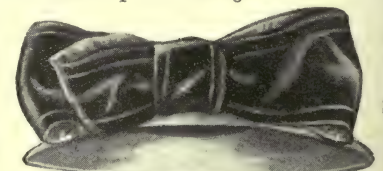


Fig. 13

Catch end of this tie-over very neatly at the back of the loop and sew firmly.

I must impress on my readers that although great neatness and exactitude must be observed in the measurements and finishing off of all trimmings, they must not be too much *sewn* on to the hat itself.

How often we hear the remark: "You can tell that is a *French* hat by the lightness of the bow," and it is an undeniable fact that it is very difficult to acquire this light touch. Great care should be taken in handling such fabrics as velvet and silk, as if the bloom gets rubbed off, the trimming looks "messy" and unsmart. Some people are born with the artistic tendency, but an artistic training is also essential in all matters relating to millinery; and the well-known successful millinery houses of Paris and London always possess some man or woman designer, who has what can only be described



Shows the model completely finished, the loops of the bow being lined with delightful contrasts in colour

as individuality of taste. It is this individuality that produces those wonderful specimens of headgear that, used as models, procure for their firm such startling prices—£10 to £20 for a Paris model is by no means an uncommon sum to be given by English and American buyers in well-known Parisian houses.

It is, therefore, an error to suppose that any amount of feathers or beautiful materials can make a smart and marketable hat—the essence of success lies in the magic word "style," still better expressed by the French as "chic," and this is only attained by hard study and much practice.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 231, Part 2

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework, and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff; the London Higher Technical Examination Centres, etc.; First Class Diploma for Tailoring; Diploma of Honour for Dressmaking; Diploma of Merit of the Highest Order for Teaching; Silver Medallist, London Exhibition, 1900; Silver Medal, Franco-British Exhibition, 1908; Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

THIRD LESSON

Slip-stitching—Sewing—Overcasting—Herringboning—Button-holing and Button-holes—"Fanning"—Feather-stitching

Slip-stitching

SLIP-STITCHING is used to invisibly fasten down hems, facings, etc., and to fix false tucks (cut on the cross) on to skirts, etc.

If a hem is to be slip-stitched, turn down a double fold, as for an ordinary hem, and tack it. Thread a needle with fine silk to match the material, take up a mere thread of it *under* the fold with the needle, and draw it gently through.

Slip the needle *into and along the inside* of the fold, and make a short running stitch; draw the needle through and again take up a thread of the material *under* the fold, and so continue to the end.

Slip-stitching is worked from right to left.

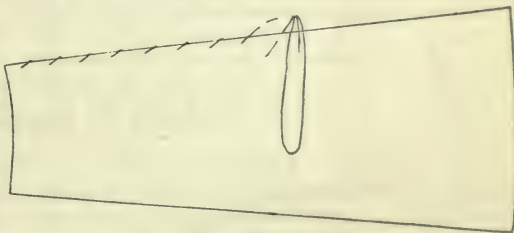


Diagram 9

Overcasting

Overcasting is a stitch used to protect the raw edges of seams to prevent their fraying; it somewhat resembles sewing, but is worked from *left to right*, instead of from *right to left*, and the stitches are made larger and further apart. They should form a row of slanting stitches all of equal size and depth, as shown in diagram 9.

Herringboning

Herringbone-stitch is used in dressmaking to fasten down the raw edges, when a false hem or a facing is to be put on, to keep the turnings in position and make them lie flat. It can also be used on thick materials instead of hemming, to avoid the double fold of material. The stitch is worked from *left to right*, and forms two rows of stitches, the threads crossing each other diagonally.

Sewing

Sewing is a stitch used more frequently in plain needlework than in dressmaking; it is, however, useful for joining two pieces of material together, after the raw edges have been turned in, such as the ends of neck, waist, and wrist-bands. Also for sewing cord to the edge of a garment. This stitch is worked from right to left, as shown in diagram 8.

Diagram 8

To make the stitch, insert the needle from right to left, first above and then

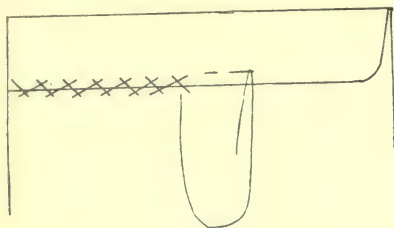


Diagram 10

below the raw edge; the *lower* side of each stitch should come just under the raw edge of the fold, the *upper* side of the stitch on the fold, but *not* through to the right side of the dress. When the stitch is finished it should appear as in diagram 10.

Button-holing and Button-holes

In dressmaking, button-holes are worked from left to right. Pass the needle through the slit, and take up the amount of material required for the depth of the stitch. While the needle is in this position, carry the twist from the eye over to the left of the needle and *under* the point to the *right*, draw the needle out rather sharply towards the slit, so as to form a little knot or purl edge, round the opening. When the garment is ready for the button-holes, take a piece of card and measure the diameter of the button to be used, and notch the card to that width. Mark the position and length for the button-holes before cutting them (a long stitch in cotton of a contrasting colour can be placed where each button-hole is to be cut). Punch a small hole on the *outside* ends of each mark, then, with a small, sharp pair of scissors, cut a slit for the button-hole to the length marked by the notch on the card.

N.B.—It is very important that the slit should be cut *perfectly straight*, as a good



button-hole can never be made if the edges are crooked and uneven. The



punched hole and the slit should now appear as in diagram 11, but, as the



button-hole should be pear-shaped, a small piece must

be cut off on each side, from the slit into the round hole, to give it the shape shown in diagram 12. Great care must be taken to cut the two sides *exactly* alike, or the button-hole will have a crooked appearance. If the material in which the button-holes are to be worked is likely to fray, it is better to oversew round each one first with fine silk of the same colour. It is unnecessary to oversew the cut edge of any firmly woven material, muslin, or print.

The button-holes must be worked with twist to match the material, and the work commenced from the side of the straight slit (not the pear-shaped end). In working

the button-hole care must be taken to catch the under layer, or layers, of material in with the button-hole stitches, or they will slip away and remain unworked. When the button-hole has been worked all round it must be "barred"; this is done by working two or three straight stitches *across* the end of the button-hole and two or three threads beyond the beginning of the slit, drawing the two edges of the work close together, but not allowing them to overlap. Button-hole *over* these straight stitches, bring the purl of each stitch towards the slit, and take the first and last stitch through the *material*, so as to give firmness to the bar, and keep it in position.

The button-holes are sometimes worked (before the slit is cut) along each side of the *mark* for the button-hole with a row of running stitches, fastened off firmly; this prevents the button-hole stretching when it is worked.

If a punch is not available, the hole can be cut with a small, sharp pair of scissors by snipping the ends of the slit in a slanting direction, as shown in diagram 13, and then cutting *out* a small curved piece, as denoted by the *dotted* line in the same diagram, but as it is impossible to cut these ends with the scissors exactly to match in a row of button-holes, it is well worth the small outlay for the punch.

N.B.—The "punch" is described and illustrated in the First Lesson on Tailoring.

FANCY STITCHES

"Fanning"

Fanning is an ornamental stitch used for fixing the top of bones. After a bodice has been boned, a "fan" of stitches is worked near the top of each one; it consists of a long centre stitch, on *each* side of which two or three stitches of graduated length are worked, each of the five (or seven, as the case may be) stitches must diverge from the same hole at the bottom.

Thread a long, *strong* needle with twist, and pass it from the *under* side of the bone (about one inch below the top end) and *right through* the centre of it; pass the needle back to the under-side, about a quarter of an inch from the top, and *exactly* through the *centre* of the bone.



This will form the long centre stitch. Bring the needle up again through the same hole as at first, and make a shorter stitch on one side, and slightly apart from it; make one or more stitches on the same side, each one rather shorter than the last, and the same distance apart; work stitches to correspond on the other side of the centre stitch. Pass the needle (eye foremost) twice or three times under and over these five (or seven, as the case may be) stitches. This will form a stem, and hold them in position (diagram 14). Pass the needle through to the under side of the bone, fasten off the twist securely, and cut it off.

Diagram 14

N.B.—The colour of the twist is a matter of taste, but it should always be of the same shade as that used for the cross-stitch fixing the "tight band" to the bodice and marking the centre of the skirt.

Feather-stitching

Feather-stitching is occasionally used to ornament garments in place of ordinary stitching; it is effective and can be easily learned. In dressmaking it is most suitable for blouses, cotton or linen dresses, and children's garments. It can be worked in embroidery or crochet cotton, silk, or wool, according to the material on which it is to be done.

As a guide to ensure the straightness of the work, a line of tacking may be made along the band, or otherwise, where the feather-stitching is to be, and the stitches are then worked alternately *right* and *left* of the line of tacking, and the cotton, silk, or wool must always be carried under the point of the needle (at each stitch) so as to form a loop. The needle should be slightly slanted towards the line of tacking in working each stitch, as this gives the work a less stiff appearance than if the needle is inserted perfectly *straight*.

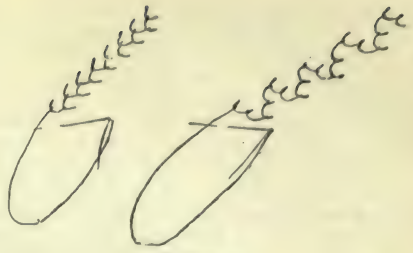


Diagram 15

The size of the stitches depends on the material, but they must be of uniform length, and the tendency to *increase* the size of the stitch as the work proceeds must be guarded against. The finer the material the smaller the stitch should be.

Feather-stitching may be single, double, or treble—either *one* stitch alternately right and left of the line of tacking, or *two* stitches alternately right and left, or *three* to the right and three to the left. Diagram 15 illustrates the work.

N.B.—The cotton, wool, or silk, must never be drawn too tightly or the appearance of the feather-stitching will be spoilt.

To be continued.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Millinery, and Plain Needlework, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

Continued from page 231, Part 2

THIRD LESSON. POCKETS

Cording—Coat Pockets—How to Make a Flap Pocket

THE ornamental cord, made from silk or satin, described in the last lesson, is now ready to be put on. The design having been previously traced on the material of which the garment is to be made, the cord must be carefully tacked on to it (right through the cord), with a fine needle threaded with silk (preferably), or with fine, soft cotton. The cord must not be twisted, or the appearance will be quite spoiled; nor must it be strained in turning round the curves of the design, or the material will be drawn up and puckered. The lines of the tracing of the design must be completely covered. When the tacking on is completed, the cord can be sewn on either from the wrong side of the material by a fine running stitch, and an occasional back stitch, or finely slip-stitched on with strong silk, on the right side. The stitches must be taken *well under* the cord, as they must not be seen, and they must not be drawn too tightly.

N.B.—The method of slip-stitching is described in the lesson on dressmaking.

In selecting a design for this style of trimming, a running pattern, the lines of which *do not cross*, should be chosen.

In removing the tacking threads, *each stitch* should be cut before drawing them out. If the work requires pressing when finished, the *wrong* side of it must be passed over an inverted iron—it must not be pressed flat on a table or board.

Coat Pockets

The materials required for making the pockets for coats are a piece of the cloth and a piece of the lining which are to be used for making the coat, French canvas, linen (black or white), tacking cotton, machine silk. The French canvas ought always to be shrunk before it is used, and to ensure this, it is advisable for the worker to do it herself.

To shrink the canvas, open it out and place it flat on the bare ironing-board or table; take a piece of linen (an old piece will do), put it into a basin of water, and then wring it out as dry as possible. Open it out and place it over the canvas, and with a warm iron or

tailor's goose press well all over the damp cloth; remove the cloth and continue pressing the canvas until it is quite dry, and has regained its ordinary firmness. Cloth can be shrunk in the same way, placed *wrong* side uppermost on the board; but as cloth should be shrunk while it is still in the piece, and as it is rather heavy work, as well as a difficult thing for an amateur, it is well worth the extra sixpence per yard which is the charge usually made for having it done at the shop where the cloth has been purchased. If the cloth is to be shrunk before making, it is advisable to purchase about half a yard more than is necessary for a costume.

To Make a Flap Pocket

The size of the flap for the pocket is decided by the length and style the coat is to be made. The flap should be interlined with French canvas, which must be cut on the straight (which prevents its stretching), and with a *perfectly straight edge all round*. It may be cut about $4\frac{1}{2}$ or 5 inches in length, and $2\frac{1}{4}$ or $2\frac{1}{2}$ inches in depth, according to the size required. No extra is required for turnings. This gives the net size of the flap, and allows a quarter of an inch on the upper edge for stitching it into the coat.

The cloth must now be cut.

Place the piece of canvas for the flap along, and quite level with, the cut edge of the cloth, and cut it out, allowing good turnings on the two ends, and a small turning on the lower edge; the extra large turning on the two ends is to allow of the cloth being "eased" when it is tacked over the canvas. If this is not done the corners of the flap will turn up.

N.B.—If the cloth is one with a "face," care must be taken to make the flap so that the "face" will smooth downwards.

When the worker has learnt how to make the various pockets and is sufficiently advanced to make a coat—the coat must be cut out first—and when the position for the pockets has been decided upon, the cloth for the flaps must be cut at the correct angle to match the grain in the cloth of the fronts—*e.g.*, if the flap is to be parallel with the waist-line, the cloth can be cut quite straight across the cut edge of the material; but if the flap is to slope downwards the cloth must be sloped at the top and at the bottom, so that it may match the grain on the front of the coat, and any check or stripe in the cloth must also be matched on the flap.

Tack the cloth on to the canvas, with the cloth uppermost, and with the work held over the hand, so that the cloth may be "eased" in tacking it on to the canvas. Still holding the cloth uppermost, turn it over the edge of the canvas, and tack it neatly down, near the edge of the two ends and along the bottom, but do not turn the cloth over the top edge. In turning the corners, cut away all the superfluous material, and make them as flat as possible, but be careful not to make the cuts too deep, or the raw edges of the cloth will show.

Before the flap is stitched all round, it must be well pressed on the wrong side, under a damp cloth.

N.B.—It is always well to press any work which is to be stitched round the edge before the stitching is done, as it makes the edge flat and sharp, and enables the worker to do the stitching nearer the edge and more evenly.

Machine stitch one or more rows, according to the number intended to be placed on the rest of the coat, round the sides and bottom edge of the flap. It must now be lined with a piece of lining to match that of the coat. The lining should first be tacked on (not "eased," or the corners will turn up), then turned in near the edge to cover the stitching on the wrong side, tacked again, and neatly felled with silk to match the lining. Again press the flap on the wrong side with a dry cloth over it.

It is now ready to be put into the coat, but as this is a lesson on pockets only, and the worker has not yet learnt to make a coat, the flap can be put into a piece of cloth, and the pocket made in that, instead of in the front of a coat.

With a rule or tailor's square draw a chalk line on the right side of the piece of cloth for the position of the pocket, and on it mark the exact length of the flap.

Cut on the straight (along the selvedge) a strip of linen, about two inches longer than the flap and about two inches in width; place this on to the wrong side of the cloth, exactly under the chalk line (leaving an equal length of linen beyond the line at each end), and tack it on from the right side by a line of tacking along the chalk line.

Take the flap and place it, wrong side uppermost, on the right side of the piece of cloth, with the raw edge on the chalk line and the finished edge turned upwards toward the top of the piece of cloth; or, if on a coat, towards the neck of it. Tack it firmly in this position along, but not too near, the raw edge; cut two pieces of lining (to match the lining in the flap) rather longer than the flap and the depth the pockets are desired to be made. Place one of these pieces, wrong side uppermost, over the flap, with the cut edge level with the raw edge of the flap, leaving the same amount of lining beyond the flap on each side.

Place the second piece of lining, wrong side uppermost, in the opposite direction, the raw edges of both pieces meeting on the chalk line, and tack them both to the cloth in this position. Machine stitch both pieces of lining on to the cloth along the raw edges, and as near to the chalk line as the material and lining will allow without fraying.

The lines of stitching must be perfectly even and parallel, and *exactly* the same length; they must only extend the length of the flap, and must not be continued across the corners, or they will not set flat when the opening is cut, and the lining is turned inside.

To be continued.

PRACTICAL ADVICE ON THE CHOICE OF FURS

By THE HON. MRS. FITZROY STEWART

No. 3.—SEALSKINS

Durability—Alaska Seals—Characteristics of Seals—How they are Killed—The Sealskin Coat—The Musquash

SEALSKIN, in the opinion of many, exceeds all other fur in beauty and value. It certainly has some signal advantages. Sealskin is noted for its durability. In this respect it comes after sea-otter—the most durable of all furs—and far ahead of sable, ermine, silver fox, blue fox, and the fatally delicate chinchilla. Then, to the touch, it is softer and more silky than the finest silk, and to say that it feels "like sealskin" is the only description of its exquisite texture. Also, it adapts itself better than any other fur to garments which are cut to fit the figure closely; and, best of all praise, its dark, rich tone makes it most becoming to a woman with a good complexion. In fact, fine sealskin is now as much sought after as Russian sable.

On the other hand, sealskin is a heavier fur than either sable, ermine, broad-tail, or chinchilla, and is also more weighty than its poorer relation, musquash. But sealskins, as now cured, are half as light again as they were a decade or so ago; and the younger the animal the lighter its skin, as may be easily imagined. As a result, the young seals are far more valuable than their older companions.

The cost of Alaska seal will soon become prohibitive. The chief supply comes from the Behring Sea, and the take is now regulated by the treaty of 1894 between Great Britain and the United States of America. At the time of writing, a long coat of the best Alaska would cost from £180 to £200; and the value of this fur will increase, as the price of good skins is rising in a reckless manner. Next in quality comes what is known as North-West sealskin, and a coat made of the finest skins could be procured for about £150.

Alaska seals comprise the male seals taken by the American Commercial Company in the Pribylov Islands, in the Behring Sea. These skins are the best because they come from an Arctic climate.

The seals found further south have much poorer skins, for careful Nature provides the creatures who live far North with a thicker coat than those who dwell in warmer and more southern regions.

As regards seal fur, an expert states a curious fact, namely, that the number of hairs on a baby skin is as great as those on a full-grown and, of course, much larger animal. Hence the fur is closer on the younger ones, by which token a young Alaska seal is the most precious of the entire species.

The North-West seals are those taken by the pelagic (deep-sea) sealers off the western coasts of North America.

The seal is an amphibious creature, can swim and dive, and its movements in the water are extremely graceful. On land it moves in rather a clumsy fashion.

The male seal, when full-grown, measures six feet or more in length, and weighs at least four hundred pounds. Its head is small, its eyes large and expressive, and the upper lip bears a long, stiff moustache. The fore feet, or "flippers," are a pair of dark bluish-black hands, with no suggestion of fingers, but the hind feet, which are longer, have loose, slender, ribbon-like toes, that were described by an American traveller as being "like a pair of black kid gloves flattened out and shrivelled." The female is smaller in size, but her head and large black eyes are strikingly beautiful.

Seals have their peculiarities. One of these is that the outer ear is almost



A Sealskin Coat such as this is a precious possession. Before one is bought it should be very carefully examined, since sealskin is imitated more easily than sable

Photo: Reutlinger

entirely wanting; and another, that they have the strange habit of swallowing large stones, for which no reason has as yet been discovered.

They take kindly to the water, and a seal has been known to stay under for quite twenty minutes. But seals possess all the five senses to great perfection. Their hearing seems to be acute, and they are much affected by the sound of music. A flute is said to attract them to a boat, when they have not learned caution by experience.

The ringing of church bells at Hoy, in Orkney, often causes their appearance in the little bay, which is almost landlocked. In a word, travellers who have spent much time in observing the ways and manners of these creatures, declare that they exhibit a high order of instinct, even of intelligence.

The season for seals begins in March, and lasts for about three months. The vessels engaged in this trade belong, in most cases, to Newfoundland. The crews land on the ice, and drive the herds to the "killing grounds," which are situated close to the villages. Here they are allowed to rest until they become cool. If killed while heated, the hair comes off in the skinning process, and the pelt is thereby ruined.

The seals are killed by club, knife, or rifle. The pelagic sealers, of course, have a different method. These hunters go from their ships in boats, paddle up to the seals, and spear them as they sleep on the surface of the water.

The fur of the seal is found to be finest and thickest in its third or fourth year, and in their work the hunters employ great skill and discrimination.

With regard to the fur, anyone who has seen the seals at the Zoological Gardens will have noticed that their coat is long and hairy, not short and close as in sealskin. In real fact, the seal has two coats, one long and one short, and it is the under coat that furnishes the fine, silky pile which is seen in our sealskins.

One word as to the killing. It has often been said that these animals are killed in a cruel fashion. But, in a Government report, Professor Thompson testified as follows:

He said, "I could not detect in the whole process any cruelty, either intentional or accidental. With respect to the driving and killing, I, at least, have no recommendation to suggest for their improvement."

By the way, it is amusing to note that in the seal trade there is much eccentricity in nomenclature. It seems strange, for example, that a "bull" and a "cow" should occupy a "harem" on a "rookery," and bear a "pup," which, if a male, is a "bachelor" for

the first four years of his life; and also that the business of killing and skinning these animals should be known as a "fishery."

The curing of sealskin has risen to a fine art, and the best curing is now done in London. The American dressers have used every effort to handle sealskin with success, and have had to assist them a protective tariff. Yet, with every possible handicap, the London trade still excels in this branch of industry. Experts believe that the quality of our air and water may give an advantage to English dressers. In fact, the United Kingdom scores in several directions. Those who know declare that the excellence of Guinness's stout is due to the curious nature of the waters of the River Liffey; and the superfine texture of the paper of which our Bank of England notes are made is said to owe its origin to the water of the River Test, near the Laverstoke mills, in Hampshire.

The process of dressing sealskin takes from one to three months, and the dyeing process is almost as intricate as the dressing. This latter seems to be the secret of success with our English seal furriers. They alone are able to dye the skins the deep, dark, rich brown which is now reckoned as a necessity.

At the same time, no injury must be done to the skins, and the dye must be thoroughly fixed, and to accomplish all this means skilful work, great patience, and much scientific experience. Every hair of a seal is, in reality, a tube which contains a minute quantity of oil, and for this reason the utmost care must be taken in preparing the skins, also the garments made from them should be treated with many precautions. For instance, sealskin should never be exposed to too great heat, such as drying before a fire, or the use of a hot iron, as the

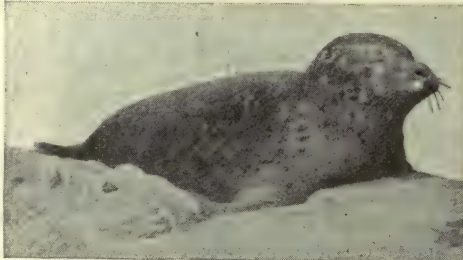
lustre of the fine fur would be thereby damaged. And if sealskin has been rained upon, it should be shaken and lightly beaten with a small cane, or, if much mischief has been done, it should be sent to a first-rate furrier.

The actual process of dyeing sealskin is as follows: The skins are first limed, and then packed back to back, with a layer of brown

paper over the fur holes, in order to prevent the dye from penetrating the pelt, and thus damaging the skin. A coat of dye is then applied cold, and trodden in, after which the skins are dyed gradually. They have from nine to fourteen coats of colour brushed in, each coat drying before the next is applied.

By a new process, a darker top is acquired by dipping the skin in the liquid, which in this case must be warm, and, as a result, not so many coats of colour are required.

Next comes the important matter of the



The male seal when full-grown measures six feet or more in length, and weighs at least four hundred pounds. The female is smaller in size

Photo: Berridge

making up of the skins into garments. This needs infinite care, because the skins must be matched in the most accurate manner.

The hair of sealskin varies in length not only in each skin, but in different parts of the same skin, and if there is but a fraction of an inch of difference in the length of the hairs, a ridge is at once made which detracts much from the beauty of the garment. In a well-made coat, no seam must be perceptible. In fact, much skilled labour is required, and when to this is added the price of the skins, no one need wonder that the cost of sealskin soars steadily upwards.

A sealskin coat is a precious possession, and a woman who buys such an expensive article should inspect the skins, and make her own selection. Fine, close pile, and soft, pliable felt are of first importance; and it is also needful that all the skins should be uniform in size, colour, and quality. Sealskin is more easily imitated than sable, and a buyer should be well on her guard against dishonest practices. An expert has kindly given some useful information. He says that sealskin is less flat and much thicker and closer than either musquash or the so-called coney seal and electric seal. Here is one absolutely certain method of detecting frauds in sealskin:

The leather of sealskin is never dyed at all, only the fur, while musquash and its cheaper fellows are wholly dyed—the leather as well as the fur. Now, a would-be purchaser who has doubts should, if buying a made-up garment, undo a bit of the lining, by which means the fact of fraud can at once be ascertained.

All of us, however, cannot afford the cost

of fine sealskin, and a useful substitute can now be procured. Musquash is a real skin, and by the removal of long hairs and other treatment, may be made to resemble seal so closely that a skilled furrier would at a short distance be unable to detect the difference. But there are not many shops where the "seal-finished," or "plucked," musquash can be found in such perfection that there is not a bluish sheen, instead of the true brown tint, in the undergrowth. Besides this, the leather is stiff and the edges weaker and poorer than those of sealskin; and musquash is a very small skin as compared with seal—12 or 14 inches in length, as against 38 to 40 or 50 inches—and in looking even at the surface of a musquash coat, it is possible to perceive seams 8 or 10 inches apart, which, in a way, spoil its appearance.

Musquash, however, is cheap as compared with sealskin. A coat of the best fur would cost from £40 to £60, and it would look well, and wear fairly well, and must be reckoned as a sound investment.

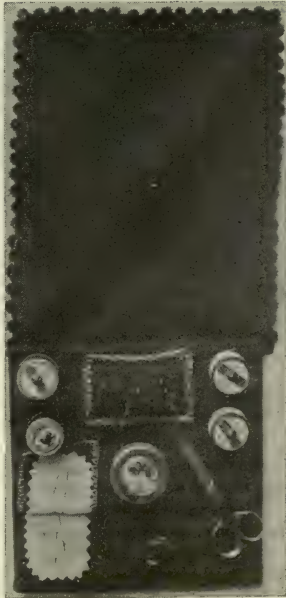
The musquash is a sort of rat, a native of North America. In shape it resembles the common rat, and its body is covered with a short, downy, dark-brown fur, intermixed with lighter and coarser hairs. It feeds chiefly on vegetables, and is an aquatic creature that seldom goes far from lakes and rivers.

Coney seal and electric seal are cheap but useful substitutes. The former is made from the skins of Belgian rabbits, and the latter from those of French rabbits. Coney seal is best, and a coat of good quality can be secured for £15. After all, imitation has been described as the sincerest form of flattery.

A NEEDLEWORK BOARD

A **LITTLE** work-board provides one of the most compact and convenient methods of carrying the implements and materials required for sewing when travelling. In order to make this, ask a carpenter to cut a small board 8 inches square and $\frac{3}{8}$ of an inch thick. Cover this with a pretty shade of Nattier blue cloth, securing it in place with small tacks along the under edge. Cut a piece of cloth medium shade 9 by $11\frac{1}{2}$ inches for the cover, and either have it pinked around the edge or buttonhole it with silk. This should be fixed with a few tacks on the under part of the board at the upper edge.

Now make a small pincushion measuring 3 inches by 2 inches. Cover it with cloth and put a fancy buttonhole stitch around the edge. Fix this in the centre of the board at the top, with a little brass-headed nail at each corner. Cut a needle book-cover of the cloth 3 inches long by $2\frac{1}{2}$ inches wide. Buttonhole it with silk around the edge. Make two little leaves of white delaine with snipped edges. Put these level



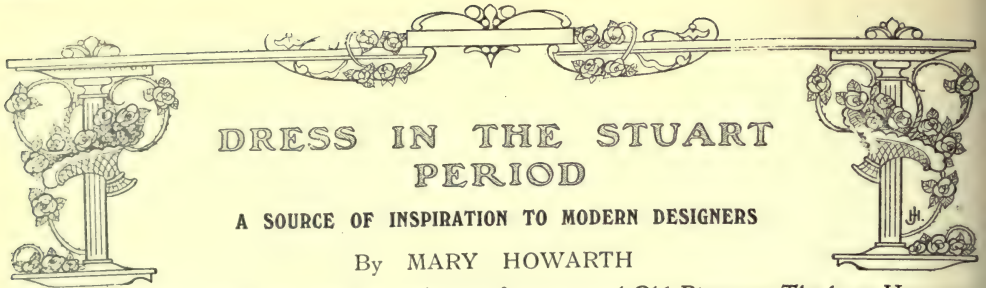
An attractive and useful needlework board which can be made easily at home

with the cover and turn the edge of the cover over them at the top, and nail it to the board in the left-hand corner with three brass-headed nails. Get four reels of cotton, a 30 and a 60, in black and white. Put long brass-headed screws through them, and attach them to the board, two on each side of the little pincushion.

Then get a little fancy metal box, make a hole in the middle, and screw it down in the centre of the board. This is for holding a yard measure. Below this is an elastic for the thimble, and in the right-hand lower corner another elastic for the bodkin and scissors. When this is done, cover the underneath of the board with a piece of dark-coloured sateen, and oversew it around the edges.

It looks best to have the buttonholing done in a colour which contrasts with the cloth.

Cost: 4d. for the board, 4d. for the cottons, 6d. for the little box, and another 6d. for the scissors, and 1d. for the thimble. Total: 2s. 7d. Value of board: 5s. 6d. or 6s.



How Hints for the same Dress may be picked up from several Old Pictures—The large Hats worn by Nell Gwynn—Cavaliers and their Rich Clothing—Patches and Chopines

THE Stuart period serves, in the history of dress as well as politically, as a dividing line between modes ancient and modern. It was essentially a period of transition. The destruction of the Spanish Armada one regards as ancient history (although people still syndicate themselves for the purpose of discovering wrecked galleons), but the adventures of Bonnie Prince Charlie appeal to one as a romance of modern times. Similarly, it is with a realisation of comparative modernity that one contemplates the fashion of patching the face, whilst the Elizabethan ruff seems to be a relic of almost prehistoric times.

Art as a Source of Inspiration

Designers of dress find their best inspiration in old pictures, taking from this one a slashed sleeve, from another a rosetted belt, from a third a panier, and from a fourth a short-waisted corsage cut in battlements. Among the most potent sources of aid are the portraits painted during the reigns of the Stuart kings and the dominion of the Protectorate, when men and women elected to be sent down to posterity clad in their best, the Royalists in all the finery of their brave array, the Puritans in the sober guise it satisfied their consciences to wear.

The great Dutch portrait painters, Sir Anthony Van Dyck, commonly known as Vandyke, and Sir Peter Lely, have left us an absolutely faithful delineation of fashion in this most interesting of periods. Their portraits of the Kings Charles I. and Charles II., and of their queens and their renowned favourites, and of Oliver Cromwell are a running comment on the modes of a day that has come down to posterity as a byword for extravagance in every way.

The contemporary period in France was just as rich in superb habiliments, and the portraiture of that period is a gold-mine to the

clever conjurer in clothes, for it must be admitted that with the world as old as it is now, novelty worthy of the name is rare, and any originality in dress can usually be traced to bygone days. Certain deft alterations have, of course, to be made, for fashion never repeats herself slavishly. She would be her own undoing were she to be so unwise.

Mignard's Madonnas

The name of the great court artist Mignard is closely associated with the grand ladies of his day in France, at which time his style was so admired that the ladies he did not paint were as anxious as if he had painted them to be distinguished as the possessors of "mignard" faces, "mignard" expressions of countenance, and even of "mignard" smiles. All Mignard's sitters were madonnas.

Much mirthful criticism has been expressed of late respecting the fashions of the twentieth century. But our large hats, copied from the stupendous millinery worn by the charming Nell Gwynn, and even our hobble skirts, are the meekest and mildest of freaks compared with some of the exaggerations in which the madcaps of the seventeenth century indulged.

James I. himself led the way towards the goal of sheer and foolish eccentricity by wearing clothing so distended by padding that he looked like a figure of fun, the

"Punch" of that and other generations. There was method in the sovereign's madness, we are told, for he suffered so much from fear of assassination that he desired to make his attire dagger-proof, and thus took advantage of the fashion that had arisen in Queen Elizabeth's day for copious stuffings, which gave an overblown appearance to everyone.

It must be remembered that during this



King Charles I. led the fashion for extravagant attire. In this picture by Vandyke he is seen with the Star of the Garter blazing on his cloak, and in his ear a beautiful pearl drop.

period men hankered after the moral support of stupendously rich clothing. Their taste for splendid apparel provided a subject very much to the taste of the Roundheads, who went to the opposite extreme in the matter of wearing plain and sober clothing, and spared no one the scathing of bitterest criticism.

To enumerate some of the evidences of this strange masculine love for the fal-lals and fripperies of dress, there is the satirist Henry FitzGeoffery's record of a "spruse coxcombe"
*"That never walks without his looking-glasse
 In a tobacco box or diall set
 That he may privately confere with it."*

Suits of pure white silk velvet were a favourite extravagance, with just one touch

of colour in the scarlet heels of the white leather shoes and the relieving hint of black provided by the gloves. Men wore stays, "whale-bone bodies" they were styled; they cherished one or two long lovelocks, which hung far below their flowing hair, perched gorgeous bows on their shoes, known as shoe roses, wore shoulder knots, carried muffs, and hung jewels in their ears. There is a superb portrait of Charles I., reticent, aloof, melancholy, and proud, with the Star of the Garter blazing on his cloak and in his ear a beautiful pearl drop.

What wonder is it that plays based on the period are so decorative, and that for fancy dress balls the "spruse coxcombes" of to-day choose to impersonate the lordly Royalists of the past.

It was only natural that the "mincing madams" of the period elected to outshine the men if possible, and vied with them to introduce strange wonders into their schemes of apparel. They were light-hearted butterflies by nature, and had the wit to appear so even when tears would have been more grateful to them than smiles; for merry-making was à la mode. It was a profession of faith and of politics to turn a mocking face to fortune, or the inference was that the stern creed of Puritanism had clutched them.

To which fashion should the palm for foolishness be given—that for wearing chopines or for patching the face? We of this day are, of course, most interested in patches, for from time to time there is a threatening of the old epidemic, and a little crescent, or round dot, accentuating the curve of a lip or the whiteness of a forehead causes the alarmist to foretell a return of the strange custom of literally plastering the face

with devices, such as stars, moons, suns, a mourning coach and horses, and so forth.

The chopine, or chapiney, was a species of clog or false heel, rising so high in some instances that it merited the title stilt. This originated in Turkey, enjoyed a vogue in Venice, and thence came to England.

Made of wood covered with leather in such colours as red or yellow, while some were altogether white, the chopines were worn under the shoes, raising their wearers in some instances to as great a height as half a yard, in which case the devotees of the absurd contrivance had to be supported when they walked.

Stigmatised as a monstrous affectation, chopines were made the subject of satire in many a play. Hamlet alludes to them in the

line, "Your ladyship is nearer heaven than when I saw you last by the altitude of a chopine."

As for the fancy for patching the face, it came into vogue at the close of the reign of Charles I., and, despite the check of the Commonwealth, which held in subjection many a fashionable vagary, maintained its popularity down to the reign of Queen Anne, when the position occupied by the patches indicated the politics of the wearers.

It is said that there was a reasonable excuse for wearing patches when first they were introduced, for that they were plasters prescribed as a remedy

for headache. Be that as it may, one of the polite arts of the period was to patch the face with due effect, and in the middle of the promenade great ladies would stop, open their patch boxes, survey themselves in the looking-glass which lined the lid, and if there was any repair to make, carry it out.

Pictures of the seventeenth century show the fine ladies of the Court in their satin dresses, wearing huge sleeves ruffled with lace, a rather short-waisted bodice with a battlemented basque, and a belt finished with a rosette at the side (now being copied for the autumnal frock), also a very large and graceful cambric collar edged with a double frill of exquisite lace. Some of the fair ones carry muffs, and wear fur stoles and tippets, whilst others cling to their fans. Very many of them are masked.

This wearing of masks is a very interesting item in the history of costume which will be dealt with in our next article.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Grenfell, Frazier & Co. (Jewellery). Horrockses' Longcloths and Sheetings (Wholesale only), London Glove Co. (Gloves).



Catherine of Braganza, the beautiful Queen of Charles II., wearing the ringlets, jewels, and superbly-elaborate costume of the period.



This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

THE REVIVAL OF NEEDLECRAFT

Continued from page 84, Part 1

By MRS. F. NEVILL JACKSON

Author of "A History of Hand-made Lace," etc.

The Good Done by the Royal School of Art Needlework and other Institutions—A "Period" Room should be Upholstered with "Period" Embroidery Work—The Place of this Class of Work in the Home Life of the Nation—The Italian Revival

THE revival in the taste for needlework of good design and artistic colouring, which has shown itself in so marked a degree since the latter half of the nineteenth century, is due to two things. First, to the establishment of the Royal School of Art Needlework, and, secondly, to the formation of kindred associations, where people in unfortunate circumstances are assisted in helping themselves to earn a livelihood.

Chief amongst these associations is the Working Ladies' Guild, established by Lady Mary Fielding in 1877; bi-annual sales are held, and Princess Henry of Battenberg not only opens these sales, but since her presidency, in 1887, she has presided over a stall in the Decorative Art Department.

The effect of all this practical interest is far reaching, not only in alleviating the poverty of poor gentlewomen, a class the least likely to adopt the clamorous methods of other

impecunious classes, but also in raising the standard of amateur needlework.

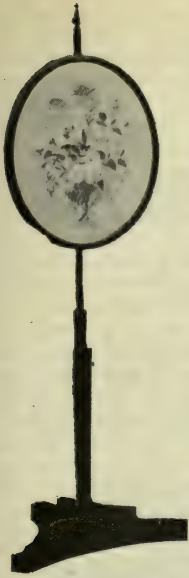
A very high order of needlecraft is required of the guild members, whether the class be in the art needlework, the plain, or knitting and fancy-work department, and workers are encouraged by special orders, or by suggestion and the lending of patterns, to labour only at articles that are saleable in shape and design.

Many of the embroideries required for the Coronation of King Edward VII. were undertaken by ladies belonging to the guild, amongst the most interesting being the banner which hung in front of Queen Alexandra's seat at Westminster; this has now been converted into a screen, and is in the private apartments at Windsor.

The renewed interest in old furniture, carpets, pictures, and bibelots has been of great service to the appreciation of what is really good in



Trunk box for trinkets or jewel-cases worked in petit point in natural coloured wools. Height 10 inches, lined with white satin and bordered with old gold galon



Pole-screen with 18th century embroidered flower panel

needlework. If our room is furnished in the style of the eighteenth century, then we must have a specimen of petit point or a pole-screen with a floral bouquet in needlework. Chairs of Charles I. and II. require special stitches in crewel-work, Elizabethan embroideries are distinctive, and must appear on hangings used with carved oak. Queen Anne chairs need their special embroideries, and those of the First Empire are revived to place in a room of Napoleonic date in furnishing.

With the correct type of old needlework for a particular period, the right accessories are required. Thus, we have bell-ropes with the dainty miniature ribbon-work of Louis XV., and the carved and gilt handle which bears the rococo stamp so legibly; or the bell-rope of correct Jacobean type, where that favourite hunting scene is depicted in the good, firm, vegetable-dyed crewel wools on stout Irish linen. Sound and serviceable bell-pulls both of them, which are of as much use in our electrically fitted houses as are the wrought-iron extinguishers of the link-boys which are to be seen on the old London gates and porticos. Relics of by gone days both, and useless, except as reminders of obsolete customs, but necessary in reproducing the old-world atmosphere.

The old-fashioned square footstool worked in coloured wools on linen is, like other illustrations, designed by Miss Symonds. It shows the old Jacobean hunting scene, and the stag appears—this is the symbol of the hunted human soul whenever found in embroideries of this date. The stag is

generally seen, as in this instance, to be standing on the conventionalised waved pattern, which is intended for ground. This convention in ground-making is also

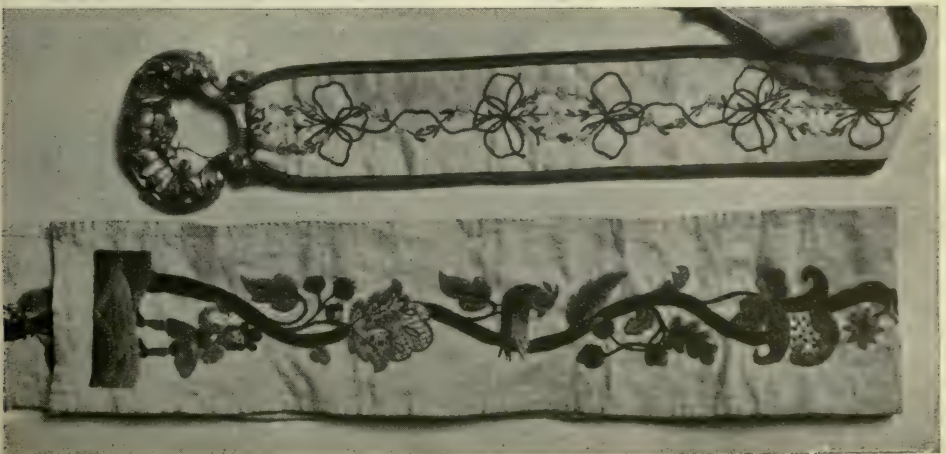


Modern Florentine embroidery in three shades of blue on cream canvas

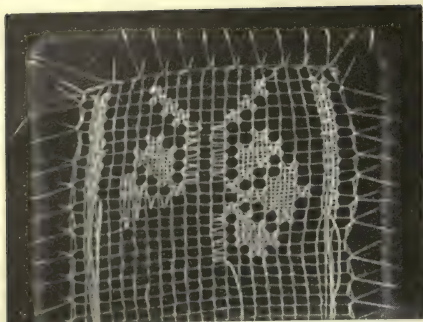
freely used in Chinese and Japanese embroideries, and undoubtedly came to us from the East.

The up-and-down Florentine stitch—so called after some antique examples in a museum in Florence—is harmonious in its softly shaded effect, and is another of the good things brought to us by the revival of needlework; however it is varied, whether the waving is moderate or resembles the temperature chart of a fever patient, the effect is equally good, and the filling a thing of beauty, as in the days of Carpaccio.

Filet, the darning on hand-made net, that is now familiar to everyone, is but one of the beautiful white works which has been revived in this great reawakening of the artistic spirit in needlecraft. One of the earliest forms of openwork ornamentation, it takes its place now with broderie Anglaise in popular favour and in correct execution on the old lines. The mingling of the two types is strictly correct. Side by side they enriched the pillow beres of the sixteenth century or the counterpanes of the seventeenth; now dainty skirts and blouses are adorned with filet, and the netted insertions are united with broderie Anglaise, which we recognise as the old cutworks.



Bell-ropes in ribbon-work of Louis XV. period and Jacobean crewel-work on stout linen



Detail of filet embroidery on hand-made net

Needlecraft is essentially a home industry, to be taken up and put down in the intervals of home-making and home-keeping. Those handicrafts which enable a woman to add to the family exchequer, and at the same time permit her chief work of child-rearing and housekeeping to take their natural course, are desirable from the point of view, not only of private convenience, but also of the far greater importance of national prosperity.

The panacea for many ills, "back to the land," assumes a more practical aspect when the tilling of the soil by the man is assisted by the home industry of the woman.

The hand lace-making centres, such as Devon and Bucks; the cottage button-making counties; the quilters, whose beautiful art has recently been revived; the embroiderers and crochet-working cottagers of Ireland; and the cloth and tweed makers of far-away Harris—what renewed prosperity has come to them all through this revival of needlecraft. Hand-made, hand-sewn, such words are now synonymous with sound workmanship, incompatible with anything shoddy or second-rate.

The story is the same wherever we look. In Italy the once depopulated and starving Island of Burano is now crowded with busy lace stitchers and embroiderers, who own their own cottages, and endow their daughters with the "dot" which makes for happiness.

The simple method of transformation was simple as in England. A few men and women interested

themselves in the movement; their tastes were artistic, and they desired the beautiful. Then Royalty lent its patronage, and extended a more practical sympathy. Indeed, by lending Royal embroideries Queen Margherita did much to revive old methods and old patterns.

So the great work of revival goes on; the assistance of clever brains, good organisers, nimble fingers, judicious buyers, and the improvement in taste in other arts and handicrafts, all lend their influence, direct and indirect, in making the twentieth century a real starting-point in the *revival* of fine needlecraft.

From the highest to those in humbler spheres, all are helping, consciously or unconsciously, to rescue the art of the needle from the depths to which it had fallen. Though it is not given to everyone to execute fine needlework, there are many who, by purchasing it or placing orders with

competent workers, very materially assist in the progress of the revival.

There is one other important point which should be clearly laid before the women home-makers who have the true prosperity of the nation at heart.

Teach your children to sew. If you are unable to do this yourself through press of other work or lack of special knowledge, select a qualified teacher who for at least twenty minutes a day or one

hour a week will instruct your daughters in the art of the needle. The practice of plain sewing is needed as a foundation. Only so will the revival of fine needlework continue to thrive in the hands of the coming generation.



Blue linen pincushion worked with drawn thread and lace stitches



Footstool of Jacobean pattern. Hunting scene in coloured wools on linen, 18 inches square

A THIRD LESSON IN CROCHET

A Point Edging with Border—How to Use It to Trim a Cloth—Crochet Squares—How to Join Them Together

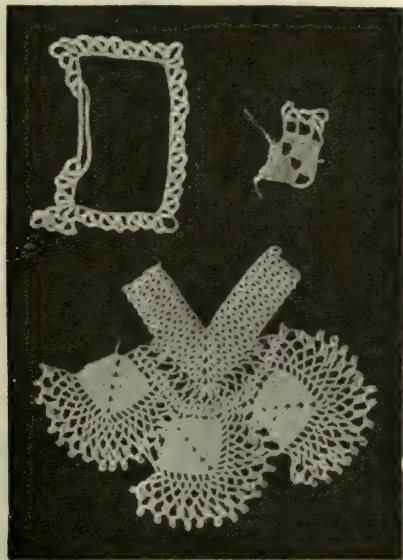
A Crochet Point Edging

Cotton No. 16 and medium-sized hook.

1st row.—16 chain 1 treble into 7th chain from hook, 2 chain 1 treble into same place, 3 chain 1 treble into 4th stitch, 1 treble into next stitch, 1 treble into next stitch, 6 chain 3 trebles along remainder of chain.

2nd row.—Turn 3 chain 2 trebles over 2 trebles, 3 trebles on 3 stitches of chain, 6 chain 3 trebles along remainder of chain, 3 trebles over 3 trebles of last row, 3 chain 1 treble into 2nd space, 2 chain 1 treble into same place.

3rd row.—Turn 7 chain 1 treble in 1st space, 2 chain 1 treble in same place, 3 chain 6 trebles over trebles of last row, 3 trebles on first three stitches of chain, 6 chain 3 trebles on remaining three stitches of chain, 6 trebles over trebles of last row.



The point edging with border connected by means of chain. How the edging is commenced. Border arranged for a cloth

4th row.—Turn 3 chain 8 trebles over trebles of last row, 3 trebles on first three stitches of chain, 6 chain 3 trebles on remaining three stitches of chain, 9 trebles over trebles of last row, 3 chain 1 treble into 2nd space, 2 chain 1 treble in same place.

5th row.—Turn 7 chain 1 treble in 1st space, 2 chain 1 treble in same place, 3 chain 12 trebles over trebles of last row, 3 trebles on first three stitches of chain, 6 chain 3 trebles on remaining three stitches of chain, 12 trebles over trebles of last row.

6th row.—** Turn 3 chain 1 treble over 3rd treble, 2 chain 1 treble over 5th treble; continue until there are 7 trebles along line, 2 chain 1 treble into space at point, 2 chain 1 treble into same place, 2 chain 1 treble

into same place, 2 chain 1 treble over 1st treble, 2 chain 1 treble over 3rd treble; continue until there are 8 trebles along the line, 3 chain 1 treble into 2nd space, 2 chain 1 treble into same place.

7th row.—Turn 7 chain 1 treble into 1st space, 2 chain 1 treble into same place, 5 chain double crochet into 2nd space, * 5 chain double crochet into next space. Continue from * round point to end of row.

8th row.—Turn 7 chain double crochet into 1st space; continue until 17 loops are formed around point, 3 chain 1 treble into 2nd space, 2 chain 1 treble into same place.

9th row.—Turn 7 chain 1 treble into 1st space, 2 chain 1 treble into same place, 5 chain double crochet into 2nd space, * 9 chain double crochet into next space. Continue * round point to end of row.

10th row.—Turn 9 chain crochet into 6th stitch of chain, 3 chain 1 treble into 1st space, 1 chain 1 treble into same place, continue till 15 spaces have been filled around point, 6 chain 1 treble into 17th space, 1 chain 1 treble into same place, 3 chain 1 treble into 2nd space, 2 chain 1 treble into same place.

11th row.—Turn 7 chain 1 treble into 1st space, 2 chain 1 treble into same place, 3 chain 3 trebles into 2nd space, 6 chain 3 trebles into same place, one double crochet into picot.

12th row.—Turn 1 chain 3 trebles over 3 trebles, 3 trebles on 3 stitches of chain, 6 chain 3 trebles along remainder of chain, 3 trebles over 3 trebles, 3 chain 1 treble into 2nd space, 2 chain 1 treble into same place.

13th row.—Turn 7 chain 1 treble into 1st space, 2 chain 1 treble into same place, 3 chain 6 trebles over trebles of last row, 3 trebles on first three stitches of chain, 6 chain 3 trebles on remaining three stitches of chain, 6 trebles over trebles of last row, double crochet into next picot of last point.

14th row.—Turn 1 chain 9 trebles over trebles of last row, 3 trebles on first three stitches of chain, 6 chain 3 trebles on remaining three stitches of chain, 9 trebles over trebles of last row, 3 chain 1 treble into 2nd space, 2 chain 1 treble into same place.

15th row.—Turn 7 chain 1 treble into 1st space, 2 chain 1 treble into same place, 3 chain 12 trebles over trebles of last row, 3 trebles on first three stitches of chain, 6 chain 3 trebles on remaining three stitches of chain, 12 trebles over trebles of last row, 1 double crochet into next picot of last point. Continue from 6th row **.

A Border to Connect the Points

1st row.—Make a row of chain the length required for going round the cloth, join, divide into four, and mark each corner with a pin [see illustration].

2nd row.—6 chain 1 treble in joining stitch, 3 chain 1 treble in same place, 1 treble into 3rd stitch of chain, 3 chain 1 treble in same place. Continue all round, only at the corners do 1 treble 3 chain, 1 treble 6 chain, 1 treble 3 chain, 1 treble all into one stitch. At end of round join with double crochet into 3rd stitch of 6 chain at corner.

3rd row.—3 chain 1 treble into corner space, 3 chain 1 treble into same space, 6 chain 1 treble, 3 chain 1 treble into same space, 1 treble into next space, 3 chain 1 treble into same space, 1 treble into next space. Continue until 6 rows are formed.

Note.—The border and pointed edge are joined with chain and double crochet. *To do this:* Hold the corner and border right side upwards, work 3 chain, join into 1st space of pointed edge with a double crochet stitch, 3 chain 1 double crochet into 1st space at edge of border, 3 chain 1 double crochet into 2nd space of pointed edge, 3 chain 1 double crochet into 2nd space of border, and so on all along as far as the corner, then into corner space. Make the necessary fullness by joining three or four loops of the pointed edge into the same hole at the corner of border, connecting each loop separately by means of 3 chain and a double crochet as along the side.

Crochet Square No. 1

Cotton No. 18 and a medium-sized hook (4½ or 5)

A single square

No. 1



when completed

1st row.—Commence with 10 chain, join. Into ring work 5 double crochet 10 chain, join into a ring, * work 15 double crochet into the 10 chain, then 5 double crochet into centre ring, 10 chain, and repeat from * three times. Work 1 double crochet into 3rd double crochet of centre ring.

2nd row.—Work 1 double crochet into 3rd double crochet of centre ring, * 15 trebles with 1 chain in between round the ring, 1 double crochet into 3rd double crochet of centre ring. Repeat from *.

3rd row.—Slipstitch to 4th treble, 1 treble over treble, 2 chain, and repeat until 9 trebles are worked. Repeat for remaining sections of square. (To slipstitch, insert hook in top loop of treble of previous row, draw thread through, insert hook in following stitch, and continue in this way till point of working is reached.)

4th row.—1 double crochet into 1st treble to join, 5 chain 1 double crochet into 1st chain (this forms a picot), 1 double crochet into 1st space, and continue all round.

Crochet Square No. 2

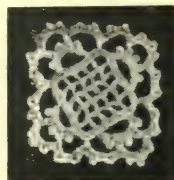
Cotton No. 16, steel hook (size 5).

Commence with 18 chain. Turn, 1 treble into the 6th hole from the hook, 2 chain 1 treble into every third stitch along the row

of 18 chain, making five holes. Turn with 5 chain, and work five more holes by doing a treble stitch above each of the previous ones. When five rows of holes are completed a square is formed—viz., the centre square of the

Square with

No. 2



lattice work centre

pattern. * Work 3 double crochet into corner hole on left-hand side of square, and 2 double crochet into the next three holes, then 6 chain, turn, and double crochet into the double crochet stitch above the first treble stitch at the side of corner. Turn, and into loop do 2 double crochet 3 chain, 2 double crochet 3 chain, 2 double crochet 3 chain, 2 double crochet 3 chain, 2 double crochet until five small loops are formed, then 6 double crochet into next hole, which is the corner hole, and continue from * for remainder of square.

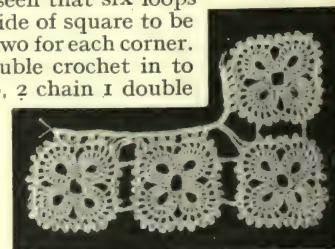
Next round.—6 chain into 2nd picot (small loop formed by the 3 chain), 9 chain into 4th picot, 9 chain into centre of corner (consisting of 6 double crochet), and continue with these 9 chain all round the square.

Last round.—Work 2 double crochet 3 chain, 2 double crochet 3 chain, 2 double crochet into 1st loop at corner, then into corner loop do 2 double crochet 3 chain, 2 double crochet 3 chain, 2 double crochet 3 chain, 2 double crochet 3 chain, 2 double crochet 3 chain, 2 double crochet. This completes the corner. Do the next three corners in the same way.

Work with finer cotton than used for the squares, and join by means of chain and double crochet in the following manner:

It will be seen that six loops are on each side of square to be joined, with two for each corner. Work * 1 double crochet in to 1st side loop, 2 chain 1 double

Square, No. 1, joined to form a border for cloths, quilts, toilet-covers, etc., etc.



crochet into next loop; repeat till six loops are joined. 4 chain 1 double treble into 1st corner loop, 1 treble treble into next loop, 1 treble treble into 1st corner loop of 2nd square, 1 double treble into next loop, 4 chain, and repeat from *. At corner of cloth longer connecting trebles will be required, the thread being put over the hook the required number of times. The second and third sides of squares can be sewn together as shown in illustration. For firmness, work 1 double crochet into each foundation chain, ready for sewing to the article or garment to be trimmed.

To be continued.

NEEDLEWORK FOR CHARITY

By MRS. F. NEVILL JACKSON

(Author of "A History of Hand-made Lace," etc.)

The Organising of Working Parties, and so forth—The style of Garment Required by the Poor—Good Materials and Good Workmanship an Essential—How to Make Petticoats, Overalls and Knickers



THE busy housekeeper is seldom too busy to spend an hour every week making clothes for the little ones whose mothers have no time to spare. The poor woman is so often a bread-winner that it is difficult enough for her to keep her home tidy, and impossible for her to make and mend.

gladly lend financial assistance to so excellent a cause.

It is pleasant if the secretary or some prominent member has a room large enough to accommodate the working party; then difficulties with regard to the lighting and heating of the meeting-place do not arise. It is a good plan if each member has the party in turn.

Tea, with plenty of bread-and-butter and cakes, should be served at 4.30, if the working party is held in a private house, but no elaborate preparations are necessary. If the meeting is held in a parish room, the little meal is usually omitted, or reduced to the simplest elements which can be undertaken by a caretaker at the hall.

A good, firm table without a cloth should be provided for cutting-out, and much confusion is saved if there is but one cutter. Complicated patterns and a diversity in the style of the garments will be thus avoided.

Quality of Materials

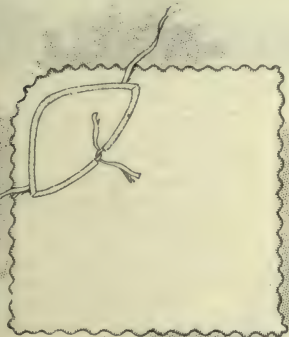
Materials of good quality only should be used; it is cruel to give to women who move about much in the performance of hard bodily work, shoddy garments which wear through directly. Ruskin advised that in working for charity only the best stuffs should be used, and if good enough quality could not be obtained it should be specially woven.

Few charity work guilds could undertake to obtain specially woven stuffs, but all can strive to work only upon material which is sound, pure, and durable.

One or two sewing machines will prove invaluable for joining up long seams. The day has passed when hand-work was considered the only desirable type, and many women consider it a waste of time to sew tucks and seams in useful garments by hand, and reserve hand-work for ornamental stitching, such as the tiny tucks in an ornamental nightdress or cambric camisole.

For buttonholes, strong, good work by hand, of course, is essential, and since comparatively good needlewomen often profess inability to make serviceable buttonholes, it is an excellent plan to instal one member as buttonhole-maker-in-chief. This ensures uniformity and good workmanship, but tact will be required in arranging the matter.

The sewing on of buttons is another subject which should receive special attention. Two or three fairy stitches ever so neatly set in with No. 60 cotton, are of no use to the mother of a family who has to delegate the fastening of the



By means of a ribbon in a slot the flannel is drawn into a cosy and warm hood

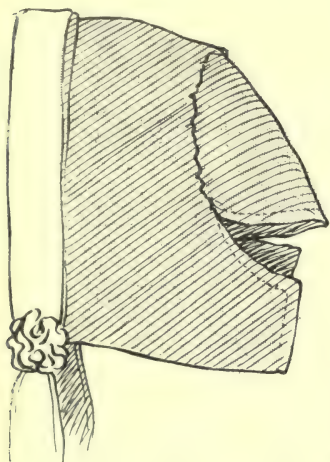
Some charity workers like to join a guild or party, and to sit at home sewing such clothing as the guild sets its members to make. Occasionally assistance is given in cutting-out, and parcels can be obtained all ready prepared, for workers who take the sewing home to do. Then the task is simple. Good, strong clothes only are required, and the garments should be forwarded to headquarters at a time specified in the rules of the society.

Sometimes a dozen or so of ladies form themselves into a little band and arrange to meet at a centrally situated school-room, parish hall, or at the houses of the members successively one afternoon a week, or perhaps twice a week during Lent or Advent.

With such a club or charity work society a small subscription would be asked of each member, so that materials could be bought. It is a good plan also to solicit subscriptions for the cause from non-working members. Many women whose social engagements will not allow them to spend an afternoon in sewing, will



Infant's hood and wrap made with one yard of Saxony flannel



The only joining necessary is the back seam and the insertion of piece for the crown.

The front of hood is simply folded back scrub throughout the day do not want their movements hampered. Warmth, moreover, should be considered more than fashion.

The circular band should be cut double. Therefore fold the material (stout calico or twill) selvedge to selvedge, and put the centre of the band to the fold when cutting.

Make a large placket—for a working woman nine or ten inches for a four-inch circular band is not too much—and a small piece of tape should be firmly sewn across the bottom of placket, to prevent the possibility of tearing. A deep hem and one or two wide tucks greatly increase the warmth and durability of the garment.

For charity petticoats there are many suitable materials. Flannel, serge, cloth are good if warmth is required, and for petticoats of the cotton type, galatea and shirting wear excellently. Print, sateen, and calico are not suitable for charity purposes.

A Child's Overall

Overalls are easily made, but a little explanation is necessary. As shown in the illustration, the fulness, two and a half widths of 28-inch material, is gathered into a yoke. The width of a pinafore or overall should always allow of the free movement of the little one's legs. Such garments are of special use during play-time, and the sleeve coverings enhance the value of the garment by preserving the dress from dirt or damage.

Overalls are sometimes called *couvres misères* by charity workers abroad, and the pathetic name tells its own story in suggesting the pride of the very poor, and their reluctance in showing to the world their extreme poverty.

Knickers

Knickers are useless to a child if they are too long in the legs, but they should always be large and full at the back. For a child of two-and-a-half to four years old,

children's clothes to the children themselves. Let good stoutthread, plenty of stitching, and sound fastening off of the thread be given to all button sewing.

When making a petticoat for charitable purposes, plenty of fulness should be allowed.

Women who wash, iron, sweep, and

13½ to 20 inches would be correct by measurement. Roughly, the amount of material necessary for a pair of knickers is twice the length of the leg. The bands can be taken from the sides after the legs are cut. If a circular band



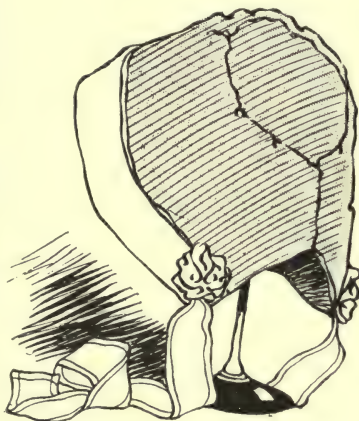
Knickers for a child of two and a half years

is made, about half a yard extra stuff is required; circular bands should always be cut when making knickers of adult size for charity work, as the working woman needs plenty of room for the free movement of her limbs.

The seat part of a child's knickers should be three-quarters of the whole length; for adults, two-thirds only.

For an infant a very simply made wrap can be fashioned from one yard of Saxony flannel. Scallop the edges, and buttonhole-stitch round in wool. Slightly round off one corner, and arrange a slot for ribbon, as shown in the illustration. Insert three separate lengths of ribbon, one passing over the front to tie under the baby's chin, the remaining two lengths being secured to the flannel and tied behind to draw into the neck.

The hood, which should be lined for the sake of warmth, is one of the simplest shapes to make, a short length of some soft woollen material being sufficient.



A simple hood made with two pieces of cloth



Child's overall, which may be used as a dress in warm weather



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Recipes for

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE IDEAL STOREROOM

Arrangement of Shelves—Necessary Furniture—A Golden Rule—Classification of Stores—Systematic Ordering of Stores—Exclusion of Mice

THIS department is of the greatest importance in a house, helping, as it does, the housewife in her efforts to be neat, orderly, and economical.

Large houses usually possess a storeroom, but in small houses and flats the house-keeper considers herself lucky if she has a large cupboard. This undoubtedly is essential, and if there is not one built into the house, lose no time in procuring one, however roughly made.

The storeroom should be conveniently near the kitchen, and should be well ventilated and perfectly dry.

It should contain firmly fixed wide shelves, placed at varying distances apart, with small brass hooks fixed two or more inches apart at the edge. A small chest of drawers, or a table containing some good drawers, is invaluable in which to keep kitchen paper, paper doyleys, brown paper, and string. So also are a chair, set of weights and scales, a pair of steps, and a weighing machine, if large quantities of stores, such as flour, sugar, bacon, are bought at a time.

A good supply of earthenware jars and bottles will be required, also some airtight tins, scoops, measures, a tin-opener, cork-screw, two knives, a pair of scissors, an invoice file, some gum labels, and last, but not least, a notebook or slate and pencil.

THE SHELVES,

needless to say, must be kept spotlessly clean. This is more easily done if they are covered with white oil-baize or American cloth. If these materials are too expensive, sheets of white kitchen paper will serve the purpose, but they, of course, will have to be often changed.

A GOLDEN RULE

"Have a place for everything, and keep everything in its place." If this rule were hung up in every storeroom and adhered to in practice there would be far less muddle and waste. Each bottle or tin should have the name of its contents clearly written on a label, which should be securely fastened on.

All materials for cleaning purposes should be kept apart from food, and should have a cupboard, or at least a shelf, to themselves.

Jam, pickles, and sauces should be stored in the coolest, driest corner possible, otherwise they will ferment.

A small cupboard or shelf is advisable for medicines—this is specially important in houses away from doctor and chemist—where a supply of drugs for ordinary ailments should be kept in store.

Reserve a drawer or box for paper from parcels and string; if this is neatly folded

and put away it will ease the work of doing up parcels, and probably save shillings in the year.

MANAGEMENT OF THE STOREROOM

It is a good plan to have regular times for ordering in a fresh supply of stores, either quarterly, monthly, or weekly, as is most convenient. Only a bad manager sends out daily for small quantities of sugar, coffee, soap, etc. It is most inconvenient and very bad economy, for some stores are cheaper when bought in larger quantities.

All goods should be checked on arrival, and for this reason it is well to use a duplicate order-book.

Stores should be given out to the servants at stated times, either at a fixed hour each day or each week. This will save much time and many interruptions for the mistress.

BETTERLES AND MICE

should never be found in an ideal storeroom, so be careful that no crumbs, sugar, or other stores are left about. For this reason a small dustpan and brush should be kept in a convenient place, for unless they can find a meal waiting for them mice and vermin will never come.

Lastly, remember the door of the store-room or cupboard must always be kept locked, and the key kept by one responsible person. This is only fair to the maids.

PREPARING FOR CHRISTMAS CAKES

READERS who like a rich fruit cake for Christmas have, I hope, followed the advice given in Part II. of *EVERY WOMAN'S ENCYCLOPÆDIA*, and made the cake some time ago, wrapped it up in grease-proof paper, and put it away in a warm place to mellow and ripen.

It is now time to think of icing it; but, before giving instructions how to make the various icings, I will give two more cake recipes, one for those who prefer a less rich mixture than the one already given, and one suitable for children.

SULTANA CAKE

Required: One pound of flour.

Half a pound of butter.

Half a pound of castor sugar.

Half a pound of sultanas.

A quarter of a pound of mixed peel.

The grated rinds of two lemons.

Five eggs.

One teaspoonful of baking powder.

Quarter of a pint of milk.

Brush a cake-tin over with a little melted butter, then line it with two layers of buttered paper. Cream the butter and sugar with a wooden spoon until they are soft and white. Beat the eggs until they are frothy, then add them gradually to the butter and sugar. Beat the mixture thoroughly. Sieve together the flour and baking-powder; then add them very lightly to the butter, etc. Mix together the chopped peel, cleaned sultanas, and grated lemon-rinds, stir them

A WORD ABOUT THE STORES

Tea must be kept in an airtight tin in a cool place.

Coffee should not be bought in large quantities, as it loses flavour. To be in perfection it should be roasted and ground daily. It must be kept in airtight receptacles.

Sugar of all kinds should be kept in closely covered tins or jars.

The best sugar is the cheapest, as it is the sweetest.

Flour must be kept in an airtight place, as it soon absorbs moisture, and this turns it musty.

"Household" flour is more nourishing than the finer varieties.

Grains of all kinds should be bought in small quantities, otherwise they may get tiny insects in them.

Oatmeal soon becomes stale and sour, so should be purchased in small quantities, and kept in a tin.

Soap should be bought in large quantities, cut in pieces, arranged on a shelf, so that the air can get to it. It will then dry and harden and waste much less in the water.

Dried fruit should not be bought in large quantities unless in the new fruit season, and it should be stored in jars.

Spices are best bought in small quantities, as they soon lose flavour; they must be stored in airtight tins.

lightly but thoroughly, lastly add the milk gradually. Put the mixture into the prepared tin, and bake it in a moderate oven for about two hours.

To make sure that it is baked through, it is advisable to stick a clean, bright skewer into the middle of it; if it comes out looking sticky and with mixture adhering to it, the cake requires longer baking. If it is quite clean the cake is done. Take it out of the tin, take off the paper, and put the cake either on a sieve or to lean up against something, so that the steam may escape from it.

THE CHILDREN'S CAKE

Required: One pound of flour.

Half a pound of butter.

Half a pound of castor sugar.

Five eggs.

Two teaspoonfuls of baking-powder.

Two lemons.

Four ounces of glacé cherries or sultanas.

Six tablespoonfuls of milk.

Prepare the cake. Sieve together the flour and the baking-powder, beat the butter and sugar to a cream; if it is very cold let it soften by the fire, but on no account let it *oil*. Beat the eggs until they are frothy, add them to the butter and sugar, and beat them well for five minutes. Add the flour very lightly; the grated rinds and the cherries cut in quarters, or, if preferred, chopped. Stir in the milk. Put the mixture in the prepared tin, and bake the cake carefully

in a moderate oven for about one and three-quarter hours.

THE ICINGS

It is usual to put a layer of almond paste on the top of Christmas cakes, at any rate, on rich ones—if liked, a *thin* layer may be spread over the sides as well. For children, however, the almond paste is left out altogether; but this is merely a matter of opinion, and sometimes of expense.

THE ALMOND PASTE

Required: Two pounds of ground almonds.

Two pounds of icing sugar.

Six or more whites of eggs, or four whole eggs, or eight yolks.

Lemon juice, orange flower water, and vanilla.

Sieve the icing sugar, using a hair sieve. Mix together the sugar and almonds; whisk the whites stiffly, or beat the eggs thoroughly. Add them, with a sufficient



A. Ulyett

The Drum Cake, which will delight the hearts of children at Christmas-time

(quantity of the three flavourings to make it into a stiff paste. Knead it well until it is thoroughly mixed and in a smooth paste.

THE ROYAL ICING

Required: Two pounds of sieved icing sugar.

The whites of six or more eggs.

The juice of two lemons.

Put the sieved sugar in a basin, strain the lemon-juice into the middle of it. Whisk the whites of eggs lightly, add some of the whipped whites to the lemon-juice, and stir them well in with a wooden spoon; continue adding more whites until all the sugar is mixed in. The icing should be so stiff that patterns can be traced on it with a spoon without becoming blurred. When it is the right thickness, beat the icing well, as this will whiten it.

THE BOILED ICING

Required: Two pounds of loaf-sugar.

One pint of boiling water.

A little lemon-juice.

Put the sugar, water, and a squeeze of lemon-juice in a saucepan on the fire. Let the sugar dissolve; then boil it well until the syrup forms a thick, strong thread between the fingers; it will probably take fifteen minutes. Pour it into a basin, and beat it with a spoon until it gets thick and white and coats the back of the spoon like a thick sauce; it must then be poured quickly over the cake.

HOW TO ICE THE CAKE

1. Cut the top of the cake quite level, grate off any burnt or very dark parts, and brush off all loose crumbs.

2. Reverse the cake, so that what was the bottom is on top, for it will be a better shape than you can cut it.

3. Place the cake on a plate, or, better still, a movable cake-stand.

4. Divide the almond paste into three, roll out a third in a round to fit the top of the cake, using sieved icing sugar to prevent it sticking to the rolling-pin and board. The two remaining pieces roll in strips to cover the sides. Lay the paste on the cake, and smooth it evenly on with a knife.

5. Let the almond paste dry overnight, or, if time will not allow this, dry it in a *very* slow oven.

6. Put a thin layer of royal icing over the almond icing, smooth it evenly over with a broad-bladed knife dipped in hot water. Let this layer dry before spreading over a second one, which should be about a quarter of an inch thick (more or less to suit individual taste).

7. Be very careful when putting on both the almond paste and royal icing to keep the sides straight and the edges *sharp*; these points make or mar the cake.



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Holly and Mistletoe Cake. The decoration is made of coloured almond paste

8. When the second coat of royal icing is dry, pour over the boiled icing; this gives the cake a very fine finish, but need not be used if it takes too much time and labour.

9. Decorate the cake with royal icing in any pretty design. Mark the design out faintly with a pencil, or by pressing fancy cutters *lightly* on the icing, or by merely pricking round a pattern with a pin.

HOLLY AND MISTLETOE CAKE

The holly and mistletoe cake is made of the rich fruit mixture, coated with almond paste, iced with royal and boiled icing, and decorated with holly and mistletoe cut out of coloured almond paste. The holly berries should be coloured with carmine; the mistletoe berries left the natural colour. The holly and mistletoe leaves can be coloured green with green vegetable colouring. To keep the berries in place use a speck of icing.

THE DRUM CAKE

For the drum cake either the sultana or children's mixture could be used. The top is covered with a layer of almond paste; round the side is fastened a deep band of gold paper (on no account use pins, fasten it either with gum or a little icing).

Next strips of almond paste are fastened round the top and bottom edges of the cake. The dark patterns shown in photograph are painted on with a little carmine. The upright straps are made of uncoloured almond paste, so also are the drum-sticks. With the picture before you you will find no trouble in turning out a very presentable looking drum, which will delight the hearts of the little ones.

THE FLAG CAKE

Either of the mixtures can be used for the flag cake. It is coated with almond paste, then iced with royal and boiled icings, and piped with royal icing.

The soldiers are made of chocolate, and can be bought at most sweet shops or stores.



The Flag Cake, decorated with chocolate soldiers

A. Utley

The flags also can be bought for a few pence a packet. The soldiers are kept in position by the icing, being put on before it is set. The central figure consists of two soldiers placed back to back and fastened together with a little icing.

SUGGESTIONS FOR CAKE DECORATIONS

Ice the cake over with almond paste, royal icing, and boiled icing, then add one of the following:

1. Small leaves of shamrock, made out of slices of pistachio nuts, arranged in a wreath round the top.
2. Tiny fancy crackers arranged round the side of the cake and kept in place with icing, with crackers or a small figure on the top.
3. A design of leaves and flowers cut out of green and red candied fruits, and arranged as a spray on the top.
4. Red and green brochettes, either whole or cut in halves, and set in the royal icing; these cost 1s. 2d. a pound, and weigh light.
5. Tiny silvered balls arranged here and there in the piped design.
6. Any suitable motto or greeting piped in white or coloured icing on the top.

THE ABC OF PASTRY-MAKING

How to Make Pastry—The Materials Required and so forth—Recipes for Short-Crust Pastry, Flaky Pastry, Puff Pastry, Choux Pastry, etc., etc.

IN pastry, lightness is the quality which is most to be desired; indeed, it is an essential. The manufacture of good pastry requires a liberal allowance of "shortening," viz., butter, lard, or dripping. It is, moreover, also necessary to fold into, or entangle in the pastry, as much cold air as possible.

Cold air expands with the heat of the oven, and thus lifts up and pushes apart the starch granules in the flour. The introduction of air into the pastry is also brought about in short pastry by the use of baking-powder, which, when moistened, gives off carbonic acid gas.

Puff and flaky pastry should be folded repeatedly and rolled with the view of enclosing air between the layers.

The difference between puff and flaky pastry and short pastry is, that in the two former there are alternate thin layers of pastry and air, and in the latter small cavities all through the pastry caused by the expansion of the air.

Puff pastry requires equal amounts of butter and flour; flaky pastry, three-quarters of a pound of butter to one of flour; short pastry (for ordinary purposes), half a pound of shortening to one pound of flour.

The quantity of water required to moisten a given amount of flour varies according to the quality of the latter. As a rule, about half a pint of liquid is needed to moisten one pound of flour, but if the fat used has become very soft, owing to over-much friction or prolonged contact with the warmth of the hand, less water will be required, as also will be the case if eggs have been added to enrich the pastry.

A rich, short crust is lighter and shorter—viz., more crumbling, if mixed very stiffly; but a plain, short crust will be hard and tough if mixed to the same consistency. In puff pastry the consistency depends on the butter; if this is very soft, the dough into which it is to be rolled must be soft also, and vice versa.

The addition of lemon-juice to pastry helps to lighten it.

MATERIALS REQUIRED

The best flour to use is a fine white pastry flour. It contains a large proportion of starch and only a little gluten, which, though most desirable from a dietetic point of view, is apt to render pastry tough.

Flour must be kept very dry, and before use it must be passed through a sieve to remove lumps and to aerate it.

The baking-powder used, also, must be of good quality and dry. It must, moreover, be passed through the sieve with the flour to ensure that it is smooth and evenly distributed.

It is commonly thought that any butter is good enough for pastry. This is a serious error.

The butter used should be cold and with no objectionable taste. Salt butter does not harm the pastry, provided it is well kneaded in clean cold water and then pressed in a clean, floured cloth to squeeze out any moisture that might make the pastry heavy.

Puff pastry is best made with all butter, but for the other kinds a mixture of good, pure lard and butter may be used, and for quite ordinary household purposes good beef, bacon dripping or clarified fat is suitable.

THE RIGHT TOUCH

Good materials, however, will not produce good pastry unless the operator's touch is light. When rubbing the butter into the flour the tips of the fingers—the coolest part of the hand—should be used. Water should be stirred in with the blade of a broad knife; the kneading and rolling must be done with the light even pressure and dexterous movements which can be acquired only with practice and experience.

Pastry must always be rolled out with short forward movements; it must never be rolled backwards and forwards. Short pastry should not be turned over, as the upper side is the smoothest and has the best appearance when baked.

Puff Pastry should never be rolled out right up to the edges. This would force the air out, and the more air shut into the pastry the better it will rise. The edges can be flattened down to the desired thickness either by pressing them with the rolling-pin or giving them a gentle *inward* roll.

BAKING

All pastry needs baking in a hot oven, and the richer kinds, such as puff, rough puff, and flaky pastry in very hot ovens.

This is necessary not only to expand the air, but also to quickly swell and burst the starch grains in the flour, so that they absorb the butter so soon as it melts.

Oven temperatures required for baking :

	Fahr.
Tarts and pies	290°
Plain pastries	320°
Puff pastry	340°

SHORT-CRUST PASTRY (No. 1)

Required : One pound of flour.

Half a pound of butter, lard, or dripping.

One teaspoonful of baking-powder.

Half a teaspoonful of salt.

Cold water.

Sieve or mix together the flour, baking-powder, and salt. Put the butter on the flour and cut it into very small pieces. If dripping is used, cut it into very thin shavings.

Next rub the butter into the flour with

the tips of the fingers, then make a well in the centre of the flour, pour in a little cold water, and, with a knife, mix the flour into a stiff but not crumbly paste. As soon as one lump seems to be of the right consistency, put it one side, add more water to the flour, and continue mixing until the whole is in a paste.

Knead it all lightly together on a board with the hand, and it will then be ready to roll out and use for ordinary household tarts, meat pies, etc.

SHORT-CRUST PASTRY (No. 2)

FOR SWEET DISHES

Required : One pound of flour.

Three quarters of a pound of butter.

Two tablespoonfuls of castor sugar.

The yolks of two eggs.

Half a teaspoonful of salt.

Cold water.

Sieve the flour, salt, and sugar into a basin. Rub in the butter finely. Make a well in the centre of the flour, put in the yolks of egg and about three tablespoonfuls of water.

Mix these smoothly in, and add more cold water gradually until the flour is mixed into a stiff paste. Knead it lightly together, then roll it out to the required thickness, and use for fruit tarts and other sweet dishes.

FLAKY PASTRY

Required : One pound of flour.

Three-quarters of a pound of butter or a mixture of butter and lard.

Half a teaspoonful of salt.

Cold water.

Sieve the flour and salt into a basin. Divide the butter into four parts. Cut one fourth of it finely into the flour, then rub it lightly in with the tips of the fingers.

Next pour a little cold water into the middle of the flour and mix it in with a knife, adding more water gradually until all the flour is mixed into a stiff paste. Turn the paste on to a floured board, knead it lightly until it is free from cracks, then roll it out into an oblong strip about a quarter of an inch thick.

Work each of the portions of butter with a knife until it is soft, and can be easily spread.

Put little bits of one of the portions in even rows down the whole length of the pastry, leaving, however, a narrow border of pastry round the edge without butter.

Dredge a little flour over the butter. Fold the pastry in three, press the edges firmly together, and roll it out again. Spread on the second portion of butter, and repeat the folding, rolling, and spreading until all the butter is used. The pastry then will be ready for use.

PUFF PASTRY

This is difficult pastry to make, and a very hot oven is required. It can be used for meat and fruit pies, patties of all kinds, and a great variety of fancy pastries.

Required : One pound of flour.

One pound of butter, or butter and lard.

One level teaspoonful of salt.

Two teaspoonfuls of lemon juice.

Cold water.

Wash the butter well by working and kneading it in cold water.

Fold it in a clean, soft cloth, squeeze and knead it well to press out the moisture, and shape it into a neat flat square. Put it in a cold place to harden.

Sieve the flour and salt into a basin, and make a well in the centre. Into this strain the lemon-juice, and add two or three tablespoonfuls of very cold water.

Mix the flour into a soft but not sticky paste, adding the water very gradually. Knead the paste lightly until it is quite free from cracks. Then roll the paste out into a square about twice the size of the butter. It should be about a quarter of an inch thick, and slightly thinner at the edge than in the centre.

Lay the piece of butter in the middle of the paste, fold one half over the butter and the second half over that, so that the butter is completely covered. Press the edges of paste firmly together with the rolling-pin, and flatten the butter slightly by pressing it gently three or four times with the rolling-pin. Put the pastry aside in a cold place for a quarter of an hour.

Turn the pastry-board lengthways in front of you, so that there may be plenty of room to roll out the pastry. Dredge the board and rolling-pin with flour, put the pastry on the board so that the side that has no edges is on your right hand, and remember to place it this way each time the pastry has to be moved.

First press out the pastry fairly flat with the rolling-pin, then roll it out lightly until it is about a quarter of an inch thick. Fold the pastry in three, press the edges together, arrange the pastry as directed, and roll it out again.

Fold it in three, then put it in a piece of floured paper in a cold place to cool for fifteen minutes. Then continue to roll out and fold the pastry until it has been rolled and folded seven times. It is then ready for use.

Be careful to keep the board and rolling-pin well floured. This is best done by brushing them with a pastry-brush dipped in flour.

Keep the pastry as neat as possible, with square corners and straight sides, so that it will fold evenly.

Use the rolling-pin with a light, even pressure, pushing the pastry *from* you, never giving it a backward roll. If the pastry is not getting longer and thinner with each roll, either you are rolling too lightly or the pastry is sticking to the board.

Each time the pastry is folded over a small amount of air is enclosed if the edges are evenly folded and pressed together. These bubbles of air may be seen when the dough is being rolled out, and great care must be taken not to break them, for the more air enclosed the lighter will be the pastry.

TO BAKE PUFF PASTRY

The pastry should be as cold as possible when it is put into the oven.

A very hot oven is required, and the greater heat should be underneath, so that the pastry may rise to nearly its full height before it begins to brown.

To prevent it burning underneath after it has risen, and when the top is being coloured, put another shelf or baking-sheet under it.

ROUGH PUFF PASTRY

This is less rich than puff pastry, and does not take quite so long to make.

Like puff, it is suitable for meat pies, fruit tarts, and various fancy tartlets.

Required : One pound of flour.

Three-quarters of a pound of butter or lard and butter

A level teaspoonful of salt.

Two teaspoonfuls of lemon juice.

Cold water.

Sieve the flour and salt into a basin. Make a well in the centre, strain in the lemon-juice, add a little water, mix these in with a knife, adding more water until the whole is mixed to a stiff dough.

Knead it lightly on a floured board, then roll it out into an oblong piece about a quarter of an inch thick. Put the pat of butter in the centre, fold half of the pastry over it, then the second half over that.

Press the edges together, turn the side having no rough edges to your right hand, roll it out lightly. Fold it again in three, and again roll out. Repeat this folding and rolling until it has been rolled four times. It is then ready.

Between each two rolls, put the pastry in a cold place for a quarter of an hour.

CHOUX PASTRY

(*For Eclairs, Cream Buns, etc.*)

Required : Four ounces of flour.

Two ounces of butter.

Half a pint of boiling water.

A few grains of salt.

Castor sugar and vanilla to taste.

Two eggs and one extra yolk.

Put the water and butter in a saucepan, bring them to the boil, then add the flour and salt. Take the pan off the fire, and beat the mixture well with a wooden spoon until it is smooth and free from lumps. Then put the pan over a gentle heat, and stir the mixture well until it can be rolled about the pan without sticking to the sides.

Let the mixture cool slightly, then beat in the eggs one by one. Next add the sugar and vanilla, and the paste will be ready for use. Let it get perfectly cold before handling it.

Great care is required when cooking the "panada"—that is, the mixture of water, butter, and flour. If it is overcooked, the butter will ooze out, and the mixture be spoilt.

SOUP RECIPES

TWO MEAT PURÉES

KIDNEY SOUP

Required: Half a pound of ox kidney.

Half a pound of lean beef.

Three pints of brown stock.

One tablespoonful of chopped onion.

One tablespoonful of flour.

Two ounces of coarsely-chopped bacon.

One ounce of butter or dripping.

Salt and pepper.

Cut the meat and kidney up into small pieces. Melt the butter in a saucepan, put in the meat, kidney, bacon, and onion, and fry them until nicely browned. Add the stock and a little salt, and let the soup simmer for about two and a half hours. Then strain out the solid parts, pound them to a paste in a mortar if you have one; if not, substitute an enamel basin, and use the end of a rolling-pin in place of a pestle, then rub the paste through a sieve. Mix the flour thinly and smoothly with a little of the strained liquid. Re-boil the remainder, pour into it the mixed flour, and stir until it boils. Let it cook gently for about ten minutes, skimming it carefully. Then mix the sieved meat-smoothly in, re-heat the soup, season it carefully, and it is ready.

N.B.—If more convenient, use water instead of stock, but add a piece of carrot and turnip and a bunch of herbs. These must be removed before the meat is pounded.

MULLIGATAWNY SOUP

Required: Two quarts of cold water.

One pound of lean beef.

One pound or more of bones.

Quarter of a pound of ham or lean bacon, or a ham bone.

Two onions.

One carrot and turnip.

A bunch of parsley and herbs.

One lemon.

Two cloves.

Six peppercorns.

Two ounces of butter or dripping.

One tablespoonful of curry powder.

One tablespoonful of curry paste.

One ounce of flour.

A breakfastcupful of carefully boiled rice.

Salt and pepper.

Chop the bones into small pieces, and cut the meat small. Put the water in a saucepan, add the bones, meat, and a little salt. Bring these slowly to boiling point, and let them boil gently. Meanwhile, prepare the other ingredients. Chop the ham and vegetables finely. Melt the butter in a saucepan, add the ham and vegetables, and fry them a light brown. Then add the curry powder and paste, the herbs and flour, and fry these for another five minutes. If the pan seems to be getting too dry, add a little more butter or dripping. Add to these ingredients enough of the stock to make them smooth and liquid, then pour this into the rest of the stock, adding at the same time the cloves and peppercorns.

Let the soup boil gently for two hours, skimming it occasionally. Then pass the soup through a wire sieve, rubbing through some of the meat, vegetables, etc. Rinse out

the saucepan, pour back the soup, add a little lemon-juice and seasoning to taste. Serve in a hot tureen, and hand with it some carefully boiled rice.

N.B.—The quantity of curry powder and paste used must depend on individual taste. If stock is used instead of water, there will be no need to use any fresh meat.

TWO BROTHS

SHEEP'S HEAD BROTH

Required: One sheep's head (prepared by butcher).

Three quarts of cold water.

Two ounces of fine oatmeal.

Two ounces of pearl barley.

Two carrots, turnips, and onions.

A small head of celery.

Salt and pepper.

One tablespoonful of chopped parsley.

Wash the head very thoroughly, and take out the brains. Put the head and tongue to soak for two hours in tepid salted water, then put them in a large saucepan with the cold water and a little salt. Bring the water to the boil, skim it well, then add the vegetables cut in squares, and the barley. Let it simmer for three to four hours, skimming it now and then. Next cut some of the best parts of the meat from the head into neat dice, also some of the vegetables and the tongue. After skinning it, put these on one side with a little of the barley.

Rub as much as possible of what remains of the head, vegetables, and barley through a coarse wire sieve, moistening it as you do so with a little broth.

Mix this sieved meat with the strained broth. Re-boil it, mix the oatmeal thinly and smoothly with a little cold water, add it to the broth, and stir until it boils. Lastly, add the dice of meat and vegetables, and seasoning to taste. Let it simmer for about ten minutes, sprinkle in the parsley, and serve.

N.B.—If preferred, rice may be used in place of pearl barley.

SCOTCH BROTH

Required: Two pounds or less of middle neck of mutton.

Two quarts of cold water.

One teacupful of carrot cut in dice.

One teacupful of turnip cut in dice.

One onion and leek.

One small cauliflower.

Half a small cabbage.

One teacupful of green peas.

Two tablespoonfuls of rice or pearl barley.

One tablespoonful of chopped parsley.

One ounce of butter or dripping.

A small bunch of sweet herbs.

Salt and pepper.

Cut off as much fat as possible from the meat, cut it in small dice, and chop the bones. Put the meat, bones, cold water, and a little salt in a saucepan, bring it to boiling point, then add the rice or barley, after carefully washing it. Let these boil gently while the vegetables are being prepared. Wash the leek and cabbage very thoroughly, and cut them into shreds. Chop the onion. Wash the

cauliflower carefully, and break it into large sprigs. Melt the butter in a pan, put in the onion, leek, and cabbage. Cook them slowly over the fire until they have absorbed all the butter, but do not let them brown. Add these with the rest of the vegetables to the broth, and let all boil gently for two hours. At the end of that time remove the bones, scraping off all the meat. Season the broth carefully, add the parsley, and serve in a hot tureen.

N.B.—The vegetables can be varied according to the season, and larger or smaller quantities can be used. This broth should be served fairly thick, but, if preferred, thin it down with hot water.

GIBLET SOUP

This is an excellent soup, and provides a good way of utilising giblets, which in many houses are only given to the dog or cat.

Required: The giblets of a goose or turkey, or of a couple of chickens or ducks.

One pound of lean beef.
Three pints of stock or water.
A small onion.
Half a small carrot.
A bunch of parsley and herbs.
One ounce of butter.
Half an ounce of flour.
Salt and pepper.
Two or three inches of cooked macaroni.
A stick of celery.
(If liked) Half a glass of sherry.

Scald and skin the feet, skin and clean the gizzard. Wash the neck, heart, and liver, dry them on a cloth, then cut them in small pieces. Melt the butter in a saucepan, put in the giblets, meat, and vegetables cut in slices. Fry these all a pale brown, then add the stock, herbs, salt and pepper. Bring these to the boil, and skim well.

Put the lid on the pan, and let the contents cook gently for about two hours, then strain out the giblets, etc., pour the liquid back into a clean saucepan. Mix the flour and sherry smoothly together, or, if you prefer not to use sherry, mix the flour smoothly with a little cold stock or water.

When the soup boils add the macaroni, cut in thin rings. Stir over the fire until it boils. See that it is nicely seasoned.

TWO THICKENED SOUPS

NORMANDY SOUP

Required: Two large carrots.
One pint of boiling white stock or pot liquor.
Half a pint of boiling milk.
One ounce of flour.
Two ounces of butter.
One small onion.
One bay-leaf.
Salt and pepper.

Wash and scrape the carrots. Scoop out the red part into balls the size of large peas. Grate down the rest of the carrots on a grater. Melt the butter in a saucepan, add the grated carrot and finely-chopped onion. Stir these over the fire for five minutes, without browning them. Add the carrot balls, the bay-leaf, stock, and a pinch of salt and castor sugar. Let the soup boil gently for half an hour, or until the carrots are soft. Mix the flour smoothly with a little cold water, take the bay-leaf out of the soup, and strain in

the mixed flour; add the milk, and stir until the soup boils. Season it carefully, and serve.

HOLLANDAISE SOUP

Required: One quart of white stock.
Two ounces of butter.
One ounce of flour.
The yolks of four eggs.
Quarter of a pint of preserved green peas.
Quarter of a pint of balls of carrot.
Quarter of a pint of balls of cucumber.
One teaspoonful of chopped tarragon.
One teaspoonful of sugar.
One teaspoonful of salt.
Half a pint of cream, or milk and cream.

A vegetable cutter for shaping the balls of carrot, etc., can be bought for about 8d. or 10d. If you have not one, cut the carrot and cucumber in neat, even-sized dice. Cook them in boiling salted water.

Melt the butter with the flour in a stewpan, add the stock, and stir it over the fire until it boils well. Beat the eggs in a basin, add the cream, then strain these to the stock; heat it thoroughly, but do not let it actually boil, or it will curdle. Strain it into a clean pan, add the vegetables, tarragon, sugar, and seasoning. Re-heat it carefully.

TWO SOUPS MADE FROM DRIED VEGETABLES

LENTIL SOUP

Required: Half a pint of red lentils.
One quart of water or stock.
One small carrot.
One onion.
One ounce of butter or dripping.
Two sticks of celery.
Salt and pepper.
Two ounces of ham or bacon.

Let the lentils soak overnight in cold water to soften them. Next day prepare the vegetables, and chop them and the ham finely. Melt the butter in a saucepan, strain off the water from the lentils, add them to the butter with the ham and vegetables, and stir them in the pan over the fire for five minutes. Next add the stock, and boil all gently until the vegetables are soft. Then rub all through a sieve, rinse out the saucepan, pour back the soup, re-boil and season it, and serve it with neat dice of fried bread.

Pot liquor—that is, liquid in which meat, either fresh or salt, has been boiled—is excellent as a foundation for this soup.

HARICOT BEAN PUREE

Required: One pint of haricot beans.
Two quarts of water or "pot liquor."
One Spanish onion.
One ounce of butter or dripping.
One pint of milk.
Salt and pepper.

Soak the beans in cold water overnight. Peel and slice the onion. Melt the butter in a saucepan, add the onion and beans after straining off the water. Stir these over the fire for five minutes, add the water, and boil the soup gently for about four hours, or until the beans are soft. Next rub all through a fine wire sieve. Rinse out the saucepan, pour back the sieved soup, add the milk. Season carefully, and bring the soup to the boil. Serve it in a hot tureen. It should be as thick as good cream.

ENTRÉE RECIPES

CALF'S BRAIN FRITTERS

Required: One or two calves' brains.

One small onion.

A little vinegar.

For the batter:

Two ounces of flour.

Half a gill of tepid water.

One tablespoonful of salad-oil.

The white of one egg.

Quarter of a teaspoonful of salt.

Wash the brains carefully in several waters, removing as much of the skin and fibre as possible.

Put them in a pan with cold water, a little vinegar, and the sliced onion. Bring them to the boil, then cook them gently for ten minutes. Drain off the water, and drain the brains well on a clean cloth, then cut them into fairly thin slices and leave them until cold.

Meanwhile prepare the frying batter. Sieve the flour and salt into a basin, stir the oil and tepid water smoothly into it. Whisk the white of the egg very stiffly, and just at the last moment stir it lightly into the batter. Have ready a pan of frying fat. When a very faint blue smoke rises from it, dip a slice of the brain into the batter, drop it into the frying fat, and fry it a golden-brown. Drain it well on paper.

When all the fritters are fried arrange them on a lace paper and garnish with fried parsley. Hand with them a tureen of tomato sauce.

SWEETBREADS À LA CRÈME

Required: One calf's heart sweetbread or two or three lambs' throat sweetbreads.

Half a pint of milk, or white stock and milk in equal proportions.

Half an ounce of flour.

One ounce of butter.

Half a small onion.

Half a carrot.

Salt, pepper, and lemon juice.

Two tablespoonfuls of cream.

Soak the sweetbreads in cold salted water for two hours. Then put them in a saucepan with cold salted water to cover, add a squeeze of lemon juice and let them simmer gently for eight minutes. Then take them out

of the saucepan and lay them in cold water. This is to make them white and firm. Take off all fat, membrane, or gristly pieces. Put the milk and sweetbreads in a saucepan with the onion and carrot. Let them simmer until they are tender; they will probably take half an hour.

Melt the butter in another pan, stir in the flour smoothly, strain in the hot liquid from

the sweetbreads gradually, stirring all the time. When this sauce has boiled, add the cream, a few grains of nutmeg, and salt pepper, and lemon juice to taste.

Cut the sweetbread into large dice, mix these with the sauce, re-heat the mixture, and pile it up in ramakin cases, or, if preferred, arrange it on a hot dish with sippets of toast round.

VEAL DARIOLES À LA NORMAN

Required: One pound of veal.

Two ounces of flour.

One ounce of butter.

Quarter of a pint of white stock or milk.

Two eggs.

About a gill of cream.

Salt and pepper.

A few grains of nutmeg.

Half a pint of white sauce.

A few small button mushrooms.

Truffle or chillies.

Melt the butter, stir in the flour smoothly. Add the stock, and cook over a slow fire until the mixture leaves the sides of the pan without sticking to it.

Put the veal through a mincing machine, then put it in a mortar with the panada (the mixture of butter, flour, etc.), and pound them well together. Add one egg and pound it in well, then add the second one, pound that in also; add the cream, season the mixture carefully, and rub it through a wire sieve. It is a good plan to test a little of the mixture to ascertain if it is of the right consistency. Poach a small bit of it in boiling water, then taste it and see if it is too firm and solid; if it is, add a little more stock or cream to the mixture.

Well butter some dariole moulds, three parts fill them with the mixture, make a cavity in the middle, and put in about half a teaspoonful of chopped mushrooms, seasoned with salt and pepper.

Fill the mould up with the mixture, pressing it firmly in.

Put the moulds in a pan with boiling water to come half-way up them, cover with buttered paper, and let the mixture steam very gently, until it feels firm, which will probably be



Veal darioles à la Norman

A. Uffett

in about twenty minutes.

Turn them carefully on to a hot dish, coat them with some good white sauce, and decorate each mould with some design cut from truffle or chilli, or merely sprinkle them with a little chopped truffle or parsley.

Garnish the dish with little heaps of button mushrooms, cut in halves and heated in a little butter or white stock.

MINCED CHICKEN, RABBIT, OR TURKEY

Required: Half a pound of cooked chicken.

One ounce of butter.

One ounce of flour.

Half a pint of chicken stock or milk.

Seasoning.

Toast.

Melt the butter, stir in the flour, add the milk, and boil till the same thickens. Remove all skin and bone, and chop the chicken rather coarsely. Cool the sauce slightly, add the chicken, season the mixture well, and heat for five minutes *without re-boiling*. Turn the mince on to a hot dish, and arrange a border round of neat sippets of toast.

CHICKEN À LA MARENGO

Required: One fowl.

Six tablespoonfuls of salad oil.

Half a pint of brown sauce.

Three tomatoes.

Three ounces of ham or lean bacon.

Two teaspoonfuls of chopped onion or shallot.

Half a lemon.

Salt and pepper.

(*If liked*) Two tablespoonfuls of sherry.

An old fowl will do excellently for this dish; with the slow, gentle cooking it will become quite tender. Cut it into small joints and the ham into large dice. Heat the oil in a stewpan, put in the chicken, and fry it a light brown, then add the onion and fry that. Next drain off all the oil from the chicken, and add the brown sauce, ham, and sliced tomatoes, also a little salt. Put the lid on the pan and let the contents simmer gently for about an hour or until the fowl is tender.

Arrange the joints in a neat pile on a hot dish. Season the sauce, carefully adding the wine if it is to be used. Re-heat the sauce, strain it over the chicken, arrange the ham in little heaps round, and garnish the dish with neatly cut sippets of fried bread and slices of lemon.

CURRIED CHICKEN

Required: One fowl, with its giblets.

Two small onions.

Two carrots.

A bunch of parsley and herbs.

One and a half pints of cold water.

One tablespoonful of ground almonds.

One tablespoonful of desiccated cocoanut.

Half a pint of milk.

Two ounces of butter or good beef dripping.

One tablespoonful of curry powder.

Half a tablespoonful of curry paste.

Two teaspoonfuls of flour.

Two teaspoonfuls of red-currant jelly.

Half a lemon.

Quarter of a pound of well-boiled Patna rice.

Four peppercorns.

Salt.

Cut the chicken into neat, small joints. Put the head, neck, liver, legs, and feet of the bird into a saucepan, cut the gizzard open, clean and wash it thoroughly, and add it, also one sliced onion, the carrot, herbs (tied together), peppercorns, cold water, and a little salt. Put the lid on the pan, and let the stock cook gently for one hour; then strain off the liquid and carefully skim off all grease.

Put the almonds and cocoanut in a basin,

and pour the milk, which must be boiling, over them, let them stand until they are cold, then strain off the liquid through a piece of muslin. Squeeze the nuts well. The nutty flavour thus obtained is a great improvement to all curries.

Melt one ounce of the butter in a stewpan. Add the other onion, cut in slices and fry it a very pale brown. Next add the flour, curry powder, and paste, and fry them gently for six or eight minutes, adding more butter or dripping if necessary. Then add gradually a pint of the chicken stock, stirring all the time. Let the sauce simmer for a quarter of an hour. Meanwhile, in another pan, melt the rest of the butter, and fry the joints of chicken lightly in it, then lift them into the curry sauce. Let it simmer for another quarter of an hour, then add half the milk, the jelly, and strained juice of the lemon. Season the curry carefully and let it simmer for half an hour. Add the rest of the milk, and re-heat it.

Arrange the joints in a neat pile on a hot dish, and either arrange a border round of boiled rice or hand it on a separate dish.

N.B.—A simpler curry may be made by using all stock in place of the milk infusion, and the jelly may be omitted.

FRICASSÉED RABBIT

Required: One rabbit.

Two ounces of butter.

One and a half ounces of flour.

One and a half pints of white stock *or* milk and water.

One small carrot and onion.

A stick of celery.

A bunch of parsley and herbs.

A bay-leaf.

Four peppercorns.

Two cloves.

A blade of mace.

One lemon.

Two yolks of eggs.

Salt and pepper.

Neat rolls of bacon.

Sippets of toast.

(*If liked*) Four tablespoonfuls of cream.

Prepare the vegetables and cut each in quarters. Put them in a saucepan with the stock, herbs (tied together), and spice (tied in muslin); bring these to the boil. Cut the rabbit into neat joints, and lay them in salt and water for about half an hour. Then lift them out and put them into the stock, which should be boiling; let them simmer gently for about ten minutes. Then lift the joints on to a plate, and skim the stock carefully. Melt the butter in a saucepan, stir in the flour smoothly, and let it cook for a few minutes, without colouring it. Then add the stock, and stir slowly until it boils. Now put in the pieces of rabbit, and let them simmer gently until they are tender; the time will depend on the age of the rabbit. Put the joints on to a plate and keep them hot. Strain the sauce into another saucepan, add salt and pepper, two teaspoonfuls of lemon juice, the beaten yolks, and cream, if you wish to use it. Re-heat the sauce thoroughly, but it must not actually boil after adding the

cream and yolks, as it would curdle. Put the pieces of rabbit back into it, and, when they are hot through, arrange them on a hot dish; strain the sauce over and round, and garnish the dish with slices of lemon, neat rolls of toasted bacon, and sippets of toast or fried bread.

CHICKEN EN CASSEROLE

Required: One chicken.

Water to cover.
One small onion.
One leek.
One carrot.
A bunch of parsley and herbs.
The rind of half a lemon.
Two ounces of ham or lean bacon.
Four peppercorns.
Two cloves.
Two allspice.
Salt and pepper.
Two tablespoonfuls of rice.

Cut the fowl into neat joints, put them in an earthenware casserole, or stewing-jar, with hot water to cover them, the herbs (tied together), bacon, onion, leek and carrot cut in neat dice, also the spice and lemon rind tied in a piece of muslin, and the rice, after washing it under the cold water tap. Add a little salt and pepper. Cover the casserole, and let the contents simmer gently for about an hour or until it is tender.

When the stew is ready, take out the herbs and spice. Season it carefully, and serve it in the casserole with a clean table napkin folded neatly and pinned round it.

CHICKEN CREAMS

Required: Six ounces of cooked chicken.

Quarter of a pint of cream.
Quarter of a pint of aspic jelly.
Three-quarters of a pint of white sauce.
Half an ounce of leaf gelatine.
Half a teaspoonful of grated lemon rind.
Salt and pepper.
For decoration: two red chillies or truffle or chervil.

Rinse out nine or ten small dariole moulds or cups in cold water. Warm the aspic slightly, pour a little into each mould, turn them to let it run all over, so that all the inside is thinly coated with it. Let it set; then decorate the top of each with some pretty design of chillies or truffle cut in fancy shapes or delicate sprays of chervil. Pour a few drops of aspic very gently on this decoration and let it set. It will then keep in place.

Remove all skin and gristle from the chicken, chop the flesh finely, then pound it in a mortar; or, if you have not one, substitute an enamel bowl, and a rolling-pin for a pestle.

Heat the sauce, dissolve the gelatine in a tablespoonful of boiling water, add it to the sauce; stir it well together, then strain it on to the pounded chicken. Mix them well together, then rub the mixture through a hair sieve. Next whip the cream and stir it gently into the other ingredients, adding the lemon rind, salt and pepper to taste, and, if liked, a few grains of nutmeg.

Press the mixture gently into the moulds, taking care not to disturb the decoration.

Leave them until cold. Then turn the creams carefully out, and arrange them on a bed of nice salad.

TURKEY AND MACARONI CUTLETS

(In season October to March)

Required: Quarter of a pound of cold turkey.

One ounce of cold ham.
Three ounces of boiled macaroni.
One ounce of butter.
One ounce of flour.
Quarter of a pint of stock or milk.
One egg.
Breadcrumbs.
Salt and pepper.
Parsley.

Chop the turkey and ham finely, cut the boiled macaroni into thin rings.

Melt the butter in a saucepan, stir in the flour smoothly; then add the stock, and stir the mixture over a gentle heat until it will leave the sides of the pan without sticking to it. Next add the chopped ingredients, and salt and pepper to taste. Mix all thoroughly, and turn the mixture on to a plate to cool. Mark it into even-sized divisions. Flour the hands slightly, then form each division of the mixture into a neat cutlet shape. Brush each over with beaten egg, and cover with breadcrumbs.

Have ready a pan of deep frying fat. When a bluish smoke rises from it put in the cutlets, one or two at a time, and fry them a pretty golden brown. Drain them well on paper. Place a short piece of parsley stalk or macaroni in the end of each to represent the bone. Arrange them on a lace paper, and garnish with fried parsley.

CHICKEN AND MACARONI CUTLETS

Required: Half a pound of chopped cooked chicken.

Two ounces of chopped cooked ham.
One breakfast-cupful of cooked macaroni cut in half-inch lengths.
One ounce of butter.
One ounce of flour.
One gill of milk.
Egg.
Breadcrumbs.
Seasoning.
Frying fat.

Melt the butter in a saucepan, stir in the flour smoothly, add the milk, and stir this mixture over a slow fire until it boils and thickens. See the chicken and ham are finely chopped, and mix them with the "panada," as the sauce-like mixture is called. Stir them well into it, then add the macaroni, taking care it has been well drained from the water in which it was cooked. Season this mixture with great care; a few grains of nutmeg may be used if liked. Turn the mixture on to a plate to cool, and stiffen a little. Then shape it into neat, cutlet-like shapes. Roll these in crumbs, then brush them over with beaten egg, then cover again with crumbs. Flatten the surface gently with a knife. Heat a deep pan of fat until a distinct smoke can be seen rising from it. Put in a few cutlets at a time, and fry them a pretty golden brown. Drain them on paper, put a short length of parsley stalk into the narrow end of each to represent a bone, and serve on a lace paper, garnished with fried parsley.

GAME RECIPES

JUGGED HARE (In season September to March)

Required: One hare.

One pound of lean beef.

One carrot and turnip.

One onion.

A bunch of parsley, thyme, and marjoram.

One bay-leaf.

Half a lemon.

Eight cloves and peppercorns.

Two ounces of butter or beef dripping.

Two ounces of flour.

Stock or water to cover.

Salt and pepper.

(If liked) A glass of port wine.

Wash and prepare the vegetables, and cut each in quarters, except the onion; leave that whole, and stick the cloves into it. Skin and paunch the hare, keeping the blood to add to the stew. Cut the hare into neat joints, and the beef into large cubes. Put the hare and beef in layers, with the vegetables, in a stewing jar or casserole. Tie the peppercorns, herbs, spice, and thinly-pared lemon-rind in a piece of muslin, add them, and pour in the blood, with enough stock or water to cover all well. Cover the jar tightly—it is a good plan to put a piece of brown paper over the jar under the lid—and let the contents stew gently until the hare is tender. About twenty minutes before the hare is done take out the vegetables and herbs. Melt the butter in a saucepan, stir in the flour smoothly; add some of the stock from the hare, stirring all the time. Put this thickening into the stew, and stir until it re-boils.

Add seasoning to taste, and the wine. Serve it in the casserole, or in a soup tureen.

Hand with it some red-currant, or black-currant, or rowan jelly.

ROAST HARE

(In season September to March)

Required: One hare.

Three-quarters of a pint of stock.

Two ounces of butter or dripping.

One and a half ounce of flour.

Half a teaspoonful of chopped shallot or onion.

Half a teaspoonful of finely-chopped parsley, a pinch of thyme.

Milk for basting.

Salt and pepper.

A slice of fat bacon.

For the Force meat:

Half a pound of lean veal.

Quarter of a pound of beef suet.

Two ounces of fat bacon.

Two tablespoonfuls of fresh breadcrumbs.

Two teaspoonfuls of chopped parsley.

Half a teaspoonful of chopped onion.

Two eggs.

Salt and pepper.

A pinch of nutmeg.

To make the force meat: Pass the veal twice through a mincing machine, then pound it in a mortar with the suet and bacon; pass it through a wire sieve, and add the rest of the ingredients and seasoning to taste.

If possible, choose a young hare for roasting. Skin and draw it, and wipe the inside with a damp cloth. Press some force-meat lightly inside the hare, then, with a

trussing needle and fine string, sew up the body. Then truss it in position.

To do this, press the hindlegs towards the head and bring the forelegs backwards to the hind ones. One skewer can then be passed through the two legs on one side, through the body, and the other two legs on the other side. Press the head back, pass a skewer through the top of the shoulder, the back of the neck, and out through the top of the opposite shoulder.

Brush the hare all over with melted butter or dripping, cover the back with slices of fat bacon, tying it in place with string. Roast the hare either before a clear fire or in a moderate oven, from one and a half to two hours, basting it frequently with milk.

Meanwhile, wash the liver and carefully remove the gall-bladder. Put the liver in a pan with some cold water, bring it to the boil, then let it cook for five minutes; next drain it from water and chop it finely.

Melt the butter in a stewpan, add the liver, onion, parsley, and thyme, and fry them for ten minutes. Pound the liver until smooth; stir the flour into the butter, and cook it until it is a good brown, then add the stock or some of the milk with which the hare was basted. Stir until it boils, then add the liver and seasoning to taste, and let it simmer gently for ten minutes. If liked, add a glass of port wine to this sauce.

When the hare is about three-parts cooked, take off the bacon, dredge the back with a little flour, and baste it often just before the cooking is finished. Take out the skewers and string, put the hare on a hot dish, garnish it with forcemeat balls, and serve with liver sauce and red-currant jelly.

The forcemeat balls: Shape whatever forcemeat is left over, after stuffing the hare, into small balls, brush each over with beaten egg, then cover with breadcrumbs. Fry them a golden brown in hot fat, and drain them well on paper.

BROILED PARTRIDGE

(In season September—February)

Required: A brace of partridges.

Buttered toast.

Salad oil.

Salt, pepper, butter.

Split the birds open through the breast-bone, but not through the backbone, so that they open like a book. Rub over lightly with oil, and dust with pepper. Grease the gridiron, lay the birds on it with a skewer through them to keep them flat. Broil over a clear, sharp fire for about eight minutes on either side. Next draw out the skewer, rub each bird over with butter, and lay them on slices of hot buttered toast. Serve the birds as hot as possible. A popular accompaniment to this dish is maître d'hôtel butter. To prepare this, put a level tablespoonful of butter on a plate, mix with it a small teaspoonful of finely chopped parsley, a few drops of lemon-juice, and a light dust of cayenne.

POULTRY

PIGEONS À LA DUCHESSE

Required: Two pigeons.
Two ounces of butter.
One pound of pork sausages.
One egg.
Breadcrumbs.
Salt and pepper.
Mashed potatoes.
Cooked peas or mixed vegetables.

Prepare the birds for roasting, then cut each in halves. Carefully remove all the

One onion or shallot.
One ounce of flour.
Three quarters of a pint of brown stock.
Two teaspoonfuls of red-currant jelly.
Half a lemon.
One glass of sherry.
A bunch of parsley and herbs.
Three cloves.
Six peppercorns.
Salt and pepper.
Three-quarters of a pound of raised pie-crust.
Green peas, fresh or preserved.

Half roast the duck, then cut it into neat, small joints. Cut the ham into dice; put it into a saucepan with the sliced onion, the herbs, and spice. Fry these until the ham and onion are a pale brown, then shake in the flour and brown that carefully. Add the stock, and stir the sauce until it boils. Then put in the pieces of duck, the jelly, a teaspoonful of lemon juice, and a little salt. Let all simmer gently for about half an hour or until the duck is quite tender, then add the wine and seasoning.

Have ready the raised pie-crust (see below for directions). Just before serving pile the pieces of duck neatly in the case, strain the sauce over, and garnish round the edge with some green peas, fresh or preserved.

To make the Case:

Required: Three quarters of a pound of flour.
Quarter of a pound of lard.
Quarter of a pint of water.

Put the flour in a basin. Put the water and lard in a pan on the fire; when they boil, pour them into the flour and mix it to a stiff paste, kneading it thoroughly, and



Canard à la Savoy

A. Uilyett

bones, except the last half of the leg bone. Shape each half as neatly as possible to look like half a bird, tucking the leg bones slightly back.

Melt the butter in a frying-pan, put in the halves of pigeon with the cut side downwards, and fry them gently for eight minutes. Then turn them. It is a good plan to place a dish on them with a weight on it while they are cooking, to prevent them from curling up.

Skin the sausages, then rub the meat through a sieve. Season it with salt and pepper, and spread a thick layer of it on the inside of each piece of pigeon. Mould to a good shape.

Next cover the pieces with crumbs, then brush them over with beaten egg, and again coat them with crumbs.

Have ready a pan of deep frying fat. When a bluish smoke rises from it fry the pigeons a golden brown.

Arrange a neat bed of mashed potatoes down the centre of a hot dish; place the halves of pigeon on it. Pour some good brown sauce round, and garnish the dish with a heap of cooked peas or a macedoine of cooked vegetables—that is, a mixture of neatly cut carrot, turnip, kidney beans, etc.—carefully cooked in boiling salted water.

CANARD À LA SAVOY

(In season August to February)

Required: One duck.
Four ounces of ham.



Pigeons à la Duchesse

adding more water if the paste seems too dry. After kneading it, shape it into an oval to fit the dish in which it is to be served, and work it up by hand until it forms an oval case. Keep pressing down the centre and working up the sides. If the paste seems very soft, leave it until it gets quite cold; or, if you are in a hurry, mix in more flour, otherwise it will not keep its shape.

When shaped, scallop the top of the case with a pair of scissors, and, if you wish to ornament it more, stamp out a few holes round the edge with a small pastry-cutter.

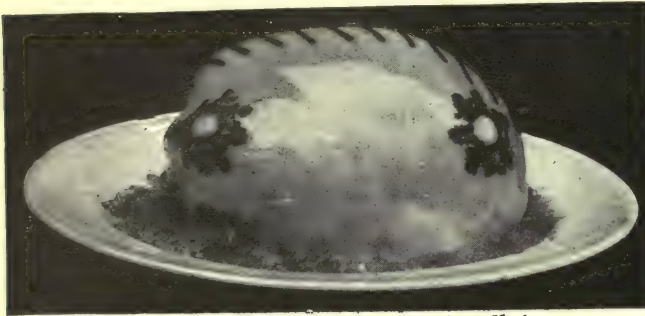
Put the case on a greased tin, with a firm band of paper pinned round it to keep the sides straight. Fill the centre with rice, lentils, or crusts of bread to prevent the pastry rising up in the centre.

When it is half baked remove the band of paper and brush the case over with beaten yolk of egg, then finish baking it until it is quite hard. It is then ready.

This pastry is not eaten, but is merely a case in which to serve the duck.

MEDALLIONS OF CHICKEN

Required: Some cold chicken (about three-quarters of a pound).



Chaudroid of turkey, boned and stuffed

Tongue (about three-quarters of a pound).
A little foie-gras.
Chaudroid sauce.
Aspic jelly.
Chillies for decoration.
Three truffles.
A salad of lettuce, endive, and cress.
Three inches of cucumber.

Cut the chicken and tongue in slices about a quarter of an inch thick. Then with a plain round cutter, about two inches across, stamp out some neat rounds. It may be necessary to patch some of the pieces so as to get a sufficient number of rounds, but the sauce will hide all deficiencies. Chop the trimmings of chicken and tongue finely, then pound them in a mortar. Add to them a little foie-gras, the trimmings of truffle (chopped finely), and salt and pepper to taste. Pound these all well together, then rub the mixture through a sieve.

Next spread a layer of it evenly over one side of each piece of chicken. Place each round of chicken on one of tongue, then coat it carefully with some white chaudroid sauce. Let this set, then coat it a second time. Stamp the truffle and chillies out in any pretty fancy shapes, and arrange them in some pretty design on each medallion.

When the sauce has set pour a thin coating of melted aspic on each, and leave them until it is set. Arrange a nice mixed salad on a dish, place the medallions on this, and

garnish with chopped aspic jelly and half slices of cucumber, *or* place them in oval paper ramakin cases and *pipe some chopped aspic* jelly round.

CHAUDROID OF TURKEY

(In season October to March)

Required: A turkey weighing about nine pounds.

Three pounds of pork sausages.

Three hard-boiled eggs.

One pound of ham.

One or more truffle.

Chaudroid sauce.

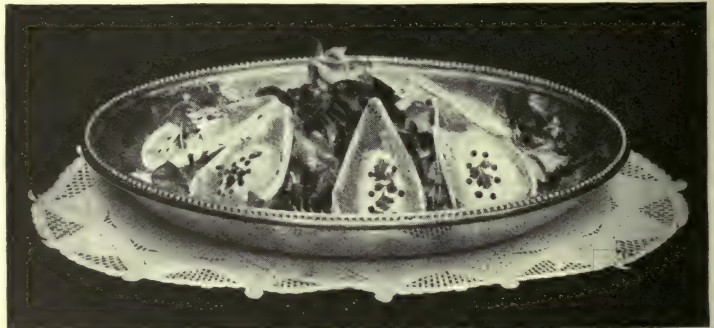
Salt, pepper, and nutmeg.

Chervil and aspic jelly for garnishing.

Singe and wipe the bird carefully. Next, with a sharp knife, make an incision at the neck. Cut off the legs at the first joint and draw out the sinews. Proceed to bone the turkey, *i.e.*, to cut all the flesh from the carcass, working the skin and flesh gradually back from the neck towards the tail end of the bird without cutting the skin. Gradually the carcass of the turkey will become quite bare, the flesh and skin being turned back, inside out, from it. When the leg bones are reached, wrench them out

of place and bone them separately. If liked, the last bones in the wings may be left in, as they make it easier to re-shape the bird.

Remove the skin from the sausages, and season the meat carefully with salt and pepper. Cut the ham, egg, and truffle in large strips. Pack the inside of the bird with layers of sausage meat, ham, egg, and truffle. Shape the bird as much as possible like it was originally. Tie it up in a dry



Medallions of chicken

pudding-cloth, put it in the stock-pot, and let it cook gently for about two hours. Then remove the cloth, and re-mould the bird gently with the hand. Leave it until cold.

Next coat it over evenly with chaudroid sauce. When this is set coat it a second time, then decorate it in any pretty design with chervil or truffle.

Coat it with a little melted aspic jelly to set the decorations, and serve it garnished with chopped aspic.

A MEATLESS CHRISTMAS DINNER

By MRS. EUSTACE MILES

A Meatless Christmas Dinner Need not Interfere with Old Traditions—How to Make the Meal Appetising and Attractive—A Specimen Menu—Some Recipes

“WHAT shall we have for our Christmas dinner?” This is the anxious inquiry of the beginner in food reform at this time of year. And really it is a most important question, for Christmas is a festival with a double meaning. Not merely does it imply a Church festival, with Christmas decorations, Christmas carols, Christmas presents, Christmas-trees, Christmas cards, “snapdragon,” mistletoe and holly, and all the other old-world meanings of Christmas Day. It is more than a mere festival—it is a feast!

And the feast? According to the ordinary Christmas family dinner it means:

Clear and Thick Soups

Sirloin of Beef

Roast or Boiled Turkey

(with Ham or Tongue or Sausages)

Two or three Vegetables

Christmas Pudding and Mince Pies

(both of which contain chopped animal suet)

Cheese

Dessert

Coffee

That is the sort of Christmas dinner to which I myself was accustomed for many years of my life. I never even gave it a thought, or wondered *why* everybody—myself included—was always inclined to be heavy and depressed the next day, and *why* the doctor generally was called into the house during the following week to dose someone who had acute indigestion.

I now understand the reason. At an ordinary Christmas dinner people eat at one meal as much as ought to last them for a week. They cram themselves with uic acid and other poisons, and the old proverb, “Feast to-day makes Fast to-morrow” has proved only too true.

But custom is a very difficult thing to overcome. “Indeed,” declared Livy, “so difficult is it to bring people to approve of any alteration of ancient customs that they are always unnecessarily disposed to adhere to old practices, unless experience evidently proves their inexpediency.”

People first have to prove by experience the “inexpediency” of the heavy Christmas meal; then they will begin to consider if there is not a better and healthier way of celebrating the festival and feast of Christmas than by over-eating. At the same time, however, the Christmas dinner is a happy meeting time, and so I think it is most important that the old custom should be kept up as far as possible, and that the new ideals about food reform and the new science of meatless cookery should not sweep away these happy family Christmas dinners.

But the question is, What can be substituted for the old-fashioned Christmas menu?

One most important point is to make the meatless dinner as attractive in appearance and flavour as possible; to put the best cooking into it; to make it impossible for the meal to be labelled “dull”; and to see that the flavours are varied and attractive to the taste.

The number is increasing of those who, for humane or health reasons, do not wish to have

animal foods introduced into their Christmas menu. And it is to those I am offering these suggestions of what can take the place of the ordinary meat-eater's Christmas dinner.

But it must be remembered that it is just as easy to eat too much in a meatless menu as in a meat menu; and it is equally important to avoid this error of over-eating.

On Christmas Day, as well as on any other day, it is best to end off a meal feeling that we have eaten *just enough* and *not too much*.

The soup, for instance, from not having any meat stock in it, and from being made from purest vegetables, does not oppress the digestion, but is only an “appetiser.” We all know from the exquisite flavours of French soups—which can be had in mere cottages—how delicious vegetable soups can be. And, when care is taken and art is applied to it, in England we can also produce vegetable soups entirely free from meat stock that will vie in flavour with, and surpass in purity, the usual meat soups.

Then as to the entrées and gravies which take the place of the joint. It is again a question of delicacy of flavouring. These meat flavours can be imitated by a clever cook to an extraordinary degree in meatless cookery.

The Christmas pudding and mince-pies can be made in exactly the same manner as the ordinary ones are made, with the exception that no suet is used, and the substitutes for this come from pure vegetable butter and pine kernels.

A MEATLESS CHRISTMAS MENU

SOUP

Mock Turtle, with forcemeat balls

ENTRÉE (in place of joint)

Mock Turkey Galantine, or Nut Roast, and Brown

Gravy

Celery Sauce Sausages

VEGETABLES

Brussels Sprouts Chandos Potatoes

SWEETS

Christmas Pudding

Mince-pies

•DESSERT (with baked Chestnuts)

RECIPES

MOCK TURTLE SOUP

Take two quarts of good vegetable stock, put it into a stewpan and bring it to the boil. Add one-sixth of an ounce of “Agar-Agar,” and boil until clear. Add two pounds of spinach or sorrel, three bay-leaves, a pinch of thyme and marjoram, two tablespoonfuls of “marmite,” and pepper and salt to taste.

Boil for two hours and strain through a tamis cloth, and serve with small fried forcemeat balls.

FORCEMEAT BALLS

(To be served in the soup)

Ingredients: Two ounces of minced eggs.

Two ounces of mushrooms.

One ounce of butter.

Two ounces of white breadcrumbs.

Two eggs.

A pinch of chopped parsley.

Pepper and salt to taste.

Method: Thoroughly mix the above ingredients in a basin. Form the mixture into tiny balls, and fry them to a golden brown in butter or vegetable butter.

MOCK TURKEY GALANTINE

Stuff a large vegetable marrow (after having cut out all the seeds) with the following mixture. One pound of breadcrumbs, one pound of flour, two ounces of proteid food, four ounces of braised mushrooms (minced), four ounces of braised onions (minced), four beaten eggs, one teaspoonful of powdered sage, one teaspoonful of chopped parsley, four ounces of butter or vegetable butter.

Mix the above in a basin thoroughly, and stuff the marrow. Steam for two hours. Then carefully wrap it in a cloth and put under a press for two hours. Carefully cut off the skin and glaze. This can be served hot or cold. Decorate with piped butter and serve with salad if eaten cold. Serve with celery sauce poured over it and fried sausages round it if served hot.

CELERY SAUCE FOR GALANTINE, IF SERVED HOT

Braise four ounces of celery in two ounces of butter for ten minutes. Add a bay-leaf, pepper and salt to taste, and one ounce of flour. Stir until smooth; then add one gill of milk, and cook for ten minutes. Strain and serve.

SAUSAGES

Ingredients: Four ounces of breadcrumbs.

Four ounces of proteid food.
One tablespoonful of chopped onion.
A pinch of salt and pepper.
One teaspoonful of marmite.
One ounce of butter.
Half a gill of vegetable stock.
The yolk of one egg.
Thyme and sage (or mixed herbs).
Vegetable butter for frying.

Method: Mix all well together; form into sausage shapes. Brush these with the white of egg, and fry a dark brown in boiling vegetable fat.

NUT ROAST AND BROWN GRAVY

(Which can take the place of the mock turkey galantine if it is preferred)

Ingredients: Two ounces of breadcrumbs.

Two ounces of proteid food.
Two ounces of (milled) nuts.
Two eggs.
One teaspoonful of marmite.
Two ounces of butter.
One tablespoonful of finely-chopped onion.
A quarter of a teaspoonful of thyme.
A quarter of a teaspoonful of sage.
One teaspoonful of chopped parsley.

Method: Fry the nuts with a small piece of onion and a little butter, then pass them through the nut-mill. Add the breadcrumbs and proteid food. Mix all the dry ingredients together; add the eggs and the marmite (which has been dissolved in a little butter), and shape in a long roll. Bake for half an hour in a moderate oven, placing a well-greased paper over the roll.

N.B.—Red-currant jelly can be eaten with this.

BROWN GRAVY

Ingredients: Half an ounce of butter.
Half an ounce of flour.
One gill of vegetable stock.
One onion.
Mushroom ketchup.

Method: Put the butter in the saucepan and brown gradually, stirring in the flour carefully.

When this is well browned, add to it the onion (which should be burnt or fried on the outside), the toast, and the vegetable stock and mushroom ketchup.

CHANDOS POTATOES

Cook some fair-sized potatoes gently in their skins so as not to break them. When done, cut them in half *lengthwise* and take out the centres, leaving enough to form a firm shell.

Mash the centres with a little butter, cream, and chopped parsley, with a squeeze of lemon juice; pepper and salt to taste. Fill in the shells (if possible, by piping them), and brown slightly before serving.

CHRISTMAS PUDDING

Ingredients: Half a pound of breadcrumbs.

Two ounces of proteid food.
One pound of vegetable butter.
One pound of currants.
One pound of stoned raisins.
Half a pound of sultanas.
Half a pound of mixed peel.
Half a pound of honey.
One lemon rind and juice.
Eight eggs.
Four ounces of blanched pine kernels and almonds
A quarter of an ounce of mixed spice.
A pinch of salt and nutmeg.
A wineglass of brandy or sherry.

Method: Mix the dry ingredients on a pastry-board. Make a "bay," mix in the eggs and honey with a gill of milk. Thoroughly mix and rub down all together. Then put all into a greased basin and steam for nine hours.

Serve with sweet lemon or brandy sauce.

A SHORT PASTRY FOR MINCE-PIES

Ingredients: Half a pound of flour.

Five ounces of butter or vegetable butter (or both mixed together).
Two yolks of eggs.
Two tablespoonfuls of water.
Juice of one lemon.
A pinch of salt.

Method: Rub the butter into the flour with the tips of the fingers on the pastry-board. Make a "bay," put in the eggs and water, and stir all together lightly. Roll out the pastry until a quarter of an inch thick, and line the patty-pans (having first greased them with vegetable butter). Fill them with a good mincemeat, substituting vegetable butter and pine kernels for suet; cover with a thin layer of pastry, and bake for half an hour. Dust the mince-pies when baked with castor sugar, and serve hot.

BAKED CHESTNUTS (at Dessert)

Cut the tips off some English chestnuts, place them on an oiled tray, and bake for fifteen to twenty minutes in a *very hot oven*.

Slow cooking spoils this delicacy.

Serve hot on a napkin immediately.

"Proteid food" is a nourishing basis, that takes the place of meat.

"Agar Agar" is a seaweed gelatine that takes the place of animal gelatine.

"Marmite" is a vegetable extract that takes the place of meat extracts and gravies. It colours and flavours meatless gravies and sauces, and makes them taste almost exactly the same as ordinary meat gravies. These substitutes can be bought at any Health Food Stores or at most ordinary stores.

The following are good firms for supplying materials, etc., mentioned in this Section:—Messrs. Appleyards, Ltd. (Artox Flour); Brown & Polson (Corn Flour); G. Borwick & Sons, Ltd. (Baking Powder); J. & S. Fry & Sons, Ltd. (Cocoa); C. R. Shippam (Tongues, Potted Meats, etc.).



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

MISS ALICE BALFOUR

MISS ALICE BALFOUR and her brother, the ex-Premier, have been inseparables since their childhood days at Whittingehame, in Haddingtonshire, and for many years past she has acted as her brother's housekeeper and trusted adviser. She is well fitted for the post, inasmuch that she was brought up by a mother—Lady Blanche Balfour—who firmly believed in home training for her children. The kitchen was handed over to Miss Balfour, and she has often been chaffed about the dishes she was wont to prepare when her knowledge of cookery was of a



Miss Alice Balfour
Warschawski

somewhat elementary character. Miss Balfour manages most of her brother's affairs, in order that he may not be distracted from his political work, and has also found time to travel and to write. In 1895 she journeyed through South Africa in a bullock waggon, the record of her journey being afterwards published under the title of "Twelve Hundred Miles in a Waggon." She rarely leaves London, however, when Parliament is sitting.

MRS. ELLA WHEELER WILCOX

FOR many years Mrs. Wheeler Wilcox, "the most popular woman poet that America has produced," struggled hard as a journalist. To-day she is one of the highest-paid poets in the world. And yet her first book, "Poems of Passion," was denounced in the Press and the pulpit, and, since it was the work merely of a young girl, created a tremendous sensation. And all because she wrote of the tender passion of love. Looking back on those days, Mrs. Wilcox candidly confesses that she would

not express herself so to-day. But at that time she was passionately fond of Ouida's books. "They seemed full of fire and poetry to me," she says, and "Poems of Passion" was the result. Since then she has written a poem almost every day of her life, and they are read by millions in two hemispheres. Three times a week her messages of hope and comfort are a feature of five large American dailies, and are syndicated afterwards among 250 smaller papers in the States. No one has a better understanding of the sentimental side of human nature, and that is why the writings of Mrs. Wilcox are so popular.



Mrs. Ella Wheeler Wilcox
Grey & Hancock Copyright

MISS ELIZABETH ROBINS

IT was in "dear old Kentucky" that Miss Elizabeth Robins, famous in New York and London literary and theatrical circles, first saw light of day. Precocious as a child, her relatives prophesied a great future for her. Before she had reached her teens she had proved herself a delightful little actress, and even in her "pinfore" days had a passion for scribbling. It was behind the footlights, however, that she first proved her cleverness, and her magnificent interpretations of many of Ibsen's characters have never been equalled. Then, in the year 1894, she turned her attention to novel-writing. Her first story, "George Mandeville's Husband," was quickly followed by other novels, which proved highly successful. In private life Miss Robins is Mrs. George Richmond Parks. She is an ardent advocate of the extension of the franchise to women, and her play, "Votes for Women," produced a few years ago, did not a little to help forward the cause of woman's suffrage.



Miss Elizabeth Robins
Ernest H. Mills Copyright

LADY MACLAREN

It is scarcely surprising that Lady McLaren should become prominent as a champion of women's suffrage when it is remembered that her mother, Mrs. Pochin, wife of the late Henry Pochin, M.P., of Denbighshire, was one of the



Lady McLaren
Elliott & Fry

most courageous pioneers of "women's rights." As a matter of fact, Lady McLaren is part-author of no fewer than eight Bills affecting her sex, which her husband, Sir Charles McLaren, M.P., has introduced into the House of Commons. As a young married woman in the seventies, Lady McLaren made her home in Belgrave Square the

scene of many important political receptions, and if women should come to their own in the manner anticipated by some, they will be very much indebted to the wife of the member for the Bosworth Division of Leicestershire, whom he married in 1877. Although Lady McLaren was born in Lancashire, she passed her girlhood chiefly at Barnes, and when it is mentioned that her father belonged to the circle of advanced Liberals which included Cobden, Bright, John Stuart Mill, and Professor Fawcett, her zest for political work and organisation will be readily understood. As a matter of fact, she started her political work at the early age of eleven, and in her teens began to write letters to the newspapers on topics of the hour. She has travelled in most parts of the world, and fought elections for her husband as well as in the cause of "women's rights."

THE MARCHIONESS OF GRAHAM

THE Marchioness of Graham, who before her marriage in 1906 was Lady Mary Douglas-Hamilton, was the only child of the twelfth Duke of Hamilton, who died in 1895. From him she inherited the huge fortune of £35,000 a year, in addition to which she has a personal fortune of about £450,000 and also an annuity of £7,000. She was only twenty-two years of age when she inherited her father's wealth. Both the marchioness and her husband can boast of the proudest and most ancient lineage, and had the former been a boy she would have held ten British and two Scottish titles. The Isle of

Arran forms part of the marchioness's estates, and there, in Brodick Castle, where, by the way, she once entertained King Edward and Queen Alexandra, she resides for the greater part of the year. For, in spite of her wealth, she prefers the simple life to the pleasures of society. She is a true lover of the country and country customs.



Marchioness of Graham
Lafayette

She rides an Iceland pony, uses a shawl country fashion as a habit, can shoot a stag with the best, and is numbered among the select company of women masters of foxhounds. She is the proud mother of two bonnie children.

MRS. FRENCH SHELDON

EXPLORER, author, dramatist, sculptor, lecturer, publisher, and doctor. Thus may be summed up the versatility of Mrs. French Sheldon, the first woman to be elected a Fellow of the Royal Geographical Society. Born in 1847, in New York, this enterprising lady made a voyage round the world when she was sixteen. Possessed of great wealth, she was able to choose her own life, and, after two more voyages round the world, she decided to specialise in African exploration. She studied medicine and geology, became a licensed doctor, and otherwise qualified herself for the task of traversing the interior of Africa. Her book, "A White Woman Alone in Savage Africa," describes her thrilling experiences among Congo cannibals. She undertook two expeditions—one in 1892, and the other in 1904, going beyond the Stanley Falls unaccompanied by any other white person. For many years she owned and conducted a publishing house with success, and found time to write many books and translate others', amongst the latter being "Salammbô." It was an *édition de luxe* of her translation of his work which the French Government placed in Flaubert's tomb at Rouen. She has lectured all over the United States and Europe.



Mrs. French Sheldon
Ernest H. Mills Copyright

LADY MINTO

HER father, General the Hon. Charles Grey, was private secretary to the Prince Consort and Queen Victoria for many years. Thus Lady Minto, as a girl, lived in St. James's Palace, spending her time in the Court entourage of the late Queen. She married the Earl of Minto in 1883, and seems to have inherited her father's love of adventure, judging by the number of exciting episodes in which she has figured. Once she journeyed with her husband from Ottawa to Montreal, a distance of over 100 miles, in Canadian canoes, and camped out at night. On another occasion she caused a sensation by riding on the cow-catcher of a locomotive in far-away Klondyke, and, sea'd on this dangerous perch, she took a number of snapshots of the quickly flying scenery. These experiences took place between 1898 and 1904, when her husband was Governor-General of Canada. A year later the earl became Viceroy of India, and Lady Minto completely won the hearts of the women of India by the keen interest she displayed in every phase of the women's movement in the country, of child marriages and perpetual widowhood. The countess is the mother of three charming daughters and two sons, the eldest of whom bears the title of Viscount Melgund. Lady Minto talks well, is a clever wood-carver, and skates to perfection.



Lady Minto
Langier

Queen Alexandra

By SARAH A. TOOLEY

It was once said of the late King Edward that he "was the King of Diamonds, he had married the Queen of Hearts, and that all his children were trumps."

It is as the queen of hearts, ever beautiful and gracious and full of sympathy for all

who suffer and are distressed, that Queen Alexandra takes her place amongst the queens of the world.

She has not accomplished deeds of historic moment, like that famous queen of hearts, Louise of Prussia; she has not figured as



Photo by W. & D. Downey

The great Consort of a great King. Queen Alexandra in her Coronation Robes

the leader of any party or faction, nor, happily, has she been called upon to face the perils which often beset those in Royal positions. No assassin has ever attempted the life of Queen Alexandra. Still, she has not escaped difficult places in life, and has drunk deeply of the cup of sorrow.

But during the years she has passed in the glare of that "fierce light which beats upon a throne" she has held aloft the torch of womanly virtue and goodness, and many there be in our beloved land who have been inspired by its gleam.

Well might King Edward have said that his life had been blessed by good women. His cradle was watched over by a mother of great wisdom and incomparable excellencies; he grew up amongst sisters each of whom has worked to make the world better and to lessen human suffering, and his manhood was blessed by a wife of exquisite charm and ideal qualities of heart and mind.

A Dream of Childhood

Some time ago, when sauntering about that glorious deer forest which surrounds the Château of Bernstorff, the summer home of Queen Alexandra's childhood, I was told a charming story which gives the keynote to her life.

The young Princess Alexandra, with her sisters Dagmar and Thyra, and some girl friends, were picnicking in the forest.

As they sat chatting under the shade of a spreading tree, each agreed to tell what was her greatest wish in life. One wished for fame, another for wealth, and a third for great position, while another longed for beauty. The fairest of the group sat dreamily silent, and when at length Princess Alexandra spoke, she said:

"I wish above all things to be loved."

Little did she think that the future held for her not only the beautiful wish of her heart, but all the wishes of her companions. Fame, wealth, great position, and beauty—all were destined to be hers, and all have been eclipsed by that supreme gift, the power of inspiring love.

This was recognised in courtly phrase by William Ewart Gladstone when addressing the House of Commons on a motion relating to the Royal family. After referring to the many excellent qualities of the Princess of Wales—as Queen Alexandra then was—he summed up with the words: "But, above all else, the Princess has permitted the nation to love her."

A Life of Romance

A certain element of romance has always surrounded the career of Queen Alexandra. She was born on December 1st, 1844, at the Gûle Palais, Copenhagen, almost within sight of the Sound where the ships of the vikings sailed in days of yore, and where innumerable vessels and white-winged craft pass and repass over the bosom of the still, blue waters.

She was the eldest daughter and second child of Prince Christian of Glucksburg and

Princess Louise of Hesse, afterwards King and Queen of Denmark. She was reared in great simplicity, and most carefully trained by her soldier-father and her extremely able and talented mother.

The Gûle Palais was always open to interesting and artistic people, and in her youth Queen Alexandra met some of the most famous people in the world of art, music, and literature, including Hans Andersen, whose fairy stories were the joy of the merry family of children at the old palais.

The Child Princess

When she was nine years old her father was chosen as successor to the childless King of Denmark, and granted the Château of Bernstorff as a country residence.

In that lovely home close by the Sound, and surrounded by miles of deer forest, the happiest days of her girlhood were passed.

Amongst all the jewels and splendid gifts which were showered upon her as the bride of the heir to the British throne, none touched her heart more deeply than an offering of some porcelain vases prettily arranged in a basket, with the Danish and English colours, which was brought to the château by a deputation of villagers, as a token of love for their dear Princess.

At sixteen the young princess was confirmed according to the rites of the Lutheran Church, at the Chapel Royal, Copenhagen.

The Lover and the Portrait

She now began to appear in society, and accounts of her exceeding beauty were wafted to this country by the wife of Mr. (afterwards Sir) Augustus Paget, then British Minister at Copenhagen. Sir Augustus, it is said, was the first to suggest in diplomatic circles the suitability of the lovely Danish princess as a bride for the then Prince of Wales.

The Prince, however, saw his future wife's portrait by accident. He was chatting with some young men of his own age, and one of them, who had just become engaged to be married, drew from his pocket a portrait of a young girl, simply dressed in white, a black velvet ribbon around her throat, and her hair smoothed back from the brows, revealing a face of great beauty.

The Prince thought it was his friend's *fiancée*, but was told that it was the Princess Alexandra of Denmark. A few days later the Prince encountered the same bewitching face in a miniature at the house of the late Duchess of Cambridge, a cousin of the mother of Queen Alexandra.

We know the story of how the meeting of the young people came about. The Prince was travelling abroad, and went to visit the cathedral at Spiers. The Princess Alexandra, also travelling abroad, came with her father to see the wonders of the cathedral at Spiers, and, most appropriately, before the altar, she met her future husband.

To be continued.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

No. 2 (Continued). THE NATIONAL SOCIETY FOR THE PREVENTION OF CRUELTY TO CHILDREN

Continued from page 263, Part 2

By ROBERT J. PARR, Director of N.S.P.C.C.

Queen Victoria and the Protection of Children—The Work of Women—The Way to Help

THERE are few great movements of practical value to the nation that do not owe much of their success to the work of women. This is especially true of those forms of public effort that have as their object the removal of the sorrows, and the amelioration of the sufferings of the poor and distressed.

The names of Elizabeth Fry, Josephine Butler, and Florence Nightingale do more than illuminate the page of history—they serve as a reminder that women were engaged in pioneer work in good causes long before modern movements became engrossing.

Countless others, who have not won fame, have helped to make the world a better place to live in by the purifying influence of their ennobling endeavour.

When, in the year 1889, the London Society for the Prevention of Cruelty to Children broadened its basis, and by revising its constitution became a National Society, Queen Victoria became its first Royal Patron. Four years after, her Majesty gave the society a Royal charter of incorporation, then and now its most prized possession.

This mark of favour not only did much to establish on a sure foundation an organisation which has a most appealing claim on the women of the country, but it also acted as an inspiration to women to espouse the cause of neglected and ill-treated children.

The influence emanating from the throne found its way into the remote places of the land, and under such distinguished leadership it is not to be wondered at that women responded to the society's appeal for help. Of a surety it may be said that there is no institution in this country that owes so much to the work of women; and probably none that can so directly attribute any measure of success it has gained to the persistent efforts of that large body of voluntary workers whose main incentive has been an overflowing sympathy with children in need of help.

If, as Spencer said, there is

"No greater shame to man than inhumanity,"

there can be no greater glory than that won by women in helping to provide protection for those defenceless little ones whose miserable condition makes them the most

fitting subjects for a woman's consideration. The most striking feature of the work done by women for the society is its quietness.

How Women Help the Society

It is going on year by year in most of the cities, towns, and villages of England, Ireland, and Wales, without any parade or fuss, the continued and settled work of a kingdom that

"Cometh not with observation.

As persistent also as it is quiet."

Public recognition of the anomaly to civilisation that cruelty exists is due to the fact that almost entirely owing to the work of women it has been discovered.

Public denunciation of the evil has been made possible by the same means, and the effective method of stopping cruelty is made known by the same agency.

How is it done?

Mainly by the distribution of literature. There are now nearly 15,000 women working



Mr. Robert J. Parr, Director of N.S.P.C.C.

in 1,346 centres who have undertaken the duty of leaving papers at houses.

These papers explain in simple language that certain things must not be done to children; that the law does not allow them.

The papers contain the name and address of a person to whom complaints of neglect or ill-treatment can be reported, an assurance being given that the name of an informant will not be divulged unless it can be shown

that the complaint was prompted by malice.

Remarkable though it may appear to those unaware of the society's methods, the cases it deals with are not discovered by its inspectors; the great majority of the complaints are directly due to the distribution of these leaflets. Someone knows of a child's sufferings, of a parent's carelessness; the paper explains what can and should be done.

How the Society Works

During the year 1909-10, the society undertook an inquiry into 52,670 cases. Of this number, 30,273 were reported by the general public, 6,596 by the police, and 11,126 by other officials. This left 4,675 only as cases discovered by 250 inspectors.

Thus, women who work for the society form a huge intelligence department through which knowledge passes, and from which beneficent action follows.

Quite naturally, the public could not be expected to report cases if there were any reason to fear that persons offending would be harshly dealt with.

Public confidence in the society has grown steadily.

This is due also to the voluntary workers, who have caused it to be known that the policy of the society is what its name implies—prevention, that its methods of inquiry are fair, and its treatment of cases humane.

Explanatory leaflets are also given showing that it is by warning rather than by prosecution parents are induced to perform their duty towards their children. Emphasis is laid on the fact that the proportion of warnings is high, that of prosecutions low. Of the 52,670 cases referred to as being reported in 1909-10, only 2,466 came into courts of law.

As a great educational force, the society's women workers have been carrying on a great effort against ignorance in their attempt to show that where the parents of children are concerned

"Ignorance is not innocence, but sin."

These workers are constantly circulating a little paper entitled, "How to Bring up a Baby."

Knowledge has thus been given to a vast number of mothers which will enable them to bear healthy children. Other leaflets give instructions how to act in "Cleansing Heads," how to avoid "Risks of Burning," and deprecating the use of "comforters," or dry teats.

Public attention is being called to the large number of deaths amongst children due to burning accidents, and to an equally large number due to overlying whilst the child is in bed with an adult.

Women workers are constantly engaged in recommending mothers to avoid clothing

their children in garments made of cheap flannelette. In the year 1908 there were 1,423 children under five years of age who suffered the terribly painful fate of death from burns or scalds.

How to Help the Society

In all these things, discovering cases of cruelty, helping to reduce the rate of infant mortality, giving information as to health and the proper treatment of children, these workers are engaged in a practical and patriotic attempt to improve the condition of the country, and to remove the national disgrace inseparable from the existence of the present state of things.

Great as are the accomplishments of the society's helpers in the direction already indicated, there are other realms in which their efforts are equally successful.

The society has no endowment. Though carrying on a vast national work, it has no grant from the State. It is entirely dependent on voluntary contributions.

To carry on the work of its 250 inspectors, who may be described as the specialists called in to deal with the cases reported, and to maintain the whole organisation, a sum of £70,000 to £80,000 is required every year.

Women who distribute literature also collect subscriptions.

The country is divided into what are called branches, and within the area of these branches there are numerous smaller districts, in which house-to-house collections are made by the society's helpers.

A large proportion of the subscriptions, which totalled £41,000 in the year 1909-10, were secured in this way. Then donations, collecting-boxes, and cards produced £5,000. Entertainments and sales of work accounted for nearly £6,000.

The Children's League of Pity raised £8,500, so that in all some £58,500 came to the society's treasury through this channel.

Thousands of the subscriptions were given in sums under five shillings, and many were made in even smaller amounts.

The whole society is a triumphant exposition of the glory and beauty of woman's work. No restrictions surround its workers; they are found in all classes, they excel in noble deeds. The government of the society is shared by women; on local committees, on the central executive, on the general administrative council—a democratic body, consisting of two representatives from each branch—they have rights of speech and of voting. This is as it should be in an organisation that seeks to improve home life, to establish the right of the child to proper treatment at the hands of its parents.

Women of Great Britain who wish to help should write to the Director, N.S.P.C.C., Leicester Square, London, W.C.



One of the inspectors. The children's man



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

MARRIAGE LAW

Continued from page 205, Part 2

Marriage of British Subjects Abroad

MARRIAGES in the chapels or houses of British embassies have been declared legal by various statutes; they can only be solemnised by a minister of the Church of England, and after certain formalities have been observed, including the making of a solemn declaration in the prescribed form by the parties that they know of no lawful impediment, and in the case of minors, that the consent of parents or guardians has been duly obtained. When one of the parties is a British subject and the other a foreigner the marriage is not to be celebrated in the chapel of the embassy until the parties have been previously married according to the laws of the country.

Consular Marriages

British subjects resident abroad who are desirous of marrying amongst themselves, or intermarrying with the natives, may solemnise their marriage at the British consulate with open doors between 8 and 12 in the forenoon, according to any form or ceremony they may think fit to adopt, or according to the rites of the Church of England, or by the consul personally, if the parties so desire it, in the presence of two or more witnesses. Both parties must have dwelt within the district one calendar month before notice is given, and no marriage can be solemnised until seven days have expired, if the marriage is by licence, or twenty-one days after notice, if without licence.

Foreigners can always be married at their own embassies without licence, or any of the formalities required by British law.

Marriages in Uncivilised Parts

A British subject cannot lawfully marry the native of a country in which polygamy is practised; an attempt to set up such a marriage, if the ceremony has taken place only according to native rites, will probably fail. If, however, by the laws of the country the parties are precluded from entering into another alliance during the lifetime of the other, the marriage will probably be upheld. The law favours marriage, and everything is to be presumed in favour of it. In the absence of proof from registers and the testimony of witnesses who were present at the ceremony, the evidence of marriage will rest upon reputation, reception by the family of the parties, and cohabitation.

Marriages on Board Ships

Marriages of British subjects may be solemnised on board his Majesty's ships by ministers in Holy Orders, according to the rites of the Churches of England, Scotland, or Ireland, or by a priest of the Roman Catholic Church, and are valid when there is no valid objection to such marriages on other grounds. Marriages on board ship are not to be solemnised by the captain, but it is his duty to enter a declaration of the marriage in the log-book of the ship, and transmit a certified copy to the Admiralty, who will forward the same to Doctor's Commons for registration. The registration fee of £1 is to be paid by the parties to the captain, who will transmit the paymaster's receipt for the fee with the certificate.

When the ship is in a foreign country, or place where there is a British consul authorised to act, the marriage should be solemnised by him, and not on board ship.

Marrying a Soldier

Before marrying a soldier who is a non-commissioned officer, the consent of his commanding officer should be obtained, not to make the marriage a legal one—it will be legal without the consent—but to have it recognised as a marriage by the military authorities. Unless this is done, the wife will not be “on the strength,” she will not receive any allowance or have free quarters assigned to her, and, if her husband’s regiment is ordered abroad, will be unable to obtain a free passage. Marriages solemnised within the British lines by any chaplain or officer, or any person officiating under the orders of the commanding officer of a British army serving abroad, are valid, though such army is not serving in a country in a state of actual hostility.

Marrying a Ward in Chancery

To marry a ward in Chancery without the consent of one of the judges of the Chancery Division constitutes a contempt of court, which is punishable with imprisonment. For the defendant to plead ignorance of the fact that his wife was a ward in Chancery may not serve him for an excuse, although he may have had the consent of her parents to the marriage—for wards in Chancery are not always orphans. The court may decline, during the joint lives of the husband and wife, to part with a fund in its possession belonging to the ward, even upon the application of both parties. When a contempt has been committed, the court will always compel the husband to execute a proper settlement of the ward’s property.

The court will restrain by injunction an intended improper marriage, and also communications from admirers.

Upon a marriage with consent, a settlement must be made to the approval of the court.

A ward who has ceased to be so, by coming of age, and wishes to waive a settlement, will be protected by the court if possible. In other words, if the court can find any excuse to interfere, and insist upon the settlement being respected, it will do so.

Where an infant—*i.e.*, a person under twenty-one—makes a settlement without leave of the court, the settlement is not void, but voidable at the option of the infant on reaching twenty-one, but the option must be exercised within a reasonable time.

Under the Infants Settlement Act, binding settlements may be made by infants of their property, with the leave of the court, when such infants are at least twenty, if male, or seventeen, if female.

Marriages in the Isle of Man

A superintendent registrar in England has no authority to receive notice of any marriage intended to be celebrated in the Isle of Man; the parties intending to be married should address themselves to the clergy or the registrars in the island.

Marriages in the Channel Islands

The Channel Islands are within the diocese of Winchester, and special licences are granted by the Dean of Jersey. Marriages

in Jersey and Guernsey may be solemnised in parish churches according to the rites of the Church of England after banns, or by ecclesiastical licence, or in registered places of worship, or in the superintendent registrar’s office after certificate or licence. No effectual steps, however, can be taken in Jersey with respect to the preliminary requirements for a marriage which is to take place in England. And no authority can be obtained from an English registrar for a marriage in Jersey or Guernsey.

Marriages in India

The marriages of European British subjects in India are regulated by several statutes of the Imperial Government and the Indian Christian Marriage Act, and others passed by the Governor-General in Council. The local government is empowered to grant licences to ministers of religion to solemnise marriages, and also to appoint registrars. All marriages are to take place between 6 a.m. and 7 p.m., except by special licence granted by the Anglican bishop of the diocese or a general or special licence from a Roman Catholic bishop.

Native Christians

As regards the marriage of native Christians, the age of the man must exceed sixteen years and that of the woman thirteen. Neither shall have an infant wife or husband living, and when either of the parties is under eighteen the consent of parent or guardian is necessary.

Transmission of Certificates to England

Due provision has been made for the registration of all marriages and for transmission to the Secretary of State for India of certificates to be delivered to the Registrar-General in England. Certificates are to be kept in the General Register Office, Somerset House, Strand, W.C., indexes thereof made, searches permitted, and certified copies sealed or stamped with the seal of the office given. The fee for a particular search is rs., for a certified copy, 2s. 6d. The official agent of the Administrator-General at the India Office, St. James’s Park, S.W., has charge of copies of all ecclesiastical registers. Fees for special search, rs. ; for certificate, 10s.

Marriages in the British Colonies

are governed for the most part by laws enacted by the local legislations on the lines of the law in force in England. In conquered colonies the matrimonial law of the original colonists still prevails to a great extent, as in Quebec, or Lower Canada, where the European inhabitants are chiefly of French descent, and whose laws are founded on the old French civil code ; and as in Ceylon, where the Roman-Dutch law prevails, which presumes marriage where a man and woman are proved to have lived together as man and wife. In the Dominion of Canada pre-contract is a legal impediment. In Queensland marriages may be celebrated between 8 a.m. and 8 p.m. ; in other parts of Australia and New Zealand between 8 a.m. and 4 p.m.

To be continued.

CHILD LAW

*Continued from page 267, Part 2***Parental Control—The Position of the Children of Divorced and Separated Parents—Employment of Children**

WHEN the mother is living apart from her husband, and has a good defence to a suit by him for restitution of conjugal rights, the court may make an order continuing the custody of a child under seven to her.

Children of Separated Parents

In an agreement for a legal separation made between parents the custody of, and the access to, the children of the marriage is arranged upon the terms of the separation. When, however, a decree for a judicial separation or a decree either *nisi* or absolute for divorce is pronounced, the Divorce Court, when pronouncing such decree, will thereby declare the parent by reason of whose misconduct such decree is made to be a person unfit to have the custody of the children of the marriage, and will give the custody of such children to the innocent parent.

The parent so declared to be unfit, moreover, shall not, upon the death of the other parent, be entitled as of right to the custody or guardianship of such children.

A contract by the father depriving himself of all his parental control over his children is void as contrary to the policy of the law. But no agreement contained in a separation deed made between the father and mother of a child is invalid by reason of its providing that the father of such child consents to give up the custody or control of it to the mother. If, however, the court is of opinion that it will not benefit the child to give effect to such agreement it will not enforce it.

Deserted Children

If the court is of opinion that the parent has abandoned or deserted the child, or has otherwise so conducted himself that the court should refuse to enforce his right to the custody of the child, it may decline to issue a writ or to make an order for its production. The court, also, has power to order repayment by a parent of the cost of the bringing up of a child who is being brought up by another person, or is being boarded out by the guardians, upon ordering the child to be given up to the parent on his application.

Parental Control over Daughters

Although a father has the right to the custody of his children while they are under the age of twenty-one, his rights have been modified by recent legislation. A father cannot claim or exercise any control or custody over his daughter after she attains the age of sixteen. If she has gone into service with his consent, he cannot compel her to rescind the contract because he wishes her to help her mother in the housework; and, if she prefers to stay with relatives who are willing to receive her he

is not justified in seizing her and bringing her home by force.

Begging, Street Trading, etc.

Street begging by children or young persons, whether by the mere accompanying of adults without any solicitation so as to excite charity, or under the pretence of singing, playing, performing, or offering anything for sale, is prohibited, and the person having the custody, charge, or care of such child who causes or allows it to be in the street for begging purposes renders himself liable to fine or imprisonment.

The statutes prohibiting persons having the custody of children, whether the parents or guardians or otherwise, from aiding or abetting them from taking part in dangerous public exhibitions or performances have now brought young people under the protection of the Act, and have raised the age in the case of males to sixteen and in the case of females to eighteen years of age.

There are also restrictions on training a child under sixteen as an acrobat, contortionist, or circus performer; but a child between the age of ten and sixteen may obtain a licence to be trained as an acrobat, etc.

Local authorities are authorised to make by-laws restricting the employment of children except under certain conditions. They may prohibit street trading, subject to conditions as to age or sex or the holding of a licence to trade. Street trading has a technical meaning, and includes the hawking of newspapers, matches, flowers, and other articles, playing, singing, or performing for profit, shoe blacking, and any other like occupation carried on in streets or public places. Children under fourteen are not to be employed between nine in the evening and six in the morning, and a child under eleven is not to be employed in street trading.

Children on the Stage

A licence cannot be granted for the employment of children under ten on the stage; but a special exemption for an occasional entertainment may be granted by two justices of the peace. Children between ten and eleven can only be employed under a licence granted by a magistrate. Children between eleven and fourteen may be employed without licence up to 9 p.m., or to such hour as may be fixed by the local authority, or to any hour to which they are licensed.

Before a licence can be granted seven clear days' notice on the part of the person intending to make the application must be given to the police.

To be continued.

Illness—Breakages—Wages—Medical Attendance

Illness—Grounds for Discharge

THE temporary illness of a servant does not rescind the contract and justify dismissal, unless there is an express agreement to that effect, and it may be stated shortly that it is only the permanent illness of a domestic servant which would justify his discharge. The engagement of a waiter for a banquet which he was unable to attend, owing to a temporary indisposition, and the illness of an actress on the night of the performance, would justify the engagement of others to replace them, because in each instance the purpose for which they were engaged goes to the very essence of the contract.

Deduction for Breakages

A mistress is not, as popularly supposed, entitled to keep back out of the servant's wages the value of things lost or broken by the servant, unless there is a distinct agreement between them to that effect.

Extra Work

In the absence of an express agreement, a servant is not entitled to extra remuneration beyond his ordinary wages for any extra work or duty he is called on to perform, unless such extra work or duty is clearly outside that for which he was engaged, as, for example, if an indoor servant is called upon at harvest time to assist in getting in the hay.

Uniform

A uniform or suit of clothes supplied to the servant to wear while in service is *prima facie* the property of the master or mistress, and the servant, on leaving, is not entitled to take them away, unless there is an arrangement to that effect. In the case of male domestics, the contract often stipulates for suits of clothes as well as wages, and in such cases the servant is entitled to the clothes when leaving.

Wages

A servant temporarily incapacitated is entitled to his wages during his enforced absence. This has always been the case, and now, if the absence was due to an accident or to some infectious disorder, the servant would be entitled to compensation under the Employer's Liability Acts. Domestic servants are entitled to wages up to the day of dismissal. Properly speaking, receipts should be taken for the payment of wages, but when a servant has left a situation for some time without making any complaint or application for the non-payment of wages, it will be presumed that they have been paid. Claims for wages are barred after six years.

Advances

A master or mistress who makes an advance to young servants on account of their wages must see that the money is

properly expended, or they may find themselves liable to pay it over again. A master who advanced money to a young female domestic, who spent it in buying a silk dress, lace, and other articles to the value of £6, was not allowed to set off against her claim for wages the money paid, except that part of it which went in the purchase of necessary articles of attire.

Medical Attendance

It is the duty of the parish authorities to supply a domestic servant with proper medical attention, for which they are not entitled to recover the cost from the employer. If a master calls in his own medical attendant to attend his servant who is ill, he is responsible for the payment for the medicines and attendance, and is not entitled to deduct the amount of the same from his servant's wages.

In the case of an adult servant, it would be the duty of the master not to neglect him in illness, and to give notice to the parish authorities through their medical officer; but, apart from contract, he is not legally bound to provide medical attendance for his servant. In the case of young servants, however, to which the master or mistress may be said to stand in the relation of parent, the necessary food, clothing, medical aid, and lodging must be provided.

Chastisement of Servants

There is little doubt that the chastisement, however mild, of an adult servant by a master or mistress would not be tolerated. Whether a master is justified in inflicting corporal punishment on a young servant it is difficult to say; it might be urged that the master stood in the relation of a parent towards the child, or that he had the parents' authority for doing so. An upper servant, however, has no right to chastise a lower one.

Enticing Away Servants

To entice away a servant from his service, by the promise of better wages and so forth, before his time has expired is an injury to his master, for which he has a right of action for the loss occasioned him by the deprivation of the services of his servant. But it is not actionable to persuade a servant to leave at the end of his time, although the servant may have had no intention of quitting his master's service at the time when the proposal was made.

Rights of the Master

For breach of contract, expressed or implied, and for wanton damage, the master has the same rights and remedies against his servant as he would have against any other person.

To be continued.

LAW AND MONEY MATTERS

Continued from page 268, Part 2

Married Women's Property

A WOMAN, on her second marriage, holds the property of which she has ended the restraint, as her separate property, under the Married Women's Property Act.

Equity has no power to dispense with the restraint, even for the benefit of the married woman; but this has been modified by the Conveyancing Acts, and the court may, with the consent of a married woman and if it appears to be for her benefit, make an order binding her separate property, or some part of it, although she is restrained from anticipation. The court may remove the restraint on the request of a married woman to enable her to pay off her debts, but will not in general do so where such debts have been incurred by extravagance.

The consent required by the Act need not be given by an acknowledged deed. Under the Married Women's Property Act, 1893, the court may order the costs of litigation of a married woman to be paid out of her separate estate which she is restrained from alienating.

Equity to a Settlement

By marriage the husband becomes entitled to all his wife's personal property, not being separate property. Where, however, the husband, unable to recover at law, was compelled to resort to equity in order to retain the property, equity would only lend its aid and allow him to receive it subject to his making a fair settlement to his wife out of it; that is, subject to the wife's "equity to a settlement." This equity to a settlement does not depend upon any right of property in the wife, for the amount is in the discretion of the court, and can only be claimed for herself and children. The right of the wife, which was originally against the husband only, was extended to his trustee in bankruptcy and to purchasers from him for valuable consideration.

The Married Women's Property Act

All property belonging to a woman at the time of her marriage is at her absolute disposal by will or otherwise, provided she was married on or after January 1, 1883, or, being married before that date, her title to it accrues after that date. All property devolving upon her after marriage or

acquired in any trade, business or employment which she carries on separately from her husband, including wages and earnings of any kind, and money acquired by the exercise of any literary, artistic, or scientific skill, is the sole property of the wife as if she were a single woman. And all money deposited or invested in any bank, savings bank, building society, or standing to her name in any stocks or shares, or in her name jointly with that of any person other than her husband, is to be deemed her sole property.

A married woman is now liable upon all her contracts to the extent of her separate property. The creditor of a married woman may obtain payment out of any property not subject to restraint which she may possess at time of execution. A married woman may enter into a contract with her husband. She may now dispose of her separate property by a will made during coverture.

Bankruptcy

A married woman trading separately may be made a bankrupt in respect of her separate property as if she were a single woman; but she cannot be made bankrupt unless she is trading separately, and although so trading a bankruptcy notice cannot be issued against her, not even if trading under the name of a firm. But she may be made bankrupt after she has ceased to so trade in respect of debts incurred whilst trading.

A single woman against whom a bankruptcy petition has been presented, can avoid being made a bankrupt by getting married before the hearing of the petition.

Husband's Bankruptcy

If a married woman lend money to her husband for the purposes of his business, and he is declared bankrupt, although she is entitled to prove in the bankruptcy, her claim will be postponed to all his other creditors for value.

This rule does not apply to a loan made by the wife to a firm in which her husband is a partner, or to the husband for purposes other than his business, or to money paid by her as surety for her husband.

To be continued.

GLOSSARY OF LEGAL TERMS USED IN THIS SECTION

ON THE STRENGTH.—The position of a wife of a non-commissioned officer whose husband has married with the consent of his commanding officer.

WARD IN CHANCERY OR WARD OF COURT.—A legal infant who has been placed under the care of the Chancery judges, generally with a view to the protection of property which they inherit.

EQUITY TO A SETTLEMENT.—Wife's right to have part of her own property settled on her for the benefit of herself and her children.

DECREE NISI.—A decree nisi dissolves the marriage, but gives the parties time to appeal against the decree.

DECREE ABSOLUTE.—Legal full dissolution of marriage after decree nisi pronounced.



"A PASSING CLOUD," By MARCUS STONE, K.A.
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WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects—

Famous Historical Love Stories

Love Letters of Famous People

Love Scenes from Fiction

Love Poems and Songs

The Superstitions of Love

The Engaged Girl in Many Climes

Proposals of Yesterday and To-day

Elopements in Olden Days, etc., etc.

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 3.—LORD BYRON AND THE COUNTESS GUICCIOLI

A DESCRIPTION of Lord Byron as a remarkable man would be analogous to a description of a Swiss mountain as a pretty hill, and an attempt to compress the story of his romantic life within the compass of one short article would be as futile as an attempt to swim the Atlantic.

Indeed, even to tell adequately the story of Byron and the Countess Guiccioli is impossible, for this liaison forms more than a mere incident in the poet's career; it is a thread woven inextricably into the web of his life, and marks a stage in the development, perhaps destruction, of that gorgeous intellect and that passionate emotion which composed the man, and which ultimately, like two relentless flames, burnt through and consumed him.

"Genius," it has been said, "is a Divine infirmity, a martyrdom," and to this infirmity was Byron born. He was a genius in spite of himself, and he suffered for it throughout his life. Again, his intellect, nature, and position were composed of an amazing blend of contrasts.

Of proud and ancient lineage—his ancestors were among the followers of the Conqueror—he was a nobleman vain and unbending, but possessed of a true love for democracy and liberty. He was an Adonis with the features of a Greek god, but was lame from infancy. He was lucky; his cup was filled with the rich wine of life, but as soon as he placed the cup to his lips the draught turned to bitterest gall.

A man to love and be loved, his life was wrecked by inconstancy. At one and the

same time he was man and super-man, he could not keep himself in perspective to humanity; his body, his soul, and his intellect were ever at war against themselves and against each other.

He was ridiculously eccentric, he delighted in elaborating on his eccentricities, and spoke of his soul as "a dead body devoured by corruption."

During his Cambridge days he kept a pet bear, and drank out of the skull of a woman to whom he professed to have been attached, and who, he declared, had been murdered. Until the very day of his death he was obsessed with a horror of growing fat, and would subsist for weeks on biscuits, vinegar-and-water, and then give way to wild excesses of eating and drinking.

In 1813, after the publication of the early part of "Childe Harold," Lord Byron suddenly found himself a famous man. He was then twenty-five years of age, and a society pet. "The women," writes Lady Caroline Lamb, "suffocated him with their adulation in drawing-rooms."

Indeed, the extent of his popularity can be gauged from the fact that 14,000 copies of "The Corsair" were sold in a single day.

On the 15th of January, 1815, Byron was married to Miss Milbank. In spite of statements to the contrary, it appears to have been more than a *mariage de convenance*. In the first place, Miss Milbank was not the heiress to a fortune large enough materially to assist an impoverished peer. In the second place, Byron undoubtedly was attracted to her irresistibly.

In a letter to Moore he declared :

"My spouse and I agree to admiration. Swift says no wise man ever married ; but for a fool I think it the most ambrosial of all future states. I still think a man ought to marry upon lease, but am very sure I should renew mine at the expiration though the next were for ninety and nine years."

Byron, however, although he endeavoured to discipline himself to constancy, at the end of a month came to the conclusion that he did not love his wife, but still he hoped that the birth of an heir would prove an unbreakable link in the chain which bound him to her. Happiness, however, was impossible ; the man's extraordinary and irregular habits frightened his wife, and shortly after the birth of her daughter, she visited her parents, and from their house wrote to her husband saying that she could never return to him.

For some inexplicable reason this decision electrified England ; the air became filled with vague insinuations, and a wave of unjustifiable wrath against the poet swept over the country. On one day he was the idol of the world, the darling of his country ; on the next he was hounded into exile by the relentless forces of outraged propriety, with the echo of a nation's curses ringing in his ears.

Other men have been fickle husbands without being deprived for a day of what Byron lost for ever.

Moreover, the only charge which can be proved beyond the shadow of a doubt against the poet in his relations to his wife is that of incompatibility of temperament. And how could any temperament be compatible with his ?

"The street boys," writes Castelar, "flung mud upon him. In the theatres he was hissed. The most obscene libels attributed to him the most shameful vices. The daily papers represented him with horrible caricature. Fathers hid their daughters from his basilisk glances. . . . To the eyes of society he was a devil illuminated with genius."

The blow stunned Byron ; there was but one thing which he could do. In April, 1816,

he crossed from Dover to Ostend, and went into exile.

For three years he wandered over the face of Europe, a restless genius. The poet Shelley was often his companion, and the history of his travels would fill another *Odyssey*. Disgusting or delightful, according to the reader's point of view, the story cannot fail under any circumstances to be entrancing.

Ultimately Byron arrived at Venice, and at Venice he met Theresa Guiccioli, the woman who until his death guided his destinies. Instinctively, magnetically, the two were drawn the one towards the other. In Byron, Theresa saw the fulfilment of her dreams ; and in Theresa the poet saw the realisation

of that for which during many weary years he had been searching. The mind of the woman thirsted for a taste of life, and was impelled irresistibly towards that of the poet, which was seeking peace and consolation.

At the time when she met Byron, Theresa, although a married woman, was still a child in body and mind. The daughter of Gamba, an impecunious count, she had spent her childhood in the shadow of a cloister ; and then, at the age of sixteen, she was wedded to Count Guiccioli, a nobleman of wealth, but forty-four years her senior.

She was a pretty girl—a blonde, with thick masses of golden hair. Her life had been a lonely one, and she had read much and widely. The result was that she became an idealist, developed a rich and vivid imagination, and longed to see and feel in reality the things which she had seen in books and dreams.

It was at a reception given by the Countess Benzoni one evening in April, 1819, that her passion for Byron first swept over her.

"Suddenly the young Italian found herself," writes Moore, "inspired with a passion of which until that moment her mind could not have formed the least idea. She had thought of love as an amusement, and now became its slave." Before long her husband discovered the nature of her relations with Byron, and, hoping by separation to cure



LORD BYRON

From the mezzotint by C. Turner, after the painting by W. E. West

the malady, moved with Theresa to Ravenna. From there she wrote passionate letters to her lover, and so great was her yearning for him that she fell ill, and lay for a long time almost at the point of death.

The count, therefore, as a last resort, was forced to summon her lover to her bedside. The effect of his presence was magical; almost instantaneously the girl recovered, and the unfortunate count found himself in the unenviable position of escorting his wife in public, while she leaned on the arm of her lover!

Theresa's influence over Byron was infinite; she raised him from the mire of his excesses, she humanised him, she inspired his latter years, she turned him into an idealist, and enabled him to atone in a large measure for the past by dying, at any rate, a hero. How much she softened him can be judged from the words which he pencilled in a book left forgetfully by Theresa in a garden at Bologna.

"Amor mio," he wrote, "how sweet is this word in your Italian language! In a book belonging to you I can write of nothing but my love. In this expression 'Amor mio' is comprised my own existence. I know now that I live, and I fear the future. You will decide my destiny; my fate is in your hands, you, who are but eighteen years of age, and who but two years ago fretted the seclusion of a convent. Oh, if the heavens had but given you to me then; or, if I had never seen you married! Now it is too late. 'I love you, and you love me—at least, you appear to love me. Doubtless it is I who love the most. I can never cease to love. Think of me sometimes when the sea and Alps divide us; but this can never happen, not unless you command it.'"

His love for Theresa awakened Byron's conscience. The poet, knowing that in the past the penalty of love both to himself and the object of his love always had been misery, really was anxious to avoid inflicting injury upon Theresa, and it was with great reluctance that he suggested an elopement. To this, however, Theresa would not consent; she realised that such a move would place her for ever outside the pale even of Italian society, and, as a substitute, she thought of adopting the expedient of Juliet, of clothing herself in the garments of the grave, and waiting in a vault until death might find her with her lover's kiss still warm upon her lips.

Subsequently, Count Guiccioli tried to obtain a divorce—tried, but without success; public opinion was against him; he declared that hitherto he had been ignorant of his wife's conduct, whereas it was shown that not only had he connived at it, but that he had employed it as a means of trying to extort money from Byron.

Ultimately, however, on the insistence of the countess herself, the Pope granted a decree of separation, on condition that Theresa either should remain at her father's house or should return to a convent.

She adopted the former and obvious expedient. But at this time the Gamba

family were forced to go into exile. As champions of the popular party, they had for long been an object of suspicion to the police. In 1821, therefore, they moved to Tuscany, and took up their abode at Pisa. Here Byron joined them, and for ten months Theresa lived with him under the same roof.

The poet now, however, was a different man to the Byron of old. Theresa's influence had made itself felt in a marked manner. At Pisa he lived a healthy, normal life; he rose late, and then either he would ride far into the forest or practise pistol shooting with Shelley. He worked hard, and wrote regularly late into the night.

Theresa's love for Byron was not egotistical; she loved not so much the man, as the possibilities she saw in him, and during these months he became educated up to her idealistic standard. Tendencies grew into convictions, and Byron became impregnated with a love of liberty, with a desire to right the wrong, and raise the down-trodden. Lady Blessington has left on record a description of the poet's appearance at this time. One of his eyes, she asserts, "was larger than the other; his nose was thick, so he was best seen in profile; his mouth was splendid, and his scornful expression was real, not affected, but a sweet smile often broke through his melancholy. . . . His hair was dark brown, here and there turning grey. His voice was harmonious, clear, and low."

In July, 1822, the Gambas received another notice from the police, and Byron, accompanied by Theresa, set out for Genoa.

The end, however, was now at hand. It was in the spring of 1823 that Hobhouse urged Byron to lend his services to the cause of Greek independence (the war of independence had then been raging for two years). That Theresa also urged him is not clear. Italian independence was the desire she had at heart; the cause of Greece was less dear to her; besides, should her lover decide to sacrifice himself to it, separation would be inevitable.

However, to strive to free the isles of Greece was Byron's decision, and on July 14th he set sail from Italy in the brig *Hercules*, accompanied by Trelawny, Pietro Gamba, Bruno, and his favourite gondolier.

His life in Greece is a subject which deserves a volume to itself. To deal with it in this article would be irrelevant, save for the fact that it and his death reveal, as can nothing else, the man whom Theresa made.

He died a hero. And the guns of Missolonghi fired thirty-seven shots in reverent honour—one for each year of their poet saviour's life—and the Turks replied from Patras with exultant volleys.

The Greeks wished to bury him at Athens, in the Temple of Theseus. Westminster Abbey, however, was deemed a more fitting resting place, but this the dean refused to sanction. Lord Byron's remains, therefore, were laid beside those of his mother and his ancestors in the little church at Hucknall.



LOVE SONGS, OLD AND NEW

No. 1—ROBIN ADAIR

Edited by HENRY PARKER

Andante Affettuoso.

Voice

Piano

mf

p

sostenuto.

p Rall.

1. What's this dull town to me?—Ro-bin's not near: What was't I

p

p

wish'd to see, What wish'd to hear? Where's all the joy and mirth,

mf

con espress.

That made a heav'n on earth? Oh! they're all fled with thee, . . .

Colla voce

Rall.

Ro - bin A - dair.

Rall. *a Tempo* *p*

J. B. CRAMER & CO.

2. What made th' assembly shine?
 Robin Adair.
 What made the ball so fine?
 Robin Adair.
 What, when the play was o'er,
 What made my heart so sore?
 'Twas that I saw no more
 Robin Adair.

3. But tho' thou'rt cold to me,
 Robin Adair,
 I'll still be true to thee,
 Robin Adair.
 For him I love so well
 Still in my heart shall dwell.
 Oh! I can ne'er forget
 Robin Adair.



LOVE-LETTERS OF FAMOUS PEOPLE

By LADY MARGARET SACKVILLE

DOROTHY OSBORNE

DOROTHY OSBORNE'S fragrant personality exhales from her letters like the perfume from a flower. As revealed to us she is entirely lovable. Her portrait shows a fine, delicate, thoughtful face, with sad, courageous eyes and firm lips.

She seems the human embodiment of the spirit of some noble old manor in some lost corner of England, with its dignity, reserve, repose, and dream-like beauty, its placid gardens and long, green walks, where peacocks trail their heavy plumage between yew hedges. The keynote to her character was a sweet reasonableness, and to this all her days were attuned. Born in 1627 of a Royalist family, her life was uneventful enough, simple in its absorption in one great love.

She lived quietly with her father and brother at Chicksands, the home of the Osbornes in Oxfordshire, and it is of her life in these surroundings that her letters are a record. She had sadness enough, however, in spite of the evenness of her days, since her marriage with Sir William Temple was bitterly opposed by her relations, and a period full of discouragement had to be lived through before the lovers ultimately had to their will. There can be no question as to the profundity of Dorothy's feelings, but it is in this her reasonableness chiefly shows itself, that where a woman of more passionate temperament might have defied her family and all other obstacles, and rushed headlong into marriage, she was content to wait. But the word passion is inappropriate as applied to Dorothy—she is too much like a bunch of roses with the early morning dew upon them. Temple was more reckless, and had it not been for Dorothy's cool, guiding hand their story might have ended less happily.

Many of Dorothy's letters can scarcely be described as love-letters at all—they are charming, delicate impressions of her daily life. She had the power of capturing on the wing the most evanescent moments, and of preserving them uninjured for ever. From time to time the smooth, gracious surface is broken by a sudden upheaval from the depths beneath, which changes the brave note in her voice to one of acute weariness.

But women of Dorothy's type, whatever they may have to endure, are too much interested in the details and incongruities of daily life—in their friends, in all the subtleties and shades of existence—ever to grow morbid. Dorothy was too essentially a creature of sunlight to linger longer than she need among shadows. To women like Héloïse life without large emotions is meaningless; but women like Dorothy, find consolation in all things. Between them a great gulf of temperament is fixed, but alike they possess the gift of loving.

The following extract shows Dorothy in one of her playful moods, describing her reception of one of Temple's letters:

"Your last letter came like a pardon to one upon the block. I had given over the hopes on't, having received my letters by the other carrier, who was always wont to be last. The loss put me hugely out of order, and you would have both pitied and laughed at me if you could have seen how woodenly I entertained the widow, who came hither the day before, and surprised me very much. Not being able to say anything, I got her to cards, and there, with a great deal of patience, lost my money to her—or rather I gave it as my ransom. In the midst of our play in comes my blessed boy with your letter, and, in earnest, I was not able to disguise the joy it gave me, though one was by who is not much your friend, and took notice of a blush that, for my life, I could not keep back. I put up the letter in my pocket, and made what haste I could to lose the money I had left, that I might take occasion to go and fetch some more; but I did not make so much haste back again, I can assure you. I took time enough to have coined myself some money, if I had the art on't, and left my brother enough to make all his addresses to her, if he were so disposed. I know not whether he was pleased or not, but I am sure I was."

Here is an account by Dorothy of how she spent her days:

"You ask me how I pass my time here. I can give you a perfect account not only of what I do for the present, but of what I am likely to do these seven years, if I stay here so long. I rise in the morning reasonably early, and, before I am ready, I go round the house till I am weary of that, and then into the garden till it grows too hot for me.

"About ten o'clock I think of making me ready, and when that's done I go into my father's chamber, from whence to dinner, where my cousin Mollie and I sit in great state in a room and at a table which would hold a great many more. After dinner we sit and talk till Mr. B. comes in question, and then I am gone. The heat of the day is spent in reading or working, and about six or seven o'clock I walk out into a common that lies hard by the house, where a great many young wenches keep sheep and cows, and sit in the shade singing of ballads. I go to them and compare their voices and beauties to some ancient shepherdesses that I have read of, and find a vast difference there; but, trust me, I think these are as innocent as those could be. I talk to them, and find they want nothing to make them the happiest people in the world but the knowledge that they are so."

To be continued.



This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion

Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar

What to Make for Bazaars
Garden Bazaars, etc.

How to Manage a Sunday-School

THE BRITISH AND FOREIGN BIBLE SOCIETY

The Bible in 424 Languages—How Women have Translated the Gospels—"Bible-women" in the East—The Story of a Little Welsh Girl of Sixteen

THE British and Foreign Bible Society is not only a missionary society in itself, but the handmaid of all missionary societies, the fuel without which their engines could not work.

The Bible Society was founded in March, 1804, for the purpose of bringing the Bible within reach of all, no matter how strange their language, how small their means, or how distant their habitation.

We have only to turn to the report for 1910 in order to ascertain how far this purpose has been carried out. We find that the Bible is to-day the cheapest book in the world. The New Testament, for instance, can be obtained for 1d. in England, 1½d. in China and Japan, and in the principal Indian languages Gospels are sold at ½d. each.

In 1909 over six million and a half Bibles, or portions of the Bible, were circulated all over the world among people speaking 424 different languages. These include six new languages in which Gospels have just been issued, languages which did not even contain an alphabet, and had first to be reduced to writing. Volumes might be filled with the difficulties which translators have had to

overcome. In many languages such words as love, conscience, honesty are non-existent, and new words have to be coined. Even where words have their equivalents strange mistakes are apt to creep in. To give an example. An American camping with the Micmac Indians found that in their version of St. Matthew, chapter xxiv, verse 7 was

translated, "A pair of snowshoes shall rise up against a pair of snowshoes." Only one letter was wrong, "Nāōōktūkūmiksijik" is a nation, "Nāōōktūkūmiksijik" is a snowshoe.

In many languages throughout the world scholars are engaged revising and translating the Scriptures, often assisted by the natives of the various countries, who are anxious to have God's message in their mother tongue. We are told that "the vision of these native Tyndales, Coverdales, and Luthers, now skilled and able and willing to take their place on translation and revision committees, is one that is full of hope."

Through the agency of the Bible Society, "translators belonging to different Churches, of different races of mankind, of different tongues, different ages, different national ability, and different educational



Mary Jones on the way to Bala to purchase her Bible

acquirements are engaged all the world over, sometimes alone, sometimes in companies, upon the one great work of putting the Word of God into the languages of the whole earth."

The society provides the missions of almost every reformed Church with the Scriptures for their foreign work. It co-operates with the missionaries in preparing the versions which they need. It prints the editions, bears the cost involved in their sale at reduced prices, and pays the carriage of the books to the furthest mission stations. It has helped to provide Scriptures in over thirty languages in embossed type for the blind.

It spends £9,000 a year on grants of Scriptures, free or at greatly reduced rates, to Sunday-schools and home missions, and to religious and philanthropic agencies in England and Wales.

It has issued, since its foundation in 1804, over 222,000,000 copies of the Scriptures, and has expended altogether £15,615,000.

Women are to-day taking their part in this great work—some as *translators*. In China, Miss Bryer has been translating the New Testament and parts of the Old into the Kienning colloquial. Miss Grover has recently translated the Psalms into Toda, following up the pioneer work of Miss Ling in that direction. Mrs. Church and Miss Reid have been preparing references for the Urdu Bible, etc.

In the work of collecting funds women are invaluable. Many hundreds are now engaged as *collectors*. Many more are needed. It is interesting in this connection to look back to the year 1816, when the possibility of women assisting in the work was first mooted. We are told that "there was much head shaking, grave talk of the proprieties, of the refinement of the sex, of the sphere of the 'Christian fair.'" Members of the committee were filled with misgivings and apprehensions; but the women carried the day

and vindicated their claim to a share in the work by doing it! By 1824, of the 2,000 associations 500 were "ladies' associations." In 1831, for the first time, the "Christian fair" were allowed to be present at the society's annual meeting.

Had it not been for the admission of women, one branch of the work could never have been undertaken. The society at the present time supports 600 *bible-women* in the East, who read the Gospel to their sisters, who

otherwise would have no opportunity of hearing the Good News which was sent into the world for all people. It is not only in the zenanas that the bible-woman is to be found, but in hospitals, dispensaries, and prisons.

The thought first arose in the heart of a woman, Mrs. Ranyard, who from her girlhood had distributed Bibles and collected funds for the Bible Society. The first bible-woman began work in London in 1857, and, with Mrs. Ranyard's help, held the first mothers' meeting. This bible-woman was so warmly welcomed that soon others were added, and the idea was adopted in the provinces and abroad.

Besides bible-women, the society also supports a few *women colporteurs*, who sell Bibles from house to house.

Often the posts of *auxiliary secretary* and *treasurer* are occupied by women; while the organisation of meetings, etc., constantly falls to their care.

The financial resources of the society are greatly helped by *sales of work*, which are in nearly every case arranged and carried through by women.

No account of the Bible Society would be complete without some reference to the first woman whose name was connected with it, and to whose influence, perhaps, even the society itself owes its existence.

In the year 1800 a little Welsh girl of sixteen, Mary Jones, having saved up her money for six years in order to buy a Bible,

کیونکہ جو کوئی خدا پرستی کرتے ہوئے
میں سے بہرہ آتے ہیں وہی بہتر کرتے ہیں اور سب بہن

Jatki (Persian characters)

प्रंतु ऐसे ज्ञापन दीपदी प्रीति प्रे, एने
धुल्ल ऐतिहास पुन भीम, मगमी प्रे प्रे
मेणी लुपत पोश्चाठ ठेपीको लुच नय
मेठं नथे, ता लुल्ल उपल्लुने ज्ञापन द्यपे.

Marāthi (Bombay Presidency)

बारोकि ईश्वर दुनयातुन ईज्जत पियार कीतुर कि और
अपनो एकलता मरें सोतुर इदेनलानि कि हर एक और
परें विश्वास कियावारी नाश न आयोर पे हमेशाता
पिस्ताना पहोर ॥

Gōnd (Central India)

沉	信	仔	間,	因
淪,	伊	降	賜	上
得	其	世,	伊	帝
永	伏,	以	獨	極
生,	離	致	生	愛
	免	凡	其	世

Füchau (Fükien, China)

Here are shown a few lines from the Bible printed in four different languages. In each case the quotation is the same—i.e., "God so loved the world that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life." (St. John, iii. 16)

tramped twenty-five miles over the hills, from Llanfihangel to Bala, in order to buy it. When she reached Bala every precious copy had been sold. Bibles in those days were not then to be had in every town; often there were none to be bought "unless some poor person pinched by poverty was obliged to sell his Bible."

Mary's grief so moved the heart of the Rev. Thomas Charles, to whom she had gone, that he gave her a copy he had reserved for a friend, and Mary returned home with a joyful heart.

This incident strengthened Mr. Charles in his determination to leave no stone unturned to procure an adequate supply of Bibles for Wales. He went to London to ask for assistance from the Religious Tract Society to found a society to supply the

Scriptures to the Welsh. A member of the committee exclaimed, "If for Wales, why not for the kingdom? Why not for the World?" And so the British and Foreign Bible Society was founded. The Bible of Mary Jones is amongst the collection of Bibles, the largest in the world, at the Bible House, 146, Queen Victoria Street, E.C. Visitors are welcome at any time.

"Yet never the story may tire as
First graven on symbols of stone,
Rewritten on scrolls of papyrus
And parchment, and scattered and blown
By the winds of the tongues of all nations,
Like a litter of leaves wildly whirled
Down the rack of a hundred translations,
From the earliest lisp of the world."

RILEY.

SMALL CHARITY BAZAARS

Organisation Necessary for Success—The Committee—The Locality

PROBABLY the best means yet devised by women to coax religious charity from the pockets of the public is by means of church bazaars. The fact that for the last few years receipts have somewhat fallen off is merely due to the fact that the organisers have forgotten that to entice the public it is necessary to please them; in other words, to give them something new.

The organisation of these bazaars is neither light nor straightforward work. I heard a famous writer once say that the management of charity bazaars required the charm of an actor, the guile of a journalist, and the patience of the amalgamated saints.

The first difficulty is the selection of the committee of management. This, for the sake of amiable and easy working, should be as small as possible—say six. If at all possible, the interest of one or two journalists should be secured, not to work for the bazaar, but to give it press paragraphs. For the same reason, one or two influential women ought to be elected, for the sake of the friends they will bring down. They themselves, besides being exceedingly enthusiastic, give the undertaking prestige, and have the effect of earning favour and success for the bazaar promoted by the committee. It always works out best to induce the rest of the committee to take charge separately of different departments of the bazaar, for which they will be solely responsible. But it is very necessary to see that each lady understands the work she is undertaking.

The use of a room or hall can practically always be obtained free, either in London or in the country, even if the committee have to take the bold course of writing direct to beg the favour from the local magnate or hotel. In the latter case, the letter ought to be signed not only by the secretary, but by some well-known member of the committee. Very often a local firm will do the printing for nothing, if an advertisement is offered them in the form of mentioning their names in the speeches,

on the programmes, etc. Handbills given away at the church doors, and, if possible, in the streets, are, of course, one of the best means of advertising a bazaar.

An original idea for a charity bazaar would be to hold it at a local skating-rink, and ask all the people to come in some dress representing an opera or well-known play. Prizes would be offered for the prettiest, cheapest, and most characteristic dresses worn by the skaters—money prizes, for preference, which by rule would have to be expended at the bazaar stalls. Prizes could also be offered to the spectators who guessed the greatest number of characters represented. The second day of the bazaar might be entirely given up to child skaters as the different operatic and theatrical characters. Two days would be sufficient, and the result would undoubtedly prove more than satisfactory. Of course, a part of the rink, or the gallery, if there were one, would have to be railed off for the ordinary stalls.

A special advantage of the rink bazaar is the fact that a great many of the ordinary patrons would probably hear of it, and come down for the sake of the novel skating.

National Costumes

An excellent idea for a bazaar, whether it be indoors or outdoors, is to have all the programme-sellers and tea-girls, and all other general workers not stall-holders, in the national costume of some selected country. The dress of Irish colleens, for instance, is most charming and becoming, or they could be dressed as Scotch, Italian, or Dutch peasant girls.

I mention these costumes in particular because they are simple and cheap, and can be worn either by children or girls. It will be found that pretty girl sellers in fancy dress will nearly double the ordinary bazaar receipts.

This idea can be further amplified in all departments of the bazaar.

To be continued.

THE GREYLADIES' COLLEGE FOR WOMEN WORKERS

By SARAH A. TOOLEY

Philanthropic Work of the Greyladies—How the College was Founded—The Private Chapel—Country Excursions and Entertainments

IN these days when so many women of leisure devote their time to religious and philanthropic work, the Greyladies' College for Women Workers affords a useful centre for residence and mutual help and fellowship.

There is nothing grey about it save the name. It is a delightful country house, once the mansion of Lord Dartmouth, and stands on the breezy heights of Blackheath, in the midst of its own beautiful grounds, and with far-stretching views over the surrounding country to the Crystal Palace.

The lady head of the college is Miss Susan Wordsworth, a very earnest Churchwoman, daughter of the late Bishop Wordsworth, and sister of the present Bishop of Salisbury.

A worker must have herself well in hand. She must be healthy-minded and sensible with regard to food, rest, and recreation, and unfailingly hopeful. She must be content to work on quietly from day to day without looking for or expecting praise for what she does.

She must not try to draw those amongst whom she works to *herself* personally, and it is deemed better that parish relief should be distributed by an almoner appointed by a relief committee, and not by a Greylady.

The great aim of the Greyladies' College is to bring together lonely women working in isolation without a definite plan, and also women who are possibly daughters in a large family and find it difficult to separate themselves from social distraction in order to follow religious and philanthropic work. It becomes a great happiness to such to be associated with people who are trying to make the world better. Many women emerge through such association from a life of narrowness and emptiness into one of breadth and satisfaction.

The college is described as a society of ladies living together for the purpose of helping in the work of the Church of England under the incumbents of the diocese. The bishop of the diocese has ultimate control over all its affairs. The Greyladies work in twenty-two parishes in South London.

There are three classes of members—resident members, non-resident members, and affiliated members.

The resident and non-resident members wear the same dress, and are under the same authority. Three months' probation is required before admission as a member of the college, during which time the probationer works under the direction of a Grey-

lady of experience. It may happen that a candidate proves unsuitable for community life, in which case she is advised accordingly, because her admission would interfere with the harmony of the college. It need be no disparagement to the lady personally if she is found unfit for the life of a Greylady.

Each lady has her own room, and may, if she wishes, bring her own furniture. Many of the rooms are delightful little sanctums, most artistically arranged. There is nothing ascetic in the college, and every effort is made to make it as homelike and pleasant as possible. There is a large



A Greylady in her room at the college

drawing-room for general use, and a pleasant, comfortable dining-room. The flower gardens and conservatory afford interest to ladies who are fond of horticulture.

The private chapel is a beautiful little sanctuary of which the Greyladies are justly proud. It is a part of the new wing added in 1906. The three altar panels of the Resurrection were painted by one of the ladies. The lovely piece of old lace which decorates the altar table was picked up by another of the ladies in a market place in Normandy. The three windows above the altar represent Simeon and the Christ-child, with the Virgin and Anna on either side. The service of admission takes place in the chapel after celebration of the Holy Communion. No vows are required of a probationer, but she is asked four questions as to obedience to authority and personal devotion before she is admitted as a member of the college, and after she has satisfactorily answered these questions she is blessed by the

bishop or his representative, and sent forth for work in the diocese.

The Bishop of Southwark is president of the college; the Bishop of Kingston visitor; and the Rev. Canon Hough, the Vicar of Lewisham, warden. The treasurer is Charles Stone, Esq. The lady head reads prayers morning and evening in the chapel, and there is midday prayer for those at home.

The particular work of each lady is chosen by the warden, after careful consultation with the head of the college. Breakfast over, the Greyladies sally forth in pairs to their respective parishes and respective work, and all that they undertake is done on lines which harmonise with the methods of the incumbent of the parish.

Parish Work

They do every kind of parish work, except sick nursing. Some do district visiting, others provident collecting, while others hold mothers' meetings, classes, and clubs, Bands of Hope, and Sunday-schools. Others act as school managers, or serve on C.O.S. committees; some help to prepare the less instructed women and girls for confirmation and communion, and hold a Saturday Church Catechism school for the little ones. Others, again, give short addresses during the dinner-hour in some factory or woodyard where women are employed, or direct a school for mothers. Only those who are working near the college are able to return for the midday meal. Morning, afternoon, and evening bring their appointed work to a Greylady, but matters are so arranged that there is no undue strain upon any. A lady who has had a very full morning would rest a little after lunch, and a lady who had a full afternoon and evening before her would not undertake arduous work during the morning.

Every lady has a complete day every week entirely free from parish work, and at her own command. She has thus an opportunity for visiting friends, attending a concert or a matinée, or taking a day in the country. The Greyladies are encouraged to foster artistic

talents, and a variety of paintings and sketches by members adorn the walls of the college. Some are good photographers.

In summer the ladies have parish tea-parties twice a week at the college for girls and mothers, and attend to their guests themselves. Country excursions are also arranged by Greyladies for working girls. Mr. Emerson Bainbridge lends his bungalow at Seaford to the college, and some of the ladies take a party of girls there and live with them for a week. These summer outings have an admirable effect on the girls, and are a source of great pleasure to the Greyladies themselves.

Indoor entertainments are arranged in the various parishes for those in whom the Greyladies are interested, and these give scope for the exercise of every sort of talent, and many probationers are astonished to find unknown hidden talents when they begin to try to interest others.

A Busy Hive

The admission to this busy hive of religious and philanthropic industry for resident members is £50 per annum in quarterly payments. Ladies who are at work for only part of the year pay one guinea a week. When one considers the advantages of living in such an establishment, with full board and a separate room, the fees seem almost nominal. The central idea of the college is to afford ladies of leisure an opportunity to work for the good of others on community principles.

Affiliated members are non-resident ladies who desire to promote by their prayers and their benevolence the work of the college. Great efforts are being made to pay off the loans advanced for the building extension.

The Greyladies' College was started in 1893, in two small houses, by Bishop Yeatman, who was suffragan bishop to the present Archbishop of Canterbury when he was at Rochester. His sister, Miss Yeatman, whose memory



A group of Greyladies taken on an annual festival day
x Miss Wordsworth, the lady head of the college

is greatly honoured by Greyladies, was the first lady head. The college was established in its present beautiful quarters in 1907.

THE CONVENT OF THE GOOD SHEPHERD

By BRIDEY M. O'REILLY

A Mission to Assist Friendless Women—The Early History of the Order—What it has Done and is Doing in England—The Good Work Limited of Necessity Owing to Lack of Funds

FAR from the maddening noise of the city of London, yet near enough for the purpose of the great charity, in a garden of peace at East Finchley, stands the largest of the English Convents of the Good Shepherd of Our Lady of Charity.

Object and Work of the Order

The object and chief work of the order is the saving of poor women.

Homes are kept continually open for the reception of the weakest of Christ's flock—women who, generally through ignorance or poverty, have gone astray.

Of these no one is refused admittance so long as room can be found, and, naturally, nothing saddens the sisters more than to be compelled to reject an applicant owing to lack of accommodation. No entrance fee is demanded, no letter of recommendation is required, no questions are asked; it is enough that the poor girl knocking at the door requires a safe shelter from the temptations of the world.

Difference of religion is no bar to admittance; and, although the majority who apply are Catholics, at least in name, there are many of other sects and many of no religion at all.

Its Foundation

The founder of the Order of Our Lady of Charity of the Good Shepherd was the venerable servant of God, Father John Eudes, one of the most distinguished ecclesiastics in France during the seventeenth century. He was a native of Normandy, and was born in 1601.

After a boyhood of singular virtue, John Eudes chose the ecclesiastical career. He joined the oratory of Cardinal Berulle, generally known as the French Oratory, and was ordained a priest in Paris in 1625.

The cause of Father Eudes founding this institution is interesting. In 1639 he happened to be preaching a mission in the city of Caen, and the fervour of his discourse was such that it converted a number of women. The problem then arose how was their perseverance in repentance to be best assured. Father Eudes bethought himself, and then exerted himself to secure temporary homes for some of them in the houses of several charitable ladies, and others he entrusted to the care of an old woman named Magdalen Lamy, who, although poor, was full of zeal. She it was who suggested having the permanent homes that afterwards developed into those of the Good Shepherd. After some delay Father Eudes was able, by the help of friends, to hire a small house in the street of St. John, opposite the Chapel of St. Gratian, at Caen. This was the cradle of the future institute. The first penitents were received within its walls on November 25, 1641, and since that time the work has steadily continued.

Now, as the good work increased, it was considered desirable that it should pass from secular management to that of religious. Mother Frances Patin, the Superior of the Convent of the Visitation, took charge of the Refuge. Father Eudes gave the inmates of his new convent the Rule of St. Augustine, to which he afterwards added constitutions necessary to guide them in the peculiar work they had undertaken. He also

desired to substitute for the simple name of the Refuge the title of Our Lady of Charity, and to the three ordinary vows taken by all religious orders—poverty, chastity, and obedience—he added a fourth, by which the religious bound themselves to work for the penitent girls for whose reformation they were founded.

After twenty years of successful work the Pope gave his approval to the order, and allowed the religious to take perpetual vows. This approval was accomplished on January 2, 1666, by a Bull of Alexander VII., which created the new order and gave the nuns the Rule of St. Augustine with the constitution framed by Father Eudes. The order spread rapidly, and on May 3, 1841, its first establishment was opened in England. An unfurnished house was hired for the purpose by two of the French sisters in Hammersmith, and they maintained it in great poverty. There are now two convents in London, one at Hammersmith and the other at East Finchley. The latter being the noviciate house.

The Convent at East Finchley

On entering this convent, at once one is struck by the beauty of the flowers in the garden. They give the place a most cheerful aspect. And the great object which the nuns have in view is to brighten as far as possible the lives of the poor creatures who take refuge within their walls. There are over 200 penitents, varying in age from seventeen to seventy, some of whom have been in the convent refuge at East Finchley for over thirty years. That the penitents are happy may be gathered from the fact that some frequently stay for their lives; some of the younger penitents, after a few years in the refuge, are desirous and able to start life respectably; some of the older penitents decide to spend the remainder of their lives in the convent, but they can never be received as religious in the order.

Once penitents take refuge in the convent no allusion is ever made to their past lives, nor are they allowed to speak of them to the nuns or to each other. Also, whilst living in the house, they never leave the grounds. The chief support of the institution is the laundry work, which the penitents are taught; also needlework of all kinds, including the making of dainty lingerie, lace, and embroidery. Some of the nuns are always with the penitents to superintend and direct the work, to preside over the recreation, to guide, instruct, and console them; but the daily life of the community is distinct from those under its care.

The convent inhabited by the nuns is entirely separated from the house in which the penitents live and work. The two buildings are joined by a cloister, but the door in this cloister is always locked, and the penitents never enter the convent. Their refectory, workroom, and garden are completely separated from those of the nuns.

Other Departments

Within the same walls, but completely separated, there is at East Finchley a home for friendless young girls. They are taken in at fourteen years of age, and kept by the nuns free of all charge until they are fit for service. These situations are found for them. At present there are 150 of these girls training for service.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on:

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

THE ART OF DRAWING AND PAINTING

By A. S. HARTRICK, A.R.W.S., Visiting Teacher L.C.C. School of Art, Camberwell

I. ON LEARNING TO SEE

Introduction

The great difficulty in giving advice to the beginner in what are known as the Fine Arts, especially in a written form, is that, while, as in any other kind of teaching, a system is necessary to get a good result, to be useful it should not be of that hard and fast nature that makes no allowance for temperament, but rather a guide pointing steadfastly in the direction of the goal and giving warning of traps and pitfalls by the way. This, of course, is easier to do with personal instruction, when the teaching may be varied as circumstances arise. If anything said here appears dogmatic I would ask some indulgence, considering the form the statements have to take. The road itself is a well-worn one, but there are many side-tracks, especially at the start, in which the novice may easily go astray. In this respect I cannot do better than quote the wise words of Ascanio Condivi, the pupil and friend of Michael Angelo, as true to-day as when they were written, nearly five hundred years ago: "If anyone desires to bring forth a great work in Art, worthy to be read or seen, he must work in the same way as the first great example, or, at least, similarly, and go by his road; for if he does not his work will be much inferior, the worse the more he diverges from the direct path."

IN the following papers I do not propose to set out an elaborate scheme such as could be followed out only in an art school. I shall pre-suppose some knowledge of freehand drawing or ordinary copying, and set down some rules and observations which I have found of practical use to myself, which I am most likely to explain best for the use of others. I shall also endeavour to point out some of the commoner errors into which beginners fall.

The first thing that the student of drawing and painting has to do is to learn to see.

When representing the appearance of an object on the flat surface of paper or canvas it must be remembered that only what the eye receives from one given point of view, and under one given set of conditions of light and shade, can be represented at one time. Nothing that the mind knows beyond what the eye can see counts in this representation.

People in these days, when nearly everything printed is illustrated, do not, perhaps,

expect to see the four sides of a house shown in a drawing at one time; nor, like the Red Indian, to have both eyes appear on a profile; but quite intelligent people are capable of criticising while looking at the sitter from in front, a portrait done in profile, and see nothing wrong in it.

The eye receives the impression at once, much as a scene is projected on the sensitive film of a camera, but then the working of memory with its store of acquired facts steps in, confusing the relative values of them, and the picture in the untrained mind becomes rather a collection of facts, colours, and incidents *in succession*; of the importance of each as compared with one another he has no means of judging until the attempt is made to set them down on paper.

The faculties of women have long been acknowledged to be particularly acute in this direction.

Many readily remember, in an extraordinarily minute way, details of dress seen quite

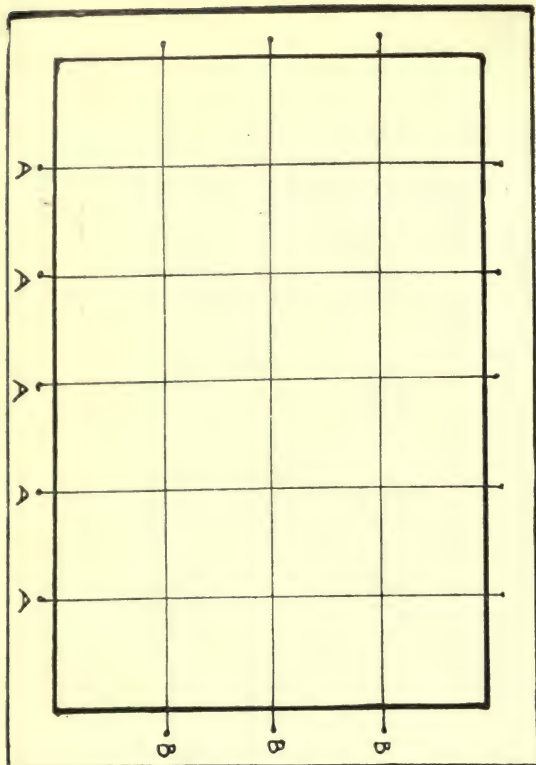


Fig. 1.—This is a frame of cardboard (say 6 inches by 4 inches) through which to look at the subject to be drawn. AA and BB represent threads intersecting one another at right angles, cutting the opening up into squares. Beginners will find these lines of assistance to the eye, in keeping the uprights, judging different proportions, and the directions of inclined or curved lines, by noting how far they depart from the right angle formed by any thread that may cross them.

casually, or peculiarities of someone or something that have interested them; but these impressions, no matter how vivid they may be, are of little use in conveying to another a picture sufficiently faithful to be depended on.

Again, Hamerton, I think, has pointed out that the most eminent literary geniuses have been unable to describe the appearance of a character so that anyone could recognise the man in the street; nor would any two readers picture him to themselves as of exactly the same aspect.

But from even a slight and comparatively rude sketch any person or place can be recognised at once. So we see that it is not the number of facts gathered, nor any succession of images that is of importance.

In what, then, does this learning "to see" consist. First of all, in perceiving that it is impossible to see anything by itself, but always in relation to at

least one other object, and the result of these two or more things seen together makes a whole scene or picture that can be put down on paper. According as this is done well or ill so will the illusion of reality or the reverse be conveyed to the spectator.

Slowly, by constant watching and comparing, the mind acquires the power to grasp this idea, and to retain in the memory what has been seen as a whole.

First a few facts, with instinctive measurement of their component parts and sizes when compared one against the other; then the different angles at which they incline to one another, and from which they acquire their special characters, till the scene can be built up mentally and remembered. With practice, more and more will be added, together with a more subtle synthesis of the whole. It is a memory, however, that is rapidly fatigued and needs constant refreshing, so it is as well to look twice at the model for every line set on paper.

Training Hand and Eye

I suppose that the commonest remark that is made to an artist in company is, "Why, I cannot even draw a straight line." As a matter of fact, this is not so easy as the speaker wishes to imply. If he could do so it would show that his eyes had acquired one of the first requisites of learning to draw—the power to judge accurately the shortest distance between two points, and the power of obedience in his hand to put the measurements down on paper exactly.

This brings us to the second difficulty of the beginner, the training of the hand and eye to act together with that perfect sympathy which means precision in drawing.

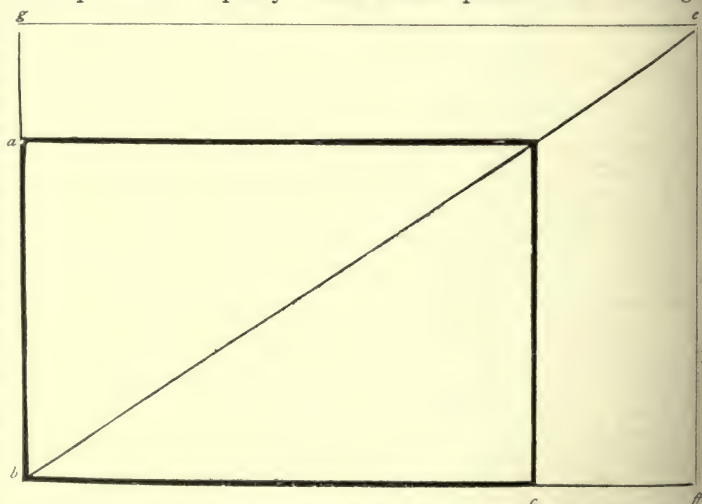


Fig. 2.—It will be found better at first to make all drawings in the same proportions as the frame (Fig. 1). The frame itself can be any size one pleases—6 inches by 4 inches, 5 inches by 3 inches, 2 inches by 2 inches, etc. Mark off on the bottom corner of the piece of paper on which you propose to draw, a square *abcd*, 6 inches by 4 inches, or whatever it may be, to represent opening of frame. Draw a line diagonally through *bd* in direction *e*. Project base *bc* as far as desired (*f*), and draw a line at right angles to meet *bde*. Complete the square *bdec*, which will always be in the same proportions as *abcd*.

This demands great patience and persistence as well as no little natural aptitude.

So much so, that few who have not practised it from early youth acquire the facility necessary for the best work. Yet much pleasure and a great widening of the interests, with the resultant educational benefits, can be obtained with reasonable practice.

One of the simplest studies one can suggest as a preliminary exercise in training the eyes to see and the hand to obey will be found in watching the skyline from the window or from the street when the outlines of buildings tell boldly against the light.

If looked at through a small square frame of cardboard (Fig. 1, easily made by oneself) held up at a few inches from the eye, the scene will be shown as a picture or whole in its simplest form. Of course, the amount of landscape contained by the frame will vary with the distance it is held from the eye. Seen through this frame the main proportions of the picture can be more easily analysed.

How to See the Picture

Proceed from the general to the particular, beginning with the great division of the mass of light in the sky from the dark mass of the houses; then the size of one set of buildings as compared with another, the inclinations of the various roofs, and the serrated edges of the chimney-stacks. This would be about the order in which to think of the different parts before attempting to set them on paper. The drawing should be



Fig. 3.—This is a silhouette of buildings in the simplest terms of sight, the division of light from darkness. Observe how the great mass of the buildings and the space of the sky make two great shapes in the picture. Then the variety given to them by being broken up by the tower, spire, chimneys, etc., and the different proportions these parts make with each other, and the angles at which they incline. On the observing and setting down of these correctly to one another the likeness of the picture to the scene depends. One realises how much can be done by these simple means when one remembers the little old-fashioned portraits that used to be cut out of black paper, many of them conveying a far more perfect idea of the actual appearance of the individuals they represented than a thousand pages of writing would do.

made as freely as possible with an F. or H.B. pencil in a sketchbook or on a piece of paper pinned securely on a board. Then test it by measurements for correction; the squares on the frame will be a help in this, as so many squares will include so much mass, and an idea formed of its exact proportions. The drawing should not be made too small, but about 14 inches by 10 inches in size. Set upright about 20 inches from the eye, so that the pencil be held almost at arm's length. In this way the whole drawing and the whole scene in nature can be looked at together with the least possible trouble. The ideal would be that the drawing is fixed at just such a distance from the eye and object that mentally the natural scene might be taken down and placed on the drawing, when the lines would coincide. It does not matter if the result at first looks shaky and clumsy; practice will soon put that right; and this method persisted in will result in greater freedom in the end.

To be continued.

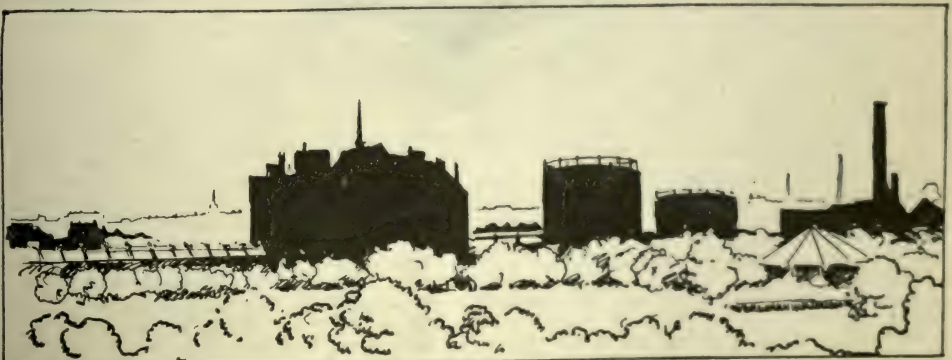


Fig. 4.—A second more complicated silhouette, showing several silhouettes giving their proportions to one another. By this means the idea of perspective and distance will be conveyed.



WOMEN POETS



No. 1. LADY LINDSAY

IT is at 41, Hans Place, a delightful old-fashioned Chelsea house, replete with artistic treasures and antiquities, that Lady Lindsay, one of the most talented women poets of to-day, has resided for a number of years. Here it was that Shelley once lodged, and here Lady Lindsay has written the greater part of the ten volumes of poems which have been published under her name, and which have earned for her considerable distinction in the world of letters.

Lady Lindsay frankly confesses that she was born with a passion for poetry. She was scarcely

five when she earned the remonstrances of her parents through writing verses after she had gone to bed; but even the removal of the light failed to suppress her juvenile versifying efforts, for she recalls with considerable amusement how she solved the difficulty by pricking out rhymes with a pin on the white cartridge paper lining a chest of drawers. Her precocity, indeed, caused her parents no little anxious thought, for it was feared that her studious temperament might affect her health. These fears were belied, however, and little Blanche Fitzroy—Lady Lindsay is the daughter of the late Rt. Hon. Henry Fitzroy, M.P.—gained strength while acquiring knowledge.

She was taught to read and write in French before English, and at fifteen taught herself Greek. An omnivorous reader, she also found time to study art as well as literature.

And her success with brush and palette has been almost equal to that which she has won with her pen. She became a prominent member of the Royal Institute of Water Colours, and several of the pictures which adorn the walls of her charming house were greatly admired by her friends Sir John Millais and Sir Edward Burne-Jones.

Mention of these two famous artists recalls the fact that Lady Lindsay has always moved

in a circle of literary and artistic celebrities. Browning, Tennyson, Matthew Arnold, George Eliot, Lowell, and many other distinguished writers were numbered amongst her friends, and she has many interesting personal reminiscences to relate concerning them.

"I knew Browning and his sister Sarianna fairly well," she said a short time ago, "but only many years after the death of Elizabeth Barrett Browning. One day I asked Browning about his late wife. 'Tell me,' I said, 'what she was like.' 'I cannot,' he replied; 'I cannot talk about

her, but come and see.' After that, in the house near the Harrow Road, where he lived, he showed me a bust of his wife—a pensive, intellectual face, with drooping, long curls on either side; beautiful dark curls they were, I believe, but colourless, of course, in the white marble.

"I knew Adelaide Proctor's mother well," continued Lady Lindsay, "a sturdy and interesting personality, who in old age thought nothing of climbing on foot, when returning from a party, to the fifth floor of the mansions where she lived. Robert Browning, James Russell Lowell and other distinguished men were her constant visitors, and on her eightieth birthday Lowell wrote a poem in her honour, beginning, 'I know a young lady of 80.'"

It was in 1890 that Lady Lindsay's first book of poems, entitled "Lyrics," was published, and the charm and pathos of

the verses quickly earned for it a fame richly deserved. Then followed "A String of Beads," verses for children, in 1892; "The King's Last Vigil," in 1894; "The Flower Seller," in 1896; "The Apostle of the Ardennes" in 1899; "The Prayer of St. Scholastica," in 1900; "A Christmas Posy," in 1902; "From a Venetian Balcony," 1903; "Poems of Love and Death" and "Godfrey's Quest" in 1907, all of which have earned the praise of the critics.



Blanche Lindsay

From a miniature by Mrs. Kate Perugini, daughter of Charles Dickens

Perhaps the most widely read of her works is the "King's Last Vigil," which had a most interesting origin. "The whole of that poem," says Lady Lindsay, "even to the last detail, was revealed to me in a dream. Curiously enough, 'The Oracle' was the outcome of the same source of inspiration."

In 1907, Kegan Paul, Trench, Trübner & Co., Ltd., who have published most of Lady Lindsay's works, issued a selection of her poems, and the power, pathos and charm of her writings may be judged from the following extracts.

A Prayer

God of war! God of war!
Thine the strength and Thine the might.
Be Thou with us, day and night,
Through the darkness, in the light,
Near and far.
Guard our armies, guard our men,
Fathers, brothers, husbands, when
Death and danger lead the fight—
God of war!

God of peace! God of peace
Keep our homes, and keep the land,

Women, children, in Thy hand.
Grant that strife on yonder strand
Soon may cease.
Lord, for victory we cry,
Peace comes after victory,
Sorrow flies at Thy command—
God of peace!

Doubting

Nay, do not ask me once again,
Thy very doubting gives me pain;
Have I not said (and, while I speak,
Here's hand on hand, and cheek on cheek)
Dear heart, I love thee?

And yet, thy doubt to love allied
Is sweet, so sweet I dare not chide.
Cease not thy love, cease not thy doubt;
O child, I could not live without!
Dear heart, I love thee.

For love's not love that dreads no ill,
And doubt like this means loving still,
And both together fill thy heart,
To make thee lovely as thou art;
Dear heart, I love thee.

HOW TO PRESERVE MUSIC

Torn Pages and Broken Backs, their Prevention and Repair—How to Keep Music so that it can be Found when Wanted

THE sheets of music that lie on the top of the piano and overflow on to the chairs and tables in the drawing-room present a problem to the musician who possesses a bump of law and order.

Music has a fatal knack of getting torn and shabby, and one is tempted to exclaim, "Oh, why must music be printed in such a flimsy, ephemeral form!"

Dog-eared, broken-backed pieces of music look bad, and are inconvenient to handle; they will not stand up in the music-rest, and if turned over hurriedly, generally collapse in the hands of the executant.

Music torn across the page can be mended with transparent gummed paper. This is sold in small reels for the purpose, and when pasted over, does not blot out the notes as would ordinary stamp paper.

The Broken Back

A worse trouble, however, is a broken back, because music must open *flat*. Several devices are sold for the purpose of effecting this repair.

One is black gummed tape about an inch wide. This is very strong and reliable, and is particularly suitable for albums of music, but does not look well. A better device for ordinary sheets of music is white gummed linen ready for use, so that there is no trouble in pressing down the back crease. This is sold in lengths, and four pieces are joined together in each length, so that if you wish you may keep four songs together in a little book in which each sheet has a separate binding. One strip, however, may be detached and used alone.

Tape or ribbon sewn through with needle and cotton is not to be recommended, since it is difficult to induce the music to open flat afterwards. Some musicians and singers adopt the well-known plan of a "stitch in time," and put on the gummed backing as soon as they buy a new piece.

An old and simple method of preserving

music is to cover the piece with stout paper in the same way as one would protect a delicate book cover.

From a utilitarian point of view, brown paper answers the purpose well enough, but if some stout paper in a pale art shade is obtained, the effect is daintier.

A Filing System

A good plan to keep the various sheets of music in an orderly manner, and thus obtain favour with those who demand that the drawing-room shall be kept tidy, is to have half a dozen heavy covers made, somewhat larger than the size of an ordinary sheet of music. These should be as strong as the cover of a six-shilling novel. One may be labelled "Songs," another "Dance Music," another "Operatic Selections," and so on. Each cover should have a good wide back and be capable of holding comfortably from twenty to fifty pieces.

If there are several members of a family who use the same receptacle for music, this will be found to avoid much confusion and annoyance. The cover, moreover, protects the music, and saves much wear and tear in turning over to find the piece required.

Some people send about twenty pieces of music to a professional binder, and have them bound properly in a leather or cloth case. This costs only a few shillings, and gives one a handsome portfolio. There is only one drawback; if some music has to be taken to a friend's house or to a concert, it is inconvenient to carry a heavy book for the sake of one piece.

Never fold music; have a flat music-case. If you find it necessary to compress music into a small compass, roll it in preference to folding. Turning over hurriedly a pile of music to find a particular piece causes much damage. This damage and much annoyance can be saved by some system of covers or labelled compartments in the music cabinet.

FIRST STEPS IN MUSIC

**A Comparison between the Development of Music among Savage Races and the Mind of a Child—
Let Instruction be Natural Development, and Avoid the Stereotyped System of Initial Lessons**

WHEN does a child begin to show an instinct for music, and when should she begin to have that instinct cultivated and developed?

The answer to these questions must depend upon what is understood by "musical instinct." Music in the child and in the primitive races is not exactly what cultivated men and women of to-day understand by music. To all alike, however, it is a means of expression, a language. In its fullest development it is also a great mystery, with a potent power to suggest ideas and emotions. It can dominate the imagination of the sensitive, and express to them what otherwise would go dumbly unexpressed.

Primitive Music

Music to the primitive man was first felt in what we now call "rhythm." What he knew and felt he expressed in the action of dancing. The world danced before it sang.

The primitive effort towards music was further extended by making a regular recurring noise. Walking along the sea-shore a savage picked up two empty shells, and as he struck them together the rhythm of their meeting and parting gave the grown-up child of the past definite pleasure.

Later, he stretched dried skins over empty shells or nuts, and made out of them primitive "drums." He beat upon them with his hands, or with dried bones, and felt the curious joy and exhilaration of the reiterated beat.

That savage joy still is ours. Who cannot walk more gaily and bravely if he has the incentive of the insistent, reiterating drum? What soldier does not appreciate this fact?

Now, however, we have learnt to add harmonies, and they further engage our hearts and minds. But the drum alone, as we all know, can incite and excite us to a wonderful extent. Are we, therefore, still at heart savages, or just grown-up children?

The Birth of Harmony

The next step in the childhood of music was to sing and make tunes or melodies, invocations to the gods, wild love songs, laments and death songs. Very few notes were used, but the simple and monotonous tune was dominated still by an insistent rhythm. Man had found in "melody" a further way of expressing himself. Later on, he fixed a gut string, poised on a roughly made bridge, across a tightly stretched skin. Then he either plucked the string with his fingers, or set it vibrating by passing a rudimentary bow over it. This was the first tentative effort towards the birth of stringed instruments.

In early pictures we see these crude efforts

represented, and through them we can watch their gradual growth and development. After the pipes and reed instruments were made, the next step—which was a giant one—was the combining of sounds. This gave "harmony," and endless possibilities of invention, development, and beauty.

Music in the Child

The connection is strong between the evolution of music in a race and the development of music in the individual.

To seek out, foster, educate, and develop this wonderful gift and instinct in the individual child is no puerile task, and it should be undertaken with great enthusiasm and intelligence. In the tiny savage of the nursery, whacking her bricks together with great glee, who knows whether she is not trying to express the first instinct of tuneless music? Later on, perhaps, the same child will be content to thump one note on the piano for hours together, and, if the walls are thick enough, let her.

Listen, if you can bear it, and probably you will find that she keeps all the while to the same grouping of her note. Perhaps she will weary of that particular rhythm, and suddenly change it to another. But it will be a definite change, and not accidental. Who knows whether here is not a Mozart in the growing, who will in time, like Mozart, shed sweetness and light on the world by her wonderful music?

If the child has a distinct instinct for music she will probably show it definitely before she is three.

Child Musicians

Mozart, the son of an accomplished musician, showed such astounding gifts by the time he was three that he could imitate on the harpsichord everything that he heard his sister play. His next development, at the age of four, was to compose little minuets in imitation of those his father had given him to learn to play, and in the museum at Salzburg is preserved the little manuscript book in which Mozart wrote these early tunes. Inside are the following words written by the proud father: "The preceding two minuets were learnt by my little Wolfgang in his fourth year." And further on there is a little piece by Wolfgang himself, signed and dated May 11, 1762.

Haydn, who was the son of sturdy Austrian peasants, began his serious study of music when he was six, but long before then his parents had wisely encouraged and cultivated the strong musical instinct which he showed.

Bach, of course, came from a long line of musicians, and his infancy and childhood were steeped in music. Before he could speak distinctly he could express himself in music.

Handel, on the contrary, had no hereditary advantages, nor, indeed, any environment to help him. His father positively disliked music, and the atmosphere around him left the boy unaided in the battle for fulfilment and success.

Unmusical parents often say, "It is no good teaching music to our children because there is no music in any of the family." Surely these instances refute the argument. Heredity is great, but a sympathetic, intelligent environment is greater.

When to Begin Instruction

When the study of music should begin depends on the individual child. Do not wait, however, for any particular manifestation of talent; it may not be there at all, or it may not develop noticeably until she has reached the age of thirteen or fourteen. If you want your child to love music, begin as soon as possible gently to foster the smallest feelings she shows for it.

When she has thumped the life out of the long-suffering piano by herself, begin to try to get her to imitate the rhythm of notes you will play to her. Play her groups of three notes, then groups of four, and try and amuse her by doing so. Then sing to her, and encourage her to try to pitch her voice on some of your notes.

By the time she is four she should try to imitate on the piano the notes of the cuckoo, or any other sounds. With one finger let her try to pick out simple little tunes. Praise her when she makes soft, pretty sounds, and let her feel how ugly is the "thump" on the note. Then onwards!

Let her musical education begin, not in the conventional, hopelessly ignorant way of the average nursery "music lesson," but, from the first, let each lesson be given in an intelligent and fascinating way. That so few girls, comparatively, who learn music ever become artistic in their playing is mainly the fault of the mother, who thinks that any teacher will do for the initial lessons.

Let every child begin upon the piano, learning the value of notes and time, and, above all, learning to pick out tunes with ease. Then, at five or six, let her try the violin, or at nine or ten the 'cello. During a part of the daily lesson the child should sing the notes *before* playing them. Choose a clever teacher, and one who knows the difference between "patience" in difficulties to be mastered and "intolerance" for bad, unintelligent work. From the first the child should learn to criticise the sounds she is making, and to know when they are beautiful and when otherwise.

How Not to Teach

Scales should *not* be taught at first on any instrument. Technically, a scale is a difficult thing to play for a child with a tiny hand. The "ladder of sound"—which is what a scale should seem to a child—should be sung and *understood* before it is attempted on an instrument. Then it should be learnt, playing it *ascending* only, beginning on different notes, and noticing

the small and large intervals occurring in each scale.

The very first real music lesson given to a child should be one on interpretation, though such a hard word, of course, must not be used. "Interpretation" means that, from the first, the child must try to make the notes she plays mean something. Supposing a little melody is given with a single note with one hand; let her sing her tune until she knows it. Then let her play the accompaniment with her other hand alone, and get someone else to play or sing the air. Try to get a different quality of tone into the notes played as a tune and the notes played as a groundwork or accompaniment.

Probably you will not succeed at once, but when success has been achieved it will be found that it was the trying which helped and interested her.

Rhythm lessons must be given for a few minutes every day. Try to get her to group notes in certain times, giving the strong accents where those accents should be.

How Instruction Should be Given

The girl who comes home from school with a piece to play is generally a bitter disappointment to the musical mother or father. She probably could not sing a bar of the tune of her piece, and, though she has played it for months, probably does not know, or care to know, that there is a tune. She cannot tell you whether the piece is sad or gay, a waltz or a hymn, but she probably knows that she is thoroughly tired of it, and has found no beauty in it. And this is the fault of the ignorant, patient, underpaid drudge who is thought quite good enough to "start the children." What a hopeless handicap this is in the search for one of the most beautiful expressions of Art.

At the beginning of this article I have said "instruction must be a natural development, and that the stereotyped system of initial lessons should be avoided."

Do not misunderstand me. The natural development must be trained and helped, but let that help and training be adequate, and from the first—*professional*. Not only has the mind and instinct to be guided and developed, but the technical side must also be carefully and intelligently trained. In beginning any instrument there is a right way and a wrong way, and the clever teacher is the one who combines the fascinating musical side with the purely technical and mental side. By the phrase "stereotyped system" I do not wish to disparage the systematic good teaching so often given in schools and by visiting teachers, but I do want to uphold a more critical and intelligent choice of both teacher and method.

Is music worth all the patience, the toil, the fatigue, and disappointments? Why, yes! All that, and more. For itself, and also for this reason: All "things beautiful"—are they not the handwriting of the Great Unknown?

The technique of music will be dealt with in future articles.



WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

Practical Articles on Horticulture

Flower Growing for Profit

Violet Farms

French Gardens

The Vegetable Garden

Nature Gardens

Water Gardens

The Window Garden

Famous Gardens of England

Conservatories

Frames

Bell Glasses

Greenhouses

Vineries, etc., etc.

GROWING BULBS IN BOWLS

By HELEN COLT, F.R.H.S.

Different Ways of Growing Bulbs in Bowls—How to Plant—How to Tend the Flowers—What to Do with the Bulbs when Flowering Ceases

FEW forms of amateur gardening have become so popular of recent years as the practice of growing bulbs indoors. This is chiefly owing to the fact that the use of ordinary flower-pots, soil, and drainage can be dispensed with. The bulbs can be brought to perfection in the dwelling-room, planted in tasteful bowls of pulp or china-ware.

How to Plant

A peck of cocoa-nut fibre—or moss fibre, where preferred—will fill half a dozen or more bowls of average size. Moisten the fibre till it is in the right condition for use—do not let it be too wet—and put enough at the bottom of the bowls to make it possible for the bulbs to stand with their tips just above the surface. Mix a few knobs of charcoal with the fibre to keep it sweet, and pack the compost firmly around the bulbs, leaving a margin of three-quarters of an inch or so at the top. The bulbs should not touch each other in the bowl.

A bowl eight inches in diameter will look attractive when filled with six early Roman hyacinths, while three large hyacinths will make up a pretty bowl of the same size. Cream pots are suitable for simple table decoration, planted thickly with snowdrops

or with a big tulip in each, and filled up to the brim with fresh green moss.

Another way of growing bulbs is by the use of shell gravel, or even pebbles from the garden path, if washed and sifted. Coarse silver sand can also be used, or the bulbs may be grown simply in damp moss (with charcoal). When hyacinths are set in glasses, the water in the glasses should be kept so as just to clear the base of the bulb, and a few knobs of charcoal should be placed in the glasses also.

The Chinese sacred lily (Good Luck lily, or joss flower) can be grown simply by standing it in an inch depth of wet pebbles at the bottom of a shallow bowl.

Root Formation

If it can be managed, the bulbs may be stood out of doors on a bed of coal-ashes, and covered with a thick layer of cocoa-nut fibre or ashes. If this is done, they will require no water until it is time to bring them indoors. Again, they may be placed in a cold frame or put in an outhouse, but under these circumstances will need water occasionally.

The most usual method for amateurs, however, is to put the bulbs in a dry and airy cupboard or cellar, free from blackbeetles and mice. They should have a



The delicately perfumed freesia can be grown in bowls
Copyright Messrs. Jas. Carter & Co.

thorough watering to start with, and then be examined from time to time and well moistened when necessary.

Watering requires much judgment, because if the bulbs became dry during a period of growth, for even a single hour, blindness would ensue—that is, the undeveloped flower-shoot would shrivel and die. Over-watering, again, produces a sodden condition, and if persisted in will cause decay.

Out of Darkness

It will be several weeks—in some cases it will be three months—before the bulbs are ready for bringing into light. When sturdy shoots are formed an inch or more in height, they will be satisfactorily rooted. Place the bowls near a sunny window, or, at least, in a light and airy spot, avoiding draughts. Where there is a greenhouse, place them near the glass and bring them on gradually.

After a day or two the pale shoots will be seen to develop colour (this is called chlorophyll, or plant-green, and is caused by the action of light upon the cells). The plant can now manufacture its own food properly, and send it down to the roots below. From this time onward, the bulbs must have an abundance of light and air (excluding draughts), or they will become lank and weakly.

Growth will proceed quickly, and plenty of water must be given, though, if the tips of the leaves show a tendency to turn brown, the supply should be reduced. As the shoots lengthen, turn the bowls from time to time, so as to prevent the plant being too much drawn in one direction.



Daffodils look charming when grown in a green earthenware bowl

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Staking must, of course, be done when the height of the plant makes this needful. Use very thin sticks or bamboos, green for choice, and green bast. Tie the stake first, and then attach the plant loosely but firmly. The aim of staking is to let the flower look natural while giving it enough support, and the stakes should be hidden as much as possible. Neat wire supports,

specially made for hyacinth bulbs, may be obtained from most dealers.

A few drops of rain-water sprinkled on the flower-truss of a hyacinth as it develops is said to improve the flower as it assumes its colouring. Much less water than before will be needed by the roots when the flower-spikes come to maturity. The less water given the longer will the plants remain in bloom, for their energies will not be



Another pretty bowl of daffodils. If grown in this way the flowers can be brought to perfection in the dwelling-room

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exhausted by "going over" quickly in an attempt to seed.

After Flowering

As the flowers of each batch of bulbs wither cut them off, but let the leaves remain until they turn brown. The feeding process mentioned above will thus continue, and the bulbs will be of some use next year, though it would be useless to plant them again in bowls. They should be put out in garden ground—this is best done before the leaves wither—to recover and increase in bulb for next year. Roman hyacinths and freesias cannot be used again.

Among other bulbs which can be successfully grown in bowls for spring flowering are snowdrops and chionodoxas, narcissi, jonquils, hyacinths, tulips, scillas and muscari, besides the early Roman and Italian hyacinths for winter blooming.

Cost of Bulbs

Roman and Italian hyacinths cost from 1s. 6d. per dozen; single late hyacinths from 1s. 6d. per dozen; tulips from 8d. per dozen; narcissi from 10d. per dozen; crocuses from 1s. per hundred; scillas and muscari from 3s. 6d. per hundred; snowdrops and chionodoxas from 2s. 9d. per hundred.

Twenty-five bulbs can be bought at the hundred rate, which rate always gives a reduction.

If it is wished to buy bulbs locally, or at auction rooms, none should be accepted which are not plump, firm, and heavy, and without trace of disease.

THE SUNK GARDEN

By THE HON. FRANCES WOLSELEY

Principal of the Glynde School for Lady Gardeners in Sussex

Drawings by Miss M. G. Campion

The Ornamental Value of the Sunk Garden—The Garden in the Front of Kensington Palace— Suggestions for Making such Gardens, and Practical Hints Adapted to All Purposes

THERE is great charm about a sunk garden, and I recommend all who think of making one to study that which is in front of Kensington Palace.

In this instance it forms but one feature in a large garden, one of the many little surprises which all large pieces of ground should be provided with, to save them from monotony. Here we have the wide, stately, pleached alley, made of lime trees, surrounding two sides of an oblong. Under the shade cast by this covered way we look down, through small openings, to the dazzling brightness of the sunk garden below. Beneath us are paved walks, water-lily tanks, old grey ornamental lead cisterns, clipped box-trees, and gay flowers.

Across the garden, on the other two sides, are clipped privet hedges, raised upon banks and shaped into artistic half-circle lines. Here and there, to give additional height to the enclosing fence, a small upright tree stands erect as a sentry.

Let us study Plan A, which belongs to a house in a country town, built on the top of a very high hill.

The garden is at a considerably lower level than the road, in fact, it is about 20 feet beneath it. The site being such an exposed one, this is fortunate as regards the plants and flowers, for they obtain shelter. There is, however, a slight drawback to the privacy of the place, for a passer-by can look over the four-feet-high wall and scan not only the whole garden, but also the windows of the house.

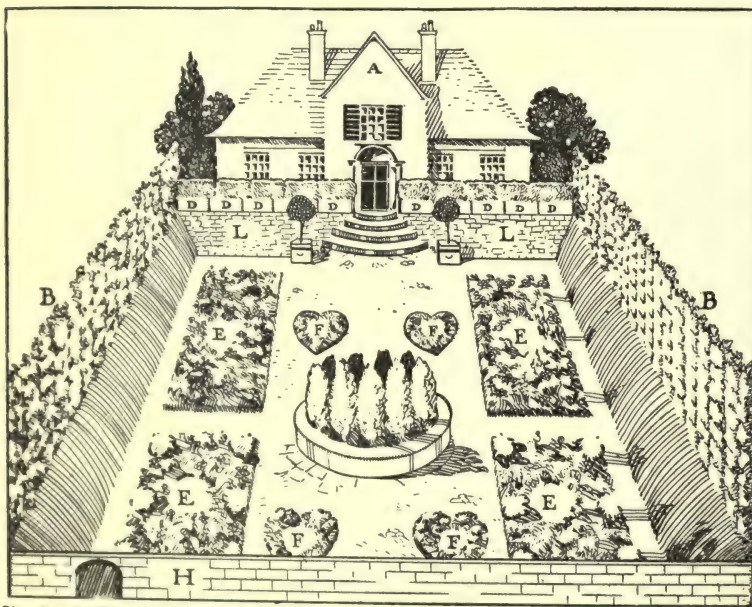
In order to protect these from observation, oblong wooden boxes have been placed on the small terrace at D, upon which the house stands. The boxes are painted dark green, filled with good soil, and in them privet is planted. It is trained to bamboo stakes which stand five feet upright in the boxes. To strengthen their support, bamboo stakes are interlaced horizontally with the upright ones, and form a firm but scarcely noticeable trellis for the privet. Thus the windows of the house are hidden from observation.

The next thing to do is to protect the east and west sides of the garden likewise. Some of the soil which was originally taken

out to make the sunk garden has been raised up evenly to form a sloping bank of good soil. This bank can either be a well-mown grass slope—winter aconite, blue scillas, yellow crocuses enliven it in spring—or, as at Kensington Palace Gardens, it may be made the home of bright herbaceous plants.

At the top of this bank a closely clipped hornbeam hedge will give the protection required, and, when it has grown to be about five feet high, there will be no fear of the garden being overlooked either on the east or west.

The centre of the



Plan A.—A, The house; B, Closely clipped hedge, five feet high; D, Oblong wooden boxes; E, Beds of sunflowers, dahlias, etc.; F, Heart-shaped beds for tea-roses, etc.; H, Wall; L, Brick wall supporting house terrace

garden will be arranged and planted according to the final decision of this point. If the flower-beds get plenty of sun, tea-roses would look lovely in the heart of heart-shaped beds, with a carpet of contrasting violas beneath them. Tall growing flowers, such as sweet-peas, sunflowers, dahlias, Michaelmas daisies, would be in the larger beds at E.

If bedding-out be preferred, there are lovely pale pink geraniums, of the ivy-leaf kind, Miss Willmott pink verbenas for the small beds, and tall-growing heliotrope or plumbago would look well in the large beds. Should it be decided to heighten the wall H, and if a great deal of shadow is thus cast upon the centre of the ground, it will be wise to have large stretches of turf and fewer flower-beds. Small paved walks could divide the turf, and only shade-loving plants would be put either in the chinks between the paving-stones or in any very small border or beds that it was considered possible to have.

This would then be an ideal place for a water-lily tank or small aquatic garden, with London pride, lily of the valley, and violets encircling the fountain. Any study made of Kensington Palace Gardens will give many and varied ideas for this scheme.

I may here mention that the Plan A shows a brick wall supporting the house terrace, and at L there are circular stone steps leading from it to the sunk garden.

Anything to do with stonework always means heavy expense, and as I am endeavouring to give ideas to those who do not wish to garden extravagantly, who wish to spend only a small surplus upon the outside of the house, I may here mention a cheap way of arriving at nearly the same effect.

Instead of having a stone facing to the house terrace, with a little extra earth—which probably will be to spare from what is originally extracted to make the sunk garden—a sloping bank may be made. In the centre of this it would look bad to have stone steps, but turf circular ones would look remarkably well.

All you will have to do to shape the sides of these steps is to cut out in even strips pieces of an empty oil-barrel. Measure and peg out accurately the outline required, and then place these strips upright in the ground. The wood can be painted the colour of grass, and will not be noticeable, and you thus will gain a firm support at the sides of the steps, where turf so often gets worn away from constant tread.

Having filled up and levelled with soil, you can either lay turf up to the level of these uprights, or sow grass seed.

But should you think grass steps a trouble to keep mown, I have another economical

plan to suggest. Have straight steps, and make them of disused railway-sleepers. These can usually be obtained from the station-master by ordering some little time in advance, and, although they do not sound romantic or artistic, you will find that when pretty little stonecrops, pansies, aubrietia and other dwarf plants grow in between the steps and spread slightly over the wood, they look well. Of course, the lasting qualities of tarred wood are indisputable.

It is advisable to offer various plans for selection, in the hope that amongst them there may be ideas that will suit different requirements. With this end in view, I submit a plan for a circular-shaped sunk garden.

The one I have specially in mind, partly real, partly imaginary, was near the sea. There were protecting walls round it to save the flowers from boisterous winds, but these were hidden by a feathery green hedge of tamarisk. This makes a pleasing-looking sheltering hedge—the foliage is graceful, the colour of the green is restful. The

kind I mean is *tamarix gallica*, which has pale pink flowers, borne in summer upon cylindrical spikes.

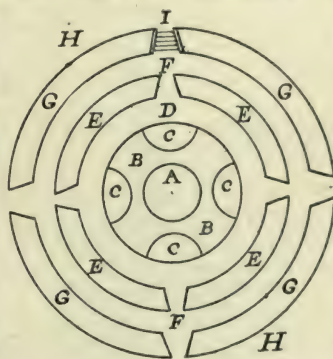
The house stands upon a level (H) and looks down upon path D, but as the paths and many of the beds are outlined by tall posts with chains suspended from them, and on these are wound creepers, thus hanging in festoons, the circular shape of the garden is not quite so apparent from the house terrace as it would appear to be on paper.

It is only on descending the stone steps at I that the plan of the garden strikes us.

As we walked along the grass walk F, we had upon the right side a lovely bank of varied colours, and on the left side were tall herbaceous plants in border E.

Then came the path D—in this instance a gravel one, but possibly more in keeping had it been paved—and from it we could see the lovely pink water-lilies in the centre tank (A).

Surrounding the tank was a grass plot (B), with half-moon flower-beds (C) cut in it. These were filled with bright bedding plants, and gave a culmination of strong colour to the centre of the garden. The advantage of this plan is, that in a somewhat limited area are a great many plants, and each has a fitting and suitable home, for the Alpines and shelter-loving things are on a bank, the hardy herbaceous plants are in a wide border, where they can be easily seen and cut from, the water-lilies find a happy home in the tank, and if a few bedding-out plants are needed, the beds (C) are easily filled with them.



Plan B.—A, Tank of water-lilies; B, Grass plot C, Half-moon flower beds; D, Gravel path; E, Herbaceous border; F, Grass walk; G, Bank or wall; H, Level of house; I, Stone steps

DECEMBER WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.

The Flower Garden—Early Vegetables—Pruning Fruit Trees—Planting a Vine—Conservatory Decoration—Flowers and Fruit under Glass—Forcing Vegetables

December ought not to be a very busy time in the garden. Any work, however, which was not completed during November can be finished during mild weather; for instance, planting flowering shrubs, dividing perennials, and putting in late-flowering bulbs. Trenching and digging vacant ground should be proceeded with when the weather is sufficiently dry.

The Flower Garden

Any faded flowers which remain must be cut down; in forking over borders be careful not to injure bulbs. Plants of doubtful hardiness—*e.g.*, tender roses—should have a surface covering of bracken or other light litter. If dead leaves are used, some soil should be drawn over them to keep in place. Hand-lights should be placed over Christmas roses to prevent the plants being soiled. Dahlia tubers which were taken indoors when frosts arrived should be examined, and if found to be at all damp they should be kept for a few days in the dwelling-house.

All flowering shrubs, such as Weigela, Spiræas, Buddleia, Snowball trees, and Dogwood, should be thoroughly cleared of dead wood and old, useless branches.

Rubbish may be burned up when the weather is dry enough, and the ashes should be sprinkled on the lawn or dug into borders.

The grass must be kept clear of leaves, and rolled occasionally after sweeping.

Creepers on walls should be tied up and trained. Experience is necessary in the case of such climbers as clematis, in order to know whether the last year's wood is to be removed, according to the variety. Clematis montana and other allied species flower on the old wood, while the large-flowered Jackmanni section can be cut back hard in preparation for next year's growth.

The damp days of early December give a good opportunity for bulb-planting in the grass. Snowdrops, aconites, crocuses, daffodils, and many other bulbs will make a charming picture if planted in turf and allowed to remain undisturbed. As pretty bulbs also may be included the little grape hyacinths or muscari.

The Kitchen Garden

Draw the soil up around plants of cabbage, and bend over the leaves of broccoli as a protection in severe weather, and also to promote drainage. Globe artichokes do not winter well in heavy soils, and should be protected with a layer of coal ashes around the crowns.

Plant potato onions in open weather, putting them in deep drills about twelve inches apart in good light soil.

Cut down the brown stems of asparagus, and dress the bed thinly with well-rotted manure. Earth up leeks when necessary.

Potatoes may be sprouted in shallow boxes towards the end of the month, and then planted in frames if an early supply is needed. Lettuces may be lifted from the open ground and put in frames.

Vacant ground should be deeply dug and manured during open weather. In times of frost, manure may be wheeled on to beds and plots.

The pruning of fruit-trees should be begun this month. Be careful not to prune in frosty weather. The main points in winter pruning are to thin out weakly wood, to remove branches where these cross each other unduly, and to allow air to penetrate to the centre.

Pruning Fruit Trees

Do not allow branches to remain in a young tree if these will have later on to be removed, or the tree will suffer eventually. A young half-standard should be cut back until sufficient shoots are formed to produce main branches.

Hoops of wood may be placed in the centre of the tree and the young branches trained over them. Remove only the unripened points every year while these shoots are young. As soon as the trees reach the required height, it will only be needful to cut off the top shoots or to cut back the strongest side shoots to one or two eyes. Fruiting spurs will thus be formed. These are recognised by their pointed shape and wrinkled and crowded growth.

Pears should not be too severely pruned in winter, unless they have been grafted on a quince stock. If it is wished to encourage chiefly the supply of young shoots, shorten the branches, but otherwise the summer shortening ought to suffice. In the illustration is shown a Louise Bonne de Jersey pear, an example of proper pruning and training, in full fruit.



Pyramid Pear in Fruit
Louise Bonne de Jersey Pear

Photo by Drake

Copyright: J. Veitch & Sons, Chelsea

Morella cherry trees fruit on the young wood, shoots of which should therefore be laid in. Remove fruitless shoots, with those which have borne this year. Sweet cherries fruit on ordinary "spurs"; the young shoots should in this case be shortened to two buds.

Peaches and nectarines may be top-dressed with rich soil mixed with a good artificial fertiliser. Spray currants and gooseberries with lime or soot in solution, to protect against the ravages of birds. Any fruit trees affected with American blight should be sprayed with a suitable emulsion.

Planting a Vine

December is the proper time for planting and pruning vines. The border should be carefully made up with two feet depth of rich soil mixed with crushed bones, and drained with rubble at the bottom and pounded oyster shells above. Road-scrappings may be used with advantage, if these have not been spoilt with motor-grease.

Well-ripened canes should be obtained; most of the soil should be shaken off the roots, and these trimmed if needful. Spread the root-fibres evenly, and cover firmly up to the collar.

Where the vine is to be cultivated in a glass-house, one or more bricks should be removed near the bottom, in order to bring the stem through from outside. This method is adapted where it is not suitable to grow the vine altogether indoors. Cut back, after planting, to three or four feet from the base.

In pruning established vines, only one or two buds of last year's wood should be left on the main stems, encouraging a few short rods of four or five eyes to replace any old shoots.

The Conservatory and Greenhouse

Plants from the forcing-house can now be brought into the conservatory, including poinsettias, bouvardias, tuberoses, and gardenias, for which the temperature should be well maintained. This should not fall below 45° during night-time.

A succession should be kept up of chrysanthemums, winter-flowering carnations, begonia Gloire de Lorraine, and early bulbs. Be careful to admit sufficient air to keep the chrysanthemums in a healthy condition. Damping down the floor in wet or foggy weather should be avoided, therefore care must also be taken to avoid raising a dust over the plants when sweeping is done.

Primroses, polyanthi, and auriculas are attractive plants for flowering in the conservatory at this time.

Lilies of the valley, *dielytra spectabilis*, and flowering shrubs will be gradually brought on from the plunging-yard or pit. A figure of *Deutzia discolor major* is shown, as illustrating the result of this method.

Seedlings of annual and biennial flowers in the greenhouse must be kept clean and healthy to secure successful flowering in spring. Foliage plants should be sponged, and the greenhouse looked to in matters of cleanliness and repair.

The lights should be removed from cold frames for several hours daily in open weather, in cases where cuttings have rooted. Other frames should be kept fairly close unless there seems danger of dampness within. Batches of late cuttings of hardy plants may still be inserted. Violets in frames should now be giving plenty of bloom. Keep careful watch against disease of any sort.

Fruit and Vegetables under Glass

A little fire-heat will be needed if grapes are kept hanging in a house, but all ripe grapes could now be cut and bottled, keeping them in a room of equable temperature.

A night temperature of 50° should be aimed at in the early vinery. This will be closed not later than 3 p.m., when the thermometer should register 70° to 80°.

Fig trees planted in borders should be pruned and cleaned, preparatory to forcing them next month. Figs in pots may be shifted and top-dressed with good soil and a small amount of bone meal.

Late peaches may be pruned and trained. Early peaches should now be brought on steadily, the right temperature not falling below 45°. Syringe the plants on bright days to encourage the buds.

Cucumbers must not be allowed to bear large crops, but growth should be encouraged, and only some pinching out by hand will be necessary, avoiding the use of the knife.

Mushrooms, seakale, and asparagus should now be ready in forcing-pits, also an abundance of rhubarb. Plant potatoes in hot-beds, or in 10-inch pots in the forcing-house.

A supply of herbs, such as mint and tarragon, can easily be had under glass during the winter.

PRICE OF FRUIT TREES.—The price of fruit trees from reliable growers is roughly as follows. Larger quantities would, of course, be charged at lower prices: Apple trees, from 1s. to 5s. a-piece. Pears and plums, 1s. 6d. to 3s. 6d. Raspberries and gooseberries, 1s. 6d. to 5s. per dozen. Currants, 4s. to 6s. per dozen for bushes; 1s. 6d. to 3s. 6d. each for standards. Cherries, 1s. 6d. to 5s. Apricots, peaches, and nectarines, 3s. 6d. to 7s. 6d. Grape-vines, from 5s. upwards.



Deutzia discolor major

Photo: J. Veitch & Sons, Royal Exotic Nursery, King's Road, Chelsea



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The Chief Authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

JIU-JITSU FOR WOMEN

By PERCY LONGHURST

Author of "Wrestling" and "Jiu-jitsu," Official Referee, Olympic Games, 1908

Jiu-jitsu an Ideal Form of Self-defence for Women—The Requisite Training Improves the Figure without Creating unseemly Muscle—Some Simple Exercises

JIU-JITSU may be described as a refined style of wrestling with a very definite purpose in view. Jiu-jitsu, however, is not to be regarded only as a sport; it is a very real and effective system of self-defence, and with jiu-jitsu as an effective method of defensive work this article solely is concerned.

As a means to this end it may well be recommended to the gentler sex, inasmuch as its principle is not the employment of mere muscular strength for the defeating of an assailant, but the use of scientifically executed methods, which require but comparatively little force for their execution, and yet completely negate the opposer's physical advantages.

Why it is Suitable for Women

Jiu-jitsu is emphatically the defence of the weak. Some physical strength, of course, is required, but although her weight

and strength may be no more than half that of an opponent, the woman knowing jiu-jitsu will be in an immeasurably superior position. So simple are the moves employed, so easy and natural comes their use to one who has given a little attention to the study of the science, that it is not too much to say the woman acquainted with

it will prove herself, should the occasion arise, more than a match for a strong man ignorant of the art.

Before learning the combat tricks of jiu-jitsu, the pupil is strongly recommended to gain the physical fitness necessary for the employment of such tricks by the daily practice of such exercises as will give power, quickness of movement, and suppleness to her muscles.

Let it be understood, however, that the practising of such exercises will not lead to such abnormal development of muscle as



Fig. 1. Clench the hands and cross on the inside of the wrists



Fig. 2 "The Struggle." Raise and lower the arms alternately

may mean any loss of womanly grace. The exact contrary is the fact. The exercises that are to be described will do all that is necessary for the bringing of the muscles into a condition of fitness without interfering in the slightest with the rounded contour and soft outlines of figure which are no small part of womanly beauty.

Jiu-jitsu requires that every



Fig. 4. A valuable but safe and simple exercise for developing strength

part of the body shall be well developed and in good working order. From this it follows that the exercises must be such as to affect the whole of the body and limbs, for it is obvious that it is but little use being strong and fit in one part and weak in another.

Exercises

It is necessary that, in practising some exercises, the help of a companion should be obtained. Both will benefit equally. There are many exercises, however, that may be practised alone.

Let the two students stand at each other's right side, facing each other and a little apart; the right hands are to be clenched, and crossed on the inside of the wrists, about eighteen inches from the body and just below the hip-line (Fig. 1). One then tries to push the other's wrist backward, swinging her as far round as the latter can go without losing her balance. The muscles of the arm engaged should be held as rigidly tense as possible. The assailant—for it should be arranged which is to get the better of the struggle—keeping up the pressure, walks round the other until a half-circle has been formed. The defender should not shift her feet; and against the pressure employed upon her arm, which must be stiff and tensed, she must

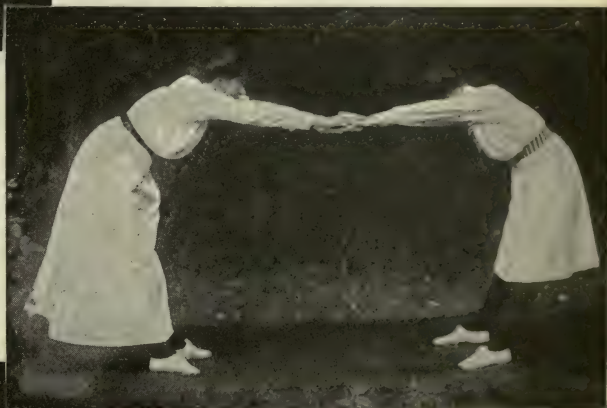


Fig. 3. Arms extended and fingers intertwined

resist just sufficiently as not to defeat the attacker's purpose. The half-circle completed, assailant and defendant change places, attacker becoming defender.

The movement with the right arm completed, the same should be gone through with the left wrists crossed.

This exercise, as with all others, must not be kept up too long, two bouts with each arm being, at first, quite sufficient; and between each exercise either student must take half a dozen full, deep breaths—of course, through the nose.

Another exercise is denominated "The Struggle." The parties stand facing each other, eighteen inches apart and the feet about sixteen inches distant. Each then leans forward until the chests touch. The arms are extended sideways, one pointing upwards, the other down, and opposing hands are locked by the intertwining of the fingers. Then, without causing undue fatigue, each presses against the other, striving to force her opponent back against the wall. It will be well if, during the

struggle, each pair of arms is raised and lowered alternately (Fig. 2).

This exercise strengthens almost every muscle of the body, as well as the heart and lungs.

Another first-class exercise is for the two students to stand facing each other with arms extended and opposite fingers intertwined. Each should bend well forward, and the feet should be wide apart. Then one tries to pull the other forward, the utmost resistance being made to this pull (Fig. 3). One minute of such struggling will be quite sufficient, the attacker taking up the position of defender after a brief rest.

One of the most valuable of all exercises—but it must be employed with caution—is performed thus. The assailant clasps hands across the small of the defender's back, and steps forward so that the back of her right thigh is against the back of the other's right thigh. The defender is then pressed backward as far as possible, and the assailant, stepping forward, lowers the other gradually until her head approaches the floor. She then steps backward, lifting gradually until both are in their original position. This exercise strengthens the whole body from neck to toes. One such feat at a time will be sufficient at first, and the exercise should not be employed more than three times in a week. For those whose strength requires developing, the exercise indicated in Fig. 4 may be substituted for that just described. It is quite safe and simple. First one tries by pressure upon the other's clasped hands to force her to bend backward from the waist, resistance being made; the original position regained, the attacker then becomes the defender.

For arm and shoulder work use a pole; a broomstick will do. The parties should face

each other. Each holds the pole at arm's length above the head, one having her right hand outside the other's left hand and her left hand inside the other's right. The pole should be grasped as near the ends as is convenient. An over-hand hold is to be taken (Fig. 5). By pressing on the pole each student tries to force her opponent over sideways. Which is to be attacker and which defender must be settled beforehand, and the defender must resist as strongly as possible. When the pole has been bent over so as to be almost vertical with the floor, defender and attacker change places, the former forcing the pole upright again and over to the other side.



Fig. 5. Use a pole for arm and shoulder work

The arm muscles from shoulders to wrist are well exercised thus: The two contestants face each other, right arms extended and fingers intertwined.

Then one, stepping a little to the side, brings the other's hand up over her head and twists her over as far as possible sideways. The movement is to be resisted, and as the defender comes back to erect position the assailant resists the return. The left arm must be exercised thus as well as the right.

For the lower limbs, perhaps the best of all exercises is for the two students to sit on the floor facing each other, supported by the hands. The legs are extended, and one, by putting the flat of her own right foot against the inside of the other's right ankle,

tries to push her opponent's leg round to the right, the latter resisting strongly. Then perform the same movement, using the left foot (Fig. 6).

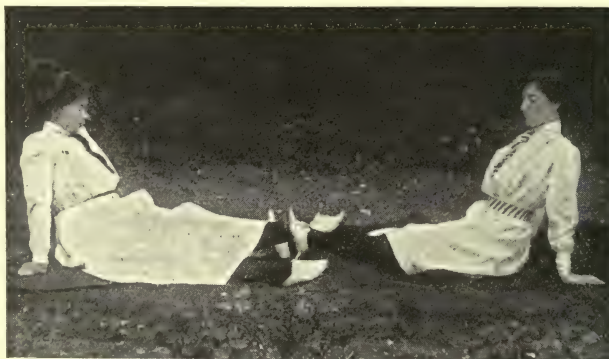


Fig. 6. The best of all exercises for the lower limbs

When alone, practise body bending from the waist, with resistance, the hips remaining stationary, and arm movements, right working

against left, the wrists being crossed, and all muscles tensed.

To be continued.

PALMISTRY

The Two Divisions of Palmistry, Cheirognomy and Cheiromancy—Seven Distinct Types, to one of which all Hands Belong—Character is Betrayed by the Shape of the Hand

No. 1. THE SEVEN TYPES OF HAND

PALMISTRY is the science of hand reading.

It is one of the oldest sciences known, and has been practised in almost every part of the world. In ancient times it was the study of kings, seers, prophets, high-priests, and wise men, and was regarded with awe. During the period that immediately preceded the Middle Ages, and with the hatred of that time for anything approaching a mystery, it became classed with the Black



Fig. 1.—The Elementary Hand. This is the most primitive type and is found only in extremely cold countries, such as Siberia.

Arts, and so the use of it was practically banned and liable to the severest punishments. Later on gipsies picked up a smattering of it, and, in most instances, further degraded it by their ignorance, till it fell into still greater disrepute. In the latter part of the Middle Ages an effort was made by learned men to restore it to its former dignity, and so on till the present time, when, by the still further efforts of clever men and women, the science has been rescued from oblivion, and set out clearly once more.

This science is divided into two sections :

(1) *Cheirognomy*, which deals with the general outline, shape, texture, and formation of the hand and fingers and nails, and which enables one to read the character of the individual.

(2) *Cheiromancy*, which deals with the lines and marks on the palm, and enables one to read the past, present, and future events, habits, and actions.

It must be clearly understood, however, that no one peculiarity in formation of the hand can be read alone; it must be taken and considered in the general judgment.

The same applies to the lines. No one can be taken singly and said to mean such and such a thing; it must be taken in connection with, and in full consideration of, all the



Fig. 2.—The Square Hand denotes perseverance, honesty, and a love of law and order.

other lines, otherwise we should have an entirely wrong reading of the hand.

Every formation and every line of the hand must be studied separately first, and then taken in consideration with every other line before a correct reading can be given.

The Various Types of Hand

As regards the shape of the hands, there are seven distinct types, and all hands can be classed under one of these types :

- | | |
|--------------------|----------------|
| 1. The Elementary | 5. The Conic |
| 2. The Square | 6. The Psychic |
| 3. The Spatulate | 7. The Mixed |
| 4. The Philosophic | |

These types can still further be subdivided into another seven varieties by a combination of the types.

The Elementary.—This is the lowest and most unformed of any. It is not often seen

in the pure type; it is found among primitive races in extremely cold countries, as Northern Russia, Siberia, and Iceland. In a slightly more developed state it may be found among all nations, but is always representative of an undeveloped mind, a person of dull intellect, of no ambition, whose animal instincts prevail. In shape the palm is



Fig. 3.—The Spatulate Hand denotes a love of independence, restlessness, and originality. Inventors and travellers usually possess this type of hand.

thick, heavy, and coarse, with very few lines on it, the fingers short, heavy, and clumsy, and the thumb high-set, short, thick, and generally square. Such a person would possess a violent temper and a low cunning, but not reason.

An Honest Hand

The *Square* type is easily recognisable, for the whole hand has a look of squareness, the palm both at the wrist and the base of the fingers being square, the fingers square-tipped, whether they are long or short, and the nails the same.

The qualities belonging to such hands are great perseverance, strong principles, and honesty. Their owners are lovers of law and order; indeed, being far too bound by custom, they would never venture or risk anything, and will never believe in anything they cannot understand. They possess great strength of will and much determination,

but, as a rule, are not quarrelsome, having too great a regard for peace and order.

The Inventive Hand

The Spatulate.—So called because the palm as well as the fingers resemble a spatula—that is, the palm is either unusually wide at the wrist or at the base of the fingers. This hand gives, as a rule, a love of independence and energy; it gives originality of ideas, and a restless spirit. Its owners are never content to take other people's ideas and opinions, but must always form their own. Inventors and great travellers generally possess this shaped hand.

Fig. 4.—The Philosophic Hand. This is the hand common among Orientals, among people ever seeking wisdom, and who delight in the mysterious and in studying mankind.

The *Philosophic* hand is usually long and angular in shape, the joints of the fingers being developed; the fingers are bony and the nails long. Its owners are always seeking wisdom in some form or another, they delight in studying mankind, and invariably know every little peculiarity. They are ambitious, but chiefly in being distinct from other people, and are fond of mystery. Deep and careful thinkers, they are silent and secretive, and have the power of intense patience. This type of hand is largely found in Oriental nations.

Fig. 5.—The Conic Hand. This, sometimes called the Hand of Impulse, betokens a generous, artistic, sympathetic nature, and belongs to the person whose judgments are made by intuition and instinct.

shape, fingers full at the base, slightly pointed towards the tips. Often called the Hand of Impulse. Generous and sympathetic, fairly quick-tempered, are its possessors. Much influenced by their surroundings; artistic,

but often not possessing enough patience to carry out their ideas. Their judgments are greatly made by intuition and instinct.

The Poetic Hand

The *Psychic* type is very rarely found pure. The shape is long and slender, the palm tapering, the fingers the same, with pointed tips. It represents a beautiful type, but is the most unpractical and unbusiness-like of all. It gives inspiration, much imagination, and beautiful ideas, also extreme sensitiveness. Very impressionable, and fond of all beautiful things in life, easily affected by joy and grief, such types are almost invariably crushed by the practical types; for since they seldom accomplish anything, there seems little room for them in life.



Fig. 6.—The Psychic Hand. This type of hand is rarely found pure. It is possessed by people who are essentially unpractical and unbusinesslike.

The Versatile Hand

The *Mixed* type partakes of two or more of the former types; the palm itself may be of the square order, and one or more of the fingers square, conic, spatulate, or even pointed. It is the most versatile of them all, and can do something of everything; but, as a rule, does not accomplish much, unless its owners have the determination to take up one particular thing and stick to it. These people can adapt themselves to any circumstances, and are much liked as companions.



Fig. 7.—The Mixed Type. This is the most versatile of hands; its possessor is, as a rule, a "Jack of all trades, and a master of none," and is much liked as a companion.

To be continued.

FINGER-PRINTS

It is of interest to note the important part played by the hand in the modern system for the detection of criminals originated by M. Bertillon, who aimed at establishing the identity of individuals by careful tabulation and classification of data obtained by physical measurements and thumb and finger prints. It has been established beyond doubt that the finger-prints of no two individuals are exactly alike. Moreover, nothing can permanently alter the palmar surface of the terminal phalanges of the digits, so that once a finger-print

is registered, its owner can at all future times be identified. Finger-prints, obtained by various means—such as first pressing the finger upon an ink-pad, and then transferring it to white paper—form most valuable clues in identifying suspects.

A photograph may deceive, disguise, may defy detection, time or illness abate the wrong-doer, but the records made by his own fingers remain the same, and are often the surest means of bringing their owner to the doom he might otherwise have escaped.

HOCKEY FOR GIRLS

By PERCY LONGHURST

V.-P. National Amateur Wrestling Association, Author of "Wrestling," "Jiu Jitsu," Official Referee Olympic Games, 1908.

Continued from page 297, Part 2

No. 3. RULES AND HINTS

Although the ball may not be sent along the ground otherwise than by means of the stick, except by the goalkeeper and the player who rolls the ball into play again when it has crossed either of the side lines, it is permitted that the ball be caught while in the air, but it must be dropped immediately. Stopping its course by means of the clothes or person, except the foot, is forbidden. If the foot be used, it must be withdrawn at once. The goalkeeper has the right to kick the ball, but only if she be within her own striking circle.

When the ball rolls out of play across the side lines, a player of the opposite team to that which sent it out of play rolls or throws it along the ground (bouncing is prohibited) from the point where it crossed the line. The ball may be sent in any direction the roller-in chooses, but she may not play the ball until it has been struck by another player. When a roll-in takes place no player ought to be standing within the five yards line, but the line may be crossed immediately the ball leaves the hand of the roller-in.

To prevent the game becoming rough, such conduct as obstruction, running in between a player and the ball, charging, intentional pushing, tripping, hooking or striking of sticks is considered foul, and the penalty of a free hit against her side awaits the misdemeanant.

It is when a player wishes to pass back, the ball being on her left and an opponent dashing up to get the ball, that the value of the back-hand play referred to in the previous article becomes evident. The striker may not turn and thrust herself in front of her opponent (as above), but, by using the back-hand stroke, she is able to send the ball away to a friendly player behind her.

"Bullying"

The game is started by a "bully-off" from the centre of the ground. Penalty bullies may also be given for various infringements, and bullies also re-start the game after an abortive attempt has been made at goal, the ball having passed over the goal line. All bullies are taken in the same way and performed thus:

The two players taking the bully, the opposing centre-forwards usually at a bully-off, the offender and any other member of the opposing team, in the case of a penalty bully, stand facing each other, the ball on the ground between them. And each must so stand that she is squarely facing the side line. A sidelong position, with the near foot drawn backward, thus permitting the pivoting of the body to the left as a stroke is made, is prohibited. Each player then strikes the ground on her own side of the

ball, and her opponent's stick over the ball. The complete action is taken alternately by each, and is repeated three times by each. After this either player is at liberty to hit the ball as quickly as she can, and thus put it into play.

In all cases of bullying, the penalty bully excepted, the remaining players of each side must be nearer to their own goal line than the ball is. In other words, all but the two engaged in the bully must be behind the ball.

A penalty bully is taken on the spot where the breach occurred, and all the other players are required to be beyond the nearer 25 yards line. If in the course of a penalty bully the ball cross the goal line, but not between the goal-posts, off the offender's stick, the bully is taken again. If, however, the ball go between the goal-posts—that is, a goal is scored—then the attacking side is awarded a goal, which is of the same value as an ordinary goal.

This may seem hard, but penalty bullies are ordered only for wilful breaches of a rule which, in the opinion of the umpire, have prevented the scoring of a goal to the attacking side. Penalty bullies thus invariably take place within the striking circle.

It is obvious that wilful breaches of a rule are more serious when taking place inside the striking circles than outside, hence punishments for the same are more severe. But penalty bullies are not always the punishment; occasionally a "penalty corner" is held to meet the merits of the case, and then only when the defending side is in fault. The attackers similarly offending are punished by a free hit being awarded to their opponents. This is but fair, since some measure of consideration and worth deserves to be attached to the superior skill or play of the side which has carried the ball into its opponent's striking circle.

A "penalty corner" is taken thus. A player of the attacking side takes unhindered a hit from any point on the goal line she may choose that is 10 yards or more from the nearest goal-post. Her own side must be at the time in the field of play outside the striking circle, while all the defending team must take up a position behind their own goal line.

Of course, the object of the player who takes such a penalty hit (and she must not touch the ball again until some other player has touched it) is to drive the ball inside the striking circle so that her side may reach it and take a clear shot at goal—which the defenders are at liberty to prevent immediately the penalty hit has been made.

To be continued



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs

Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

BIRDS AS PETS

Written and Illustrated by F. J. S. CHATTERTON

Specialist Breeder and Judge of Poultry, Pigeons and Cage Birds; Judge at the "Grand International Show, Crystal Palace," Membre Soci   des Aviculteurs Francais; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society; Indian Game Club, etc., etc.

Finches as Pets—The Various Members of the Family—Habits and Characteristics

EVERYONE is better for a hobby of some kind, and the busiest folk often are the most successful, for hobbies help to refresh the brain for the sterner duties of life. Of all hobbies, moreover, none is more interesting than the care of some kind of pet.

English Singing Birds as Pets

To the lover of Nature the subject soon will become fascinating, and "the fever," as we breeders and fanciers term it, once it has been caught, never can be checked.

The first subjects to be dealt with will be the English singing birds, and, first, I propose to discuss the family of birds known to ornithologists as the *Fringillidæ*. Of these, finches claim first attention on account of their popularity, beauty, and the fact that they can be kept in confinement with success.

There are several different varieties of finches in this country, all of which are members of the family

Fringillidæ. They are the goldfinch, bullfinch, chaffinch, bramble-finch, hawfinch, and greenfinch, the other members of the family being the siskin, linnet, twite, redpoll, crossbill, tree sparrow, and the house sparrow. They are very active and lively birds, and nearly all of them are gregarious, and are often met with in large flocks.

As nest builders they are careful and painstaking, the most slovenly being the house sparrow.

Goldfinch (*Carduelis elegans*) is the most popular, by far the best songster, and one of the most beautiful of the finches. It is very hardy and does well in confinement. At one time it seemed likely that the bird would become extinct in this country, but it is now protected by the Wild Birds Act. In some counties, moreover, they are not allowed to be caught at any time of the year. In the northern counties of England the bird is very scarce, and it is seldom seen in Scotland.



The bullfinch is a great favourite among bird lovers, and can easily be made into a pet.

We have the goldfinch with us in the southern counties throughout the year, but large quantities migrate hither from the Continent each spring.

Bright red feathers on the front of the head and under the beak are more common and brighter in the male bird than in the female. The black band on the head is inclined to be brownish on

A chaffinch and a goldfinch. The goldfinch is at once the most popular, the most beautiful, and the best songster of the finches



the female, and the white feathers on the face are not so pure. The young birds have grey feathers on their heads and no red ones, and are commonly known as "grey pates."

The nest of the goldfinch, which is found about the middle of May, is a very beautiful one, and finished with great care. In many respects it is similar to that of the chaffinch, and is usually made of lichen, moss, and fine twigs, and the interior lined with hair and wool, in which four or five eggs are laid of greyish white, streaked and spotted with brown.

The Goldfinch in Confinement

The goldfinch has been bred successfully in confinement with the canary for many years. The male birds thus produced are very handsome, and make excellent songsters. Hybrids of the goldfinch and bullfinch have also been bred, the progeny being

birds of very rich and gaudy colouring.

The bullfinch (*Pyrrhula Europæa*) is another great favourite with lovers of birds, and it is a bird which soon can be made into a pet.

It is found in all parts of England and in many parts of Scotland, their favourite haunts being in orchards, where, in the spring, they attack the buds of the trees.

The colouring of the cock is very handsome, cheeks and breast being of a pinky red, with jet black feathers on head, wings, and tail, and the back and shoulders a delicate grey, with a patch of pure white feathers on the lower part, which is very conspicuous when the bird is flying. The hen differs from the cock in plumage, and in having a grey breast instead of red.

The natural song of the bullfinch is a soft "piping," which is quite different from that of other finches. Some birds are taught to pipe different tunes, especially in Germany.

The nest is not so compact, and more shallow than those of the other finches; it is generally made of small twigs and fine roots lined with hair; the eggs (four) are of a very pretty blue, streaked and speckled with purplish-grey.

To be continued.

THE PUG

His Ancestry—"Points"—Various Breeds—Some Famous Dogs—Advice to Would-be Purchasers

TIME was when the pug reigned supreme in Mayfair. Now, however, his place has been usurped by other breeds; but still the pug has many adherents, and at no time have his interests been more jealously guarded. Has he not clubs to see to his representation and secure the awarding to him of "specials" at our great shows?

In history he claims a most respectable ancestry, even if, like that of many another noble family, somewhat shrouded in the mists of time. Some ascribe his origin to Holland (for at one time he was termed the Dutch pug); others, with no clear proof, to Russia. And, again, so great an authority as Mr. Fred Gresham inclines to trace his descent to China, alleging that from that flowery land have come most of the toys that curl their tails and blunt their noses. Be all this as it may, he is here to stay.

The Pug as a Pet

As a pet, the pug has many merits, not the least of which are the facts that his

coat and breath are free from any sort of unpleasant odour, his size is suitable for the average house or flat, and his short coat does not require the grooming and attention of the Pekinese and other long-haired toys now in vogue.

The Points of a Pug

The popular idea of the pug seems, unhappily, to be that of an obese, panting, and more or less snappy little beast. Any truth that may lurk in this fallacy only proves that the pug, like the rest of us, has "the defects of his qualities." Treated on rational principles, he is a merry, cheery creature, full of affection, and an alert house-dog. True, he has a tendency towards *embonpoint* beyond most small dogs, but careful dieting and sufficient exercise will keep him in good trim. Like many short-nosed dogs, he has a habit of snorting and snuffling if he contracts a cold. It is necessary, therefore, to see that he is protected from draughts, and at the same time to keep him as hardy and fit as possible.



Miss L. Burnett's Champion Master Jasper—an excellent example of correct expression
Photo, Russell, Crystal Palace

As regards looks, the pug is decidedly prepossessing. In colour he may be either fawn or black. In fawn, the most prized shades are a silvery grey or a soft apricot, with, though not invariably present, alas! a "trace" or line of black running from occiput to tail. This trace is, of course, absent in the black variety. The muzzle should be short and blunt in form, but not what is technically called "upfaced." As, however, the majority of present-day pugs are more or less undershot, they are to a certain extent upfaced. The nails should be black, the back short, the bone good but not coarse, and the colour clear. Black pugs should be free from any rustiness of shade. The face should be wrinkled, with, if possible, for the fawn varieties, a thumb-mark or diamond on the forehead. This, unfortunately, like the coveted spot on the Blenheim, is rarely found nowadays. The eyes should be lustrous and of a sympathetic expression.

Size

Size is an important factor in the making of a good pug. If much over the London and Provincial Pug Dog Club standard weight—13 to 17 pounds—a pug is apt to become coarse. The perfection aimed at in the breed is a well-proportioned, active, small animal, compactly built, yet without any suspicion of clumsiness or unwieldiness. As in other small breeds, there is a tendency for some of the best-bred specimens to "come" big.

Strange ideas as to the perfection of puggish beauty formerly prevailed in the bad old days, before specialist clubs and the Kennel Club undertook the task of canine reformation, for we find that cropped ears and a protruding tongue—sure sign of something physically amiss in any dog—were considered beauty-points of importance.

The black pug, perhaps the more popular

variety, was not introduced into this country until the late Lady Brassey showed one in 1886 at the Maidstone show. Queen Alexandra, when Princess of Wales, had several beautiful specimens. Queen Victoria, also, had a fine black pug, of which she was very fond. The points of this variety are no different in any essential particular from those of the fawn breed. It is a matter of taste, and, at times, of fashion.

Some Famous Pugs

In the early days of pugdom, the fawns were classified as either Willoughby or Morrison pugs, owing the distinction to those pioneers of the breed the then Lady Willoughby d'Eresby and Mrs. Morrison. The Morrison pug was of a more brilliant and somewhat redder tinge than the Willoughby pug. But that is now ancient history, and no such distinction is now recognised. Interbreeding of the two varieties has gradually obliterated differences, and the nomenclature itself is practically dead.

"There were giants in old times," and some of their names, as founders of families, and so, likely to appear in modern-day pedigrees, and therefore interesting to any reader whose "fancy" is the pug, are: Mr. Proctor's Champion Confidence, and his famous son York; Mr. Mayo's Champion Earl of Presbury; the late Mr. Sheffield's Champion Stingo Sniffles; the late Miss Jenkinson's Champion Duke Beira; and Mr. Harvey Nixon's Champion Royal Rip. Amongst living dogs those of Miss C. Rosa Little and Mr. Culshaw are famous.

For those fond of figures can be added the



Miss Daniel's Bouji. The black pug was not introduced to this country until Lady Brassey exhibited one in 1886. Queen Victoria owned a black pug, of which she was very fond, and Queen Alexandra, as Princess of Wales, possessed several



A splendid example of a magnificent pug—Champion the Marquis—the property of Miss C. Rosa Little

fact that such prices as £200 (for Champion

Chloe) and £250 (for Jack Valentine) have been paid for specimens, though these, of course, are record prices.

Advice to Pug Owners

It is advisable to buy pugs as young as possible, and then only from someone in whom you can place complete confidence—a well-known breeder, if you can, rather than an unknown dog-dealer. Do not be above asking the vendor or the doggy friend of experience how to feed the youngster. See that the instructions you receive are as carefully carried out as would be those of your medical man. If possible, feed and exercise and train your dog yourself. Groom him daily, and be as firm as kind—if not more so. The result will be a dog of which you need not be ashamed, affectionate and intelligent, good-looking, and reasonably hardy, and it will be your own fault if he resembles the disgusting, unhappy obesity of popular fiction and caricature.

CHINCHILLA PERSIAN CATS

By FRANCES SIMPSON

Judge and Expert, Authoress of "The Book of the Cat," and "Cats for Pleasure and Profit"

Markings and Appearance of the Chinchilla—Difficulties of Breeding—The Kittens—How to keep the Cat Clean—Prices, etc.

PERHAPS no breed or variety of long-haired cat has been so much thought about, talked about, and fought about in the fancy as chinchilla Persians.

At the present time chinchillas, or silvers, are the most fashionable breed after blue Persians.

It is, however, much more difficult to breed a good chinchilla than a blue, and the notoriety that this charming variety enjoys has been in a great degree brought about by the efforts of breeders and exhibitors to produce a perfect specimen.

Difficulties of Breeding

There is a greater delicacy amongst chinchilla cats and more difficulty in rearing the kittens than in any other breed. This may be accounted for by the immense amount of inbreeding which was carried on indiscriminately at the beginning of the rage for silver cats. Originally these cats were bred from silver tabbies, and the ambition of breeders is now to obtain an unmarked chinchilla; that is, a cat without any shadings or tabby markings.

It is not easy to give a correct idea of the real colour and appearance of these aristocratic-looking cats. Strictly speaking, the name "chinchilla" is a misnomer as applied to them. The soft, grey coat of the little animal whose lovely fur is so much prized as an article of ladies' dress differs diametrically from the cat called chinchilla. The fur of the chinchilla is dark at the roots, and shades to quite a pale grey at the tips. The cat's fur, on the contrary, is of the palest grey, almost white at the roots, and is just tipped or shaded with a sort of silvery grey on the extreme outer edges.

To the uninitiated a really perfect silver cat appears as a slightly soiled white cat, but when anything pure white is placed beside a cat of this variety a difference will be observed. The tabby markings, which should not exist in this breed, are generally on the legs and head, and frequently there are dark rings round the tail. Some cats are heavily shaded on the body, although there are no visible tabby side markings.

To the novice breeder of chinchillas, it is always a surprise to find, when a litter of kittens is born, that the kittens are nearly



A magnificent pair of silvers owned by Mrs. Todd. The owners of chinchillas, especially the would-be exhibitor, should bestow great care on the coats of their cats *As/ward*

black or very heavily barred and striped. The experienced fancier, however, will "possess her soul in patience," knowing that every day the little mites will grow paler, and that the tabbiness will disappear like magic, if, of course, the parents are correct in type.

In making a selection from a litter of young silver kittens it is advisable to choose the one with the least markings on head and face.

The question as to the correct colour of eyes for a chinchilla, or silver, cat has only been decided of late years. Formerly green or yellow eyes were admissible, but the prize-winners of to-day must have bright emerald green eyes. This colour certainly tones better with the silvery coat than yellow or orange.

The Eyes of Chinchillas

There is one rather peculiar feature in the eyes of some silver cats. This is the dark rim which often encircles the eye, and certainly enhances its beauty, making it appear larger than it really is. Fluffy ear-tufts and toe-tufts are adjuncts which go to make up a perfect chinchilla. The nose is a dull brick red, darkening slightly towards the edges.

All Persian cats suffer severely in appearance during the process of shedding their coats, but silvers present an extra ragged appearance at this period of their existence. The lovely, fluffy, light silver under-coat almost disappears and the top markings stand out very distinctly, so that a cat that in full coat would be considered a light, unmarked specimen will appear streaked and dark after the coat has been shed.

As regards the mating of chinchillas, it is best to keep to the same breed, the only other variety with which silvers may safely be crossed is with smokes. It is, however, more than probable that some nondescript sort of kitten or kittens will result. These light silver smokes are exceedingly pretty cats, and make fascinating pets, but they are useless for breeding purposes or exhibiting. Several experiments have been made of crossing white Persians with silvers in order to get pale-coloured kittens, but this appears seldom to succeed unless the whites have a silver strain in them.

Some breeders have tried blues, but there is a danger of introducing a smudgy appearance, and of destroying the purity of colour in the silvers.

Chinchillas are not suitable cats to keep in large towns, as their delicate-coloured coats are so easily soiled. It is never

advisable to wash long-haired cats, as there is always a risk of their catching cold, and cats are not partial to water. It is better to give them a bran bath, or to rub in fine white fuller's earth, and then use a soft brush.

Chinchilla and white Persians require special preparation for the show pen, and the most successful exhibitors are those who pay the greatest attention to the condition of their cats. An almost perfect chinchilla as regards points will fail to catch the judge's eye if it is penned with a soiled coat and dragged fur.

There is a specialist society to look after the interests of chinchilla Persians, and the following is the standard of points drawn up for the benefit of judges and exhibitors.

"Silvers, or chinchillas, should be as pale and unmarked as it is possible to breed them. Any brown or cream tinge is a great drawback; the eyes to be green."

VALUE OF POINTS

	Points
Head	20
Shape	15
Colour of coat	25
Coat and condition	20
Colour, shape, and expression of eyes	10
Tail	10

At some of the large cat shows classes are given for silvers and shaded silvers. This

latter variety is really a dark chinchilla or silver, and though shadings down the spine line are correct, yet tabby markings on both head and legs should be just as slight as it is possible.

Very high prices are asked and obtained for unmarked pale chinchillas. A well-known breeder and exhibitor of this variety

recently sold a silver male to America for £100.

Value of the Short-haired Cat

This is the highest sum ever paid for a long or short-haired cat. As regards the sale of chinchilla kittens, if pure in colour and fairly free from tabby markings the price, at about eight weeks old, varies from £3 3s. to £5 5s.

Silver kittens, however, are very speculative purchases. A kitten at three months old may be a thing of veritable beauty, and before it has reached the age of eight months, bars and stripes will possibly set in, and the unmarked chinchilla may turn into a poorly marked silver tabby.



Another example of a magnificent chinchilla, beautifully groomed. Mrs. Slingsby's "Silver Dragon" [Davey]



HER FIRST LESSON IN EMBROIDERY

By T. Peadar.



WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with :

The House

Choosing a House *Heating, Plumbing, etc.*
Building a House *The Rent-purchase System*
Improving a House *How to Plan a House*
Wallpapers *Tests for Dampness*
Lighting *Tests for Sanitation, etc.*

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

Glass *Dining-room*
China *Hall*
Silver *Kitchen*
Home-made Furniture *Bedroom*
Drawing-room *Nursery, etc.*

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

CHRISTMAS TABLE DECORATION

By LYDIA CHATTERTON

Forced Tulips and Lilies of the Valley can be Obtained Comparatively Cheaply, and Lend Themselves Admirably to Table Decoration—A Variegated Holly and Scarlet Geranium Scheme—
 A Christmas Tea-table—The Supper-table

AT Christmas-time, that hospitable season when all are thinking of entertaining friends and relatives, we are particularly anxious that the festive board should present a bright and attractive appearance. Flowers, however, are not plentiful. Only the wealthy, therefore, can use them with a lavish hand.

Forced tulips, both red and yellow, can be purchased cheaply, and these look very pretty when placed in bowls and mixed with small growing ferns, or placed in wicker baskets gilded or painted to some pretty hue.

Forced lilies of the valley are very plentiful, and

although they cost more than tulips, they are not expensive, and not only do they look extremely pretty on the table, but they are deliciously fragrant.

I have in my mind's eye a Christmas table in which they are utilised.

Vases have been used in the form of tree-branches. They have been painted silver, and filled with lilies and their own delicate green leaves. These vases do not require many flowers; in fact, they look best merely with one or two blossoms in each tube. This is a great advantage when flowers are scarce.

Holly leaves of



An idea for the centre of a Christmas party supper-table. The presents are placed under cotton-wool snow

the silver variety are arranged round the vases on the cloth, and a sparkling effect can be produced if the leaves are coated with a very weak solution of gum arabic, and then sprinkled with crystal frost.

Holly and Scarlet Geraniums

The candlesticks are of silver, in the form of dragons, with bright rose-pink Empire shades. Empire shades, moreover, are fashionable, and they are quite easy to make.

The difference in shape from the ordinary shade is that the lower part is but very slightly larger round than the top, and the trimmings are flat and straight in character instead of full and fluffy. Those of which I am thinking are of finely pleated silk, with rows of tiny moss roses sewn round them, and there is a hanging fringe of pink glass beads.

The cosaques are placed on the table before the guests. In colour they are a deep rose pink, upon each is a cluster of carnations and grasses, and they are tied with bows of a paler shade.

A delightful Christmas scheme could be arranged with variegated holly, holly berries, and scarlet geraniums. Six vases are used: a tall, slender one for the centre, and five smaller ones arranged round. These are filled with sprays of holly and geranium, and garlands of holly berries are festooned from vase to vase. Artificial berries for these festoons may be used if the real ones are not plentiful.

To make a festoon of berries, take a length of cotton rather longer than you need, and with a fine needle thread the berries on to it. Make five chains of berries in this way, and then at the end of each chain fasten on to the cotton a little piece of stick about the size of a pocket pencil. By dipping these sticks into the vases the berries will be kept in place.

If the geraniums are gummed before being used for decorative purposes they will last quite a long time, if not they will fall quickly. To gum, all that is required is a little camel-hair brush and a penny bottle of thin gum. Dip the brush in the gum, and then place one drop in the centre of each little flower.

The novel guest-cards are in the form of turkeys, and Yule log crackers are also used.

A Christmas Tea-table

A Christmas tea-table that will please both old and young is another charming and novel idea. For this, purchase a small wooden wheelbarrow, such as can be obtained at any toy shop, but if there is a clever home carpenter in the family it will not be a difficult matter to get it made at home.

Enamel it a bright shade of scarlet, which is essentially a Christmas colour. Line it with moss, and place a glass jar—or tin that will hold water—inside it.

Stand some lead supports in this, hide them with moss, and fill lightly with fragrant lilies of the valley and their leaves. Place

this on the centre of the table upon sprays of fern and moss, and stand a knowing-looking robin on the barrow. Then place your Father Christmas so that he appears to be wheeling the barrow.

Father Christmas, to the guests, will look an elaborate figure, but he began life as a very ordinary sixpenny one, and was beautified by the home worker. A big beard was made with some scraps of white fur, a pointed cap of red Turkey twill trimmed with a band of white wadding, and a long coat of the same material trimmed to correspond.

Around the table are Yule log cosaques, ornamented with sprays of holly and fir.

Our first illustration gives an idea for a Christmas supper when you wish to give presents to those assembled:

Take a strip of white wadding, and pull the surface loose until it is a fleecy mass, which will form a good imitation of snow. In the centre of the snow stands Father Christmas, with a holly bough in his hand, or holding a banner with good wishes painted upon it, his robin by his side.

Under the snow around him place the presents, tied in neat parcels, and attach a length of scarlet ribbon to each parcel. Hide the edge of the wadding with sprays of holly.

Bring the ribbons out in all directions, and place the end of one before each guest's seat. Write the names of the guests in red ink on holly name-cards, and attach them to the ribbons with a pretty bow. At a given signal each guest draws a ribbon, and finds an appropriate little present at the other end.

For the sweets fill little rustic wheelbarrows with cocoanut creams in the shape of marbles to represent snowballs, and perch a tiny toy robin on each barrow.

Tablecloths

Although elaborate table-centres are not largely used now, the tablecloths themselves are far more elaborate than formerly, and when they are inserted with beautiful lace, as is very often the case, it is, of course, a mistake to hide this with decorations. A coloured underslip is used sometimes with these openwork or lace-trimmed cloths, and the effect is very good if the same hue as the flowers is employed.

Ivy and robins are a delightful combination for a Christmas table. A square of white silk that has been embroidered with a design in floss silk and silver thread is placed under a handsome centre-piece filled with luscious fruits, white chrysanthemums and asparagus fern.

The white silk square is bordered with sprays of fine ivy leaves, and the sprays cross at each corner; other sprays extend from the centre to the edges of the table, and they have all been frosted. A robin filled with sweeties is placed in front of each guest.

If you are decorating the table for a buffet or stand-up supper, garland the front and sides with smilax, fastening a pretty



A beautifully arranged table for a Christmas party

Selfridge

cluster of Parma violets where the smilax garland is caught up. Some little joy bells hanging from ribbons would be appropriate between the festoons.

To make the violet chains, strip the blossoms from their stalks, and thread them carefully on to lengths of cotton. The cotton must be strong enough to hold the weight of the blossoms, but not so coarse

as to break the delicately poised petals.

The dessert doyleys are an important part of the table decorations nowadays, and the wise hostess will make her own and let originality be their keynote.

For the robin and ivy table nothing would be prettier than white silk cut out in the form of large ivy leaves and buttonhole stitched with ivy-green silk.



Ivy and robins are a delightful combination for a Christmas table

THE WILLOW PATTERN ON CHINA

By MRS. WILLOUGHBY HODGSON

The Story of the Willow Pattern and its Origin—Where the Pattern Has Been Used in England, and the Forms Which Have Been Adopted—Forgeries—The Use of the Willow-Pattern Plate for Decorative Purposes

"Two pigeons flying high,
Chinese vessel sailing by;
Weeping willow hanging o'er,
Bridge with three men—if not four;
Chinese temple, there it stands,
Seems to cover all the land;
Apple-tree with apples on,
A pretty fence to end my song."

THUS runs the fascinating little poem of the willow pattern, and the story is like unto it.



A willow-pattern plate, a replica of the original willow pattern

Koong-Shee, a lovely Chinese maiden, bestowed her affections upon Chang, her father's secretary. Their meetings were discovered by the mandarin, who ordered his daughter to wed a wealthy suitor. Upon her refusal to comply, the enraged father locked her up in the little house seen upon the left side of the temple. Here the lovely maiden watched from her window the willow-tree blossom, and wrote poems expressing her longing to be free ere the peach bloomed.

Chang managed to communicate with her by means of a scroll enclosed in a cocoanut shell, to which was attached a tiny sail. Koong-Shee replied in these words, scratched upon a tablet: "Do not wise husbandmen gather the fruits they fear will be stolen?"

Thus encouraged, Chang, by means of a disguise, entered the garden and succeeded in carrying off the maiden. On the plate the pair are hurrying over the bridge—Koong-Shee with a distaff, Chang carrying a box of jewels, while the enraged mandarin follows hard after them armed with a whip.

The lovers made good their escape in the little ship "sailing by," and, landing upon the island on the right, lived for many years in peace and happiness.

One day the discarded wealthy suitor arrived upon the scene, and set fire to their dwelling. Thus the lovers perished. But from the ashes of their home their spirits rose phoenix-like in the form of two doves.

The origin of the story and pattern is not known. It may have been English, and it was certainly inspired, like all early designs found upon our pottery and porcelain, by the Chinese. However this may be, it is certain that no pattern took a greater hold upon the late eighteenth and early nineteenth century potter than did this willow pattern; and perhaps in the ranks of the average collector it has been more sought after than any other.

The reasons for this are not far to seek. In the first place, there is association. An old willow-pattern dinner-service or a few plates and dishes have a nook in the memory of most people. Then the pattern was so largely used that there is still much to be



Some charming specimens of Turner's porcelain decorated with the willow pattern

picked up, and that at a moderate price. The collector of this ware, therefore, has good reason for her partiality.

The pattern was designed by Thomas Minton, for Thomas Turner, manager of the pottery works at Caughley, in Shropshire. These works were established in 1751, and the pattern first used in 1780.

For some time it was applied to pottery only, principally for dinner-services, but later it was used upon porcelain. As time went on the willow pattern became so popular that Thomas Minton supplied a variation of the design to many of the Staffordshire potters, including Wedgwood, Adams, Spode, Clews, Riley, and Davenport.

In the original design—a replica of which will be seen in the first illustration—there are three people upon the bridge, thirty-two apples on the tree, and five different kinds of trees surround the temple, which stands on the right side. The fence extends from the border of the plate to the water's edge, and is longer than that of some other designs.

Wedgwood's rendering of the pattern, however, has thirty-four apples, and there are four distinct frets in his fence.

An Adams plate has thirty-two apples, and his dishes fifty, while on a Clews plate will be found thirty-four, and on that of Davenport only twenty-five.

This pattern also was used at Swansea upon a very fine earthenware with a brilliant glaze, and in it will be seen two figures on the bridge and two in the boat. This factory did not confine itself to dark blue as a colouring, but used black, brown, and two shades of blue.

The Pagoda Pattern

About 1785 Spode began to use another rendering of the willow pattern designed by Minton, called the Pagoda pattern. In this the temple stands on the left, with the bridge upon the right, connecting the garden and bank. On the bridge stand two figures, and upon the bank an apple and a peach tree.

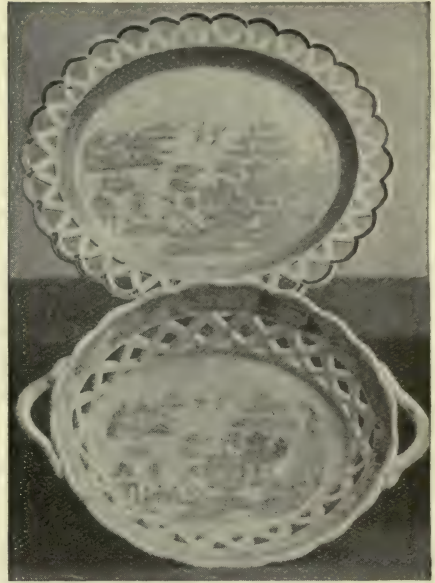
Thomas Turner used a rendering of the willow pattern to decorate some fine tea-services. This was a Pagoda pattern, and may be seen in the second illustration. These services are porcelain of good quality, and the cobalt blue with which they are decorated is remarkable for its fine deep colour. They are marked in blue, with imitation Arabic numerals, and sometimes with the letter "C" for Caughley.

The collector will find an interest also in the designs used as borders. These also are of Chinese origin. Amongst them is the Butterfly Border, in which the outstretched wings are separated by Joe's—a Chinese sceptre of conventional scroll design—and filled in with diaper and trellis work.

An inner bordering of dagger pattern frequently occurs. The patterns used between the flat part of the dish or plate and the rim will also be found to vary, though these generally take the form of rice diaper.

In addition to plates and dishes, covered

tureens for soup, vegetables, and sauce may still be picked up at a moderate cost. Small oblong pickle-dishes with handles at each end are sometimes found, and small leaf-shaped dishes which were used for the same purpose.

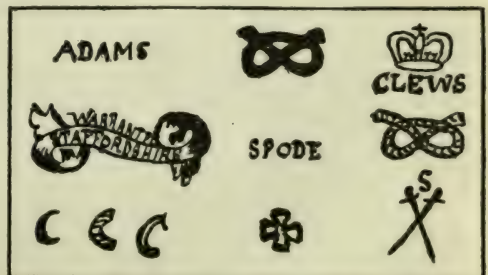


Basket and platter of fine earthenware Spode, showing a rendering of the willow pattern

These last, however, have attracted the attention of the forger, and should be carefully bought.

The same warning applies also to sauce-ladles. The willow pattern was made for such a great number of years that the age of a piece may be put at a hundred years or at forty. The older pieces were of lighter weight than those of more recent date, and the dishes and plates had no rings, but were perfectly flat at the bottom. Marked pieces are of more value than those which have no mark. This generally takes the form of the name of the maker, but sometimes only the Staffordshire kind will be found.

As an article for decorative purposes the willow-pattern plate is seen to advantage in the hall or in rooms which have dark or heavy furniture. For the country cottage it forms an ideal decoration upon an old oak dresser.



Distinctive marks found with the willow pattern



FURNISHING

No. 4. THE DINING-ROOM

By HELEN MATHERS

Continued from page 311, Part 3

The Beauty and Usefulness of Chintz—The Wisdom of our Grandmothers—On Screens—The Curative Influences of Needlework—Some Beautiful Drawing-rooms

CHINTZ, chintz, and always chintz—for your drawing-room! Old china, old colour prints, distinguished furniture, bowls of flowers of the right colour, a screen or two, a carpet of invisible green, are all good things; but it is chintz—French for preference—which must shade your hangings and petticoat your couches and deep easy-chairs.

Chintz brings the country into the darkest, most shut-in room. It is *rus in urbe*, the town dweller's garden. Its glowing flowers are never dirty, and the rarest piece of inlaid wood can never give one-half the pleasure which does a chair of the right shape, covered with chintz of the right colour.

The Artistic Value of Chintz

The very feel of it is a benediction on a hot day, rich stuffs are all very well for dining-rooms, but a drawing-room should suggest gaiety, light-heartedness. It is where my lady sits and plays, and her individual tastes tell. And how can she show to better advantage than with a delicate background of green that suggests a woodland, and growing in it the flowers that strike the particular note of colour she prefers?

Our grandmothers knew the value of it well enough—it was its durability, possibly, that they bore in mind, knowing as they did, that the colours were produced by fresh strawberries, raspberries, and so on, so that the colours literally lasted a hundred years. When, in 1848, or thereabouts, the nasty aniline dyes came in, they turned up their noses at what only lasted twenty years, or thereabouts. And, as to cretonne, that lasts about a fourth of the life of chintz, they would not have suffered it near them.

Our Wise Grandmothers

There was not much our grandmothers did not know in matters of comfort, with screens to keep the fire from their faces, while their bodies remained warm [who makes screens now, and are not the old ones prohibitive in price?], with comfortable, elegant furniture, warming-pans, and rules of health for the children. Mites were not operated upon for appendicitis in those days—they were dosed with castor-oil and grew up sturdy rascals, or pretty girls.

Yes; we cannot improve on our grandmothers.

They loved fresh air, and took so much pride in the flower-garden, that they insured themselves against winter skies and dreary

weather by bringing flowers into their drawing-room, in prim, clean, crystallised colours, knowing instinctively, perhaps, that nothing else went with Chippendale and Sheraton. Yet it goes equally well with Louis Quinze—or, indeed, any Louis.

In a delicious room I know the glass over the fireplace is Louis Quinze, and most of the furniture, and the carpet is of the same period. The colour of the paper is real old-fashioned rose colour, with water-colours and prints on it, the woodwork of the room is white, the chintz, which is French, like the paper, has a white ground with a trellis of green and vivid *rose* coloured roses, and a deep mauve flower. And the deep easy-chairs and couches show to perfection the delicate pattern colouring of the chintz. Even if you took away the bibelots, the flowers, all the belongings of a woman of taste, that room would still be charming for the sake of the colour scheme alone. You will never find a room of that sort crowded up with photographs.

One should be very careful of admitting any photograph to a beautiful room. The safest rule is to keep photographs for one's bedroom; though a place for a painting, a water-colour sketch, or a miniature can always be found in the drawing-room.

The Use of Screens

In the room I have just described are a couple of Louis Quinze screens, quite indispensable, for no drawing-room is complete that has not its door masked; and, when it opens into another, a second is urgently called for, and while, of course, there is nothing to touch the exquisite French screens, it is possible to find, or even to have made, screens that do not interfere with the chintz that gives the colour-note of the room.

Another most beautiful drawing—or, rather, two rooms—that give me an intense feeling of pleasure whenever I enter them, have walls of the softest blue. And on the mantelpiece and a table at right angles, are banks of Madonna lilies—no other flowers in the room whatever—and the effect of those lilies, growing, and in vases against that misty blue is unforgettable; one carries it away with one, unconsciously soothed, as one is when looking at a blue sky. The great palms in the centre, reaching to the ceiling, the pictures in gold Venetian frames, the china and curios, the medals of my hostess's famous son, the blue brocade

hangings, and the coverings of the chairs seem mere accessories to the lilies and the blue walls. And if I seem to insist unduly on this colour in decoration, it is because I find that it soothes, rests one to an extraordinary degree. I believe that it will come more and more into fashion.

A riverside drawing-room lingers in my mind, but then the outlook, and the shape and position of the windows had much to say to its charm. On either side of an old, richly carved, gilt glass reaching to the ceiling, and resting on a console table holding old china, were two smallish windows high up; these had short, tied-back curtains of chintz, with much green in it, and a vivid splash of cherry colour.

The Chintz Drawing-room

These curtains were repeated—six pairs—in a very large bay-window looking out on a lawn, and a dainty Louis Quatorze writing-table and chair sufficiently furnished the recess. The rest of the room consisted mainly of deep easy-chairs and couches, flounced to the ground with chintz, and lovely old "bits" of furniture sparingly arranged so that none of their beauties were lost. The mantelpiece, covered with chintz, had the fellow-glass to the one between the windows; and I confess to a tenderness for those rich gilt frames. In this instance they gave a note of sumptuousness to the room that in no way discounted the clean chintz freshness, in which one seemed to catch the very scent of the flowers that bloomed on every side.

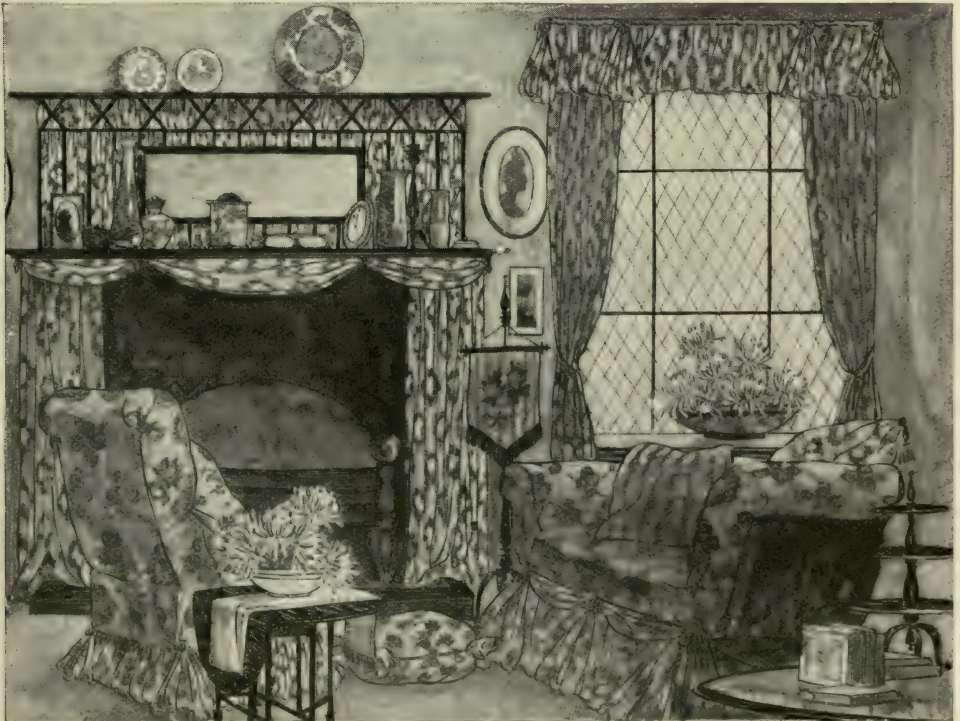
In every drawing-room I look round for a work-basket of some sort, perferably one of those work-tables that our grandmothers loved, with its silk bag—of the right colour—below, containing the bit of work to take up at odd times.

Books are all very well, but you are all the while at the back of what you are reading. When you sew you watch the stitches, and the burden of self recedes. I have always thought that it is to their love and steady practice of needlework that the women of the middle-classes owe their content and "poise," their sane way of taking life, and no woman who has once tried it as a panacea against mental pain is likely to abandon it.

A very simple and elegant receptacle for work can be made by having three strong circular wires fixed to what is really a small pedestal, with a round of wood at the top, and a larger one at the bottom, both to be covered with silk of the desired colour, the top edged with fringe, and three deep pockets of silk frilled on to the wires, drawn in below something in the shape of a fool's cap. It is a reminder to you when a fit of worry is toward, that a remedy is at hand.

Some Beautiful Drawing-rooms

But there are drawing-rooms and drawing-rooms, some so splendid that chintz would be out of place. I well remember one of which the walls were apparently of brocade—a rich, glorious red—the white ceiling heavily barred with oak beams, and tall cabinets of fragile china either side of satin-hung windows, that looked out on woods and a



Chintz and old furniture

glorious sea; while another and larger window commanded a different view. There were many pictures, mostly portraits, on the walls, the huge, deep chairs were in palest notes of satin and fringe; trees of azalea—white and rose—stood out from the dark splendour of furniture finely spaced and isolated; beyond showed another room, lined to the ceiling with books, with one glorious oil-painting over the fireplace.

It is as impossible to cover all sorts and conditions of drawing-rooms in this article, as it was in that of "halls" to sing the praises of a corridor in a great house, made beautiful by carved chairs, cabinets of china, medals and curios, of tapestries on the walls, and pictures.

Good Results can be Obtained Inexpensively

The possessors of really beautiful old houses want no help from me; their ancestors have done it for them long ago, with their own tastes added. It is rather to that very large class of women who have taste, and only moderate means for gratifying the same, that I address myself; and I confidently assert that quite as good results in the way of comfort and pleasure can be got out of simple, inexpensive surroundings, as if they were free to spend a great deal of money. For instance, you might furnish a white-walled drawing-room with chintz that is shaded from mauve to violet—that is, if you have blue eyes, not if they are green—and put a writing bureau, and any *dark* bits of furniture you may have in it, and every blue crock you can find fill with *green* boughs, if no blue or purple flowers are available.

A white room, with chintz that has a lot of green and a vivid splash of rose colour in it, is even more charming. And when couches, chairs, and curtains are all of the

same cheery complexion, the few pieces of furniture necessary really matter very little, so long as they are unobtrusive.

I cannot insist sufficiently on a drawing-room carpet being kept as dark as possible; a light one spells ruin to harmony. Aubussons are all very well when matched by furniture of that period, but an imitation one, with, say, Chippendale or Sheraton, or, indeed, any good English furniture, demoralises the whole colour scheme. There must be a table to hold books. A Chippendale oval glass looks best over the fireplace, but I have seen charming results from placing a Venetian mirror on the shelf, and hanging a portrait in a gilt frame above it, flanked by tortoiseshell plaques or pieces of Crown Derby, with ivory figures below; anything, in short, that is good, and spaced out properly.

I must own to a weakness for a chintz overmantel and curtains to match the curtains and chairs. When drawn, they hide the yawning grate and inadequate fern or screen—unsuitable since neither ferns nor screens grow naturally in a place built for coal and warmth—and sometimes make all the difference that a mere detail often does.

The Beauty of a Lacquer room

Have you ever dreamed of or seen a lacquer room? There was such a one at Carlton House, and the picture of it makes one gasp with sheer delight. The room was panelled in lacquer, the carpet was blue with smudges of lacquer brown on it, the shelf above the door and the one above the mantelpiece held china worth a king's ransom. Were I millionaire, I would build such a room to-morrow for the boundless enjoyment of the beauty lovers who understand it.

THE SERVANT QUESTION

The Duties of a "Between-maid"—Work of a "Tweeny"—Her Wages—Dress—Time-table for Work

THE between-maid or "tweeny" is usually a young girl who helps both the housemaid and cook. She should work under the former in the mornings and the latter after the kitchen dinner.

Her duties are difficult to define, as they are so numerous and varied; indeed, every mistress should watch that her little maid is not overworked.

When in the kitchen, much of the work usually done by a kitchen-maid becomes hers. She helps in the washing up of pots and pans, the polishing of copper and tin utensils, peeling potatoes and preparing vegetables. She lays the kitchen meals, clears away and washes up afterwards.

The wages of such a maid are usually from £8 to £14. The girl is usually allowed to go out in the afternoon and evening every alternate Sunday, and one afternoon or evening every week, with one week's holiday every year.

Daily work. Six persons in family.

Servants kept: cook, house-parlourmaid and between-maid.

Between-maid's Time-table.

6.30 A.M.—*Light kitchen fire. Clean doorstep, brasses, hall, and shake mats. Clean boots and knives.*

8 A.M.—*Lay kitchen breakfast. Have breakfast. Clear away and wash up. Fill coal-boxes.*

9 A.M.—*Assist housemaid with beds. Clean lavatories and servants' rooms.*

12 NOON.—*Lay kitchen dinner. Have it. Wash up. Assist cook.*

4 P.M.—*Get kitchen tea. Wash up.*

5 P.M.—*Help prepare dinner.*

7 P.M.—*Clean knives.*

8.30 P.M.—*Kitchen supper. Wash up dishes and tidy kitchen.*

10 P.M.—*Bed.*

HOW TO CHOOSE A HOUSE

Continued from page 310, Part 3

By W. S. ROGERS, C.E., Author of "Villa Gardens," etc.

Sitting-rooms—Bay Windows—Position of Fireplace—Bedrooms, their Situation, Suitability, and Arrangement—The Nursery—Casement versus Sash Windows—The Question of Doors and Floors—The Kitchen Premises

THE dining-room which is entered from somewhere near the front door is objectionable as likely to involve collisions between the incoming visitor and the dish-bearing maid. The question of outlook may affect the choice of the meal-room, particularly if it is also to be the general sitting-room of the family. A well-lighted room with a cheerful prospect is a perpetual tonic.

In narrow-fronted houses it often happens that the first-floor front room is so much more roomy than either of the ground-floor sitting-rooms that it may be put to use as a drawing-room. This applies to rooms which occupy the whole frontage, standing over both ground-floor front room and hall. This alternative, of course, is only possible when ample additional bedroom accommodation exists.

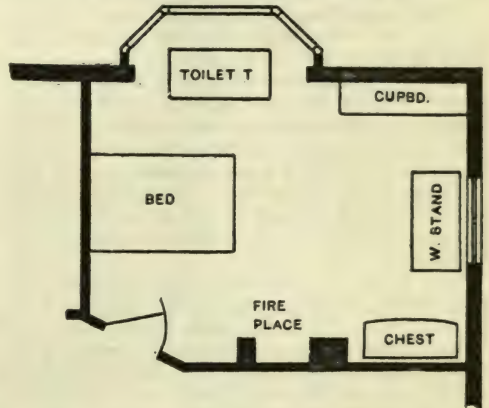
The bay window is a feature that adds much to the comfort of any room. It not only increases the angle of outlook, but it adds appreciably to the floor space, and redeems many a room which, without it, would be called small. Rooms which approximate to a square are better than long, narrow rooms, unless the latter happen to be lighted from both ends, which is rarely the

case. Even then there is a balance of advantage in the square room, in which there is more open space about the dining-table.

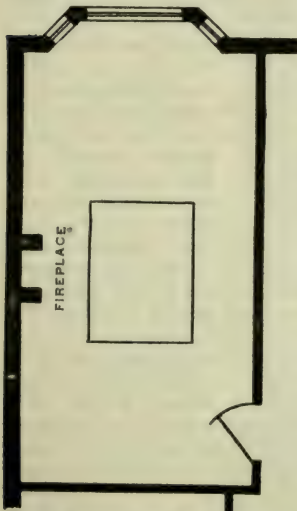
Rooms of irregular shape, termed "cornery," lend themselves better to decorative treatment than severely square ones, and provide nooks in which the housewife will fit her furniture with good effect.

The problem of making a home is always

solved in one of two ways. Either the house has to accommodate a given quantity of pre-existing furniture, or the furniture to be bought to fit the house. In the former case one has constantly to bear in mind the size and amount of furniture, and it is well to



Convenient arrangement of bedroom. Bed so placed as to avoid draughts between door and chimney



The long, narrow room has the disadvantage of being dark at the end far from the window. The fireplace should be placed as shown above

be provided with measurements of the larger pieces, as the eye is not able to gauge space to a nicety. Nothing is so disappointing as to find that some well-treasured cabinet or sideboard must be discarded because in the new house there is no place where it will fit.

The position of the fireplace in a long, narrow room should be on one of the long sides. If otherwise, it will be found that one end of the room will monopolise the heat of the fire, the other maintaining a temperature but few degrees above the open air.

The drawing-room is always so personal in its furnishing and decoration that each particular searcher for the ideal home will recognise the possibilities of a given room without hesitation. The drawing-room and its contents should sum up the taste and skill of the lady of the house. It is her special domain. Wherefore it would be as impertinent to advise on the merits of this or that room as to dictate the style of the searcher's new summer frock.

It may be pointed out that much that has been written here about sitting-rooms in general applies to the drawing-room. Outlook

may not receive quite the same amount of consideration, since the drawing-room is used mostly in the evening. For the same reason the bay window is not so essential to comfort and cheerfulness. The plan of the room should be such as to admit of the piano being placed so that it is neither against an outside wall, nor too much exposed to the heat of the fire.

Bedrooms

First make sure that the bedroom accommodation is sufficient for the requirements of the family, and that there will be at least one spare room.

Then consider each room as to its special fitness for its purpose.

The experienced house-hunter will carry a mental note of what is required—say, principal bedroom, guest room, children's room, and maid's room.

It is not uncommonly found that one or two bedrooms are deficient in size, or in other respects wanting in those essentials which make for health and comfort.

Every sleeping-room should have a fireplace, not so much for the purpose of heating it as for ventilation.

It need hardly be mentioned that all bedrooms should be well lighted, and it is a further advantage if they receive the morning sun, but this cannot be expected of all. One or more must have a north aspect.

Make sure, however, that those rooms which by their aspect should receive the sun are not deprived of it by the adjoining buildings.

The good old rule that the head of the household should occupy the largest and pleasantest room still holds good.

The second best room, usually reserved as the guest chamber, may well be denied this advantage, for the very good reason that it is only occupied at intervals.

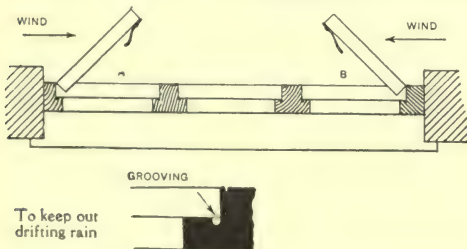
East, south-east, and south are good aspects for a bedroom.

A seventeenth century worthy has written : "An east window gives the infant beams of the sun before they are of sufficient strength to do harm, and is offensive to none but a sluggard."

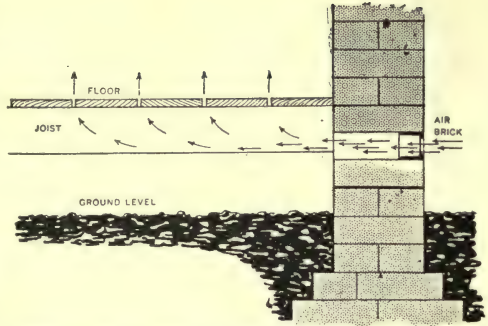
The sleeper who wakes in a room that receives the early sun is thereby braced in health and spirits for the day.

Apart, however, from its tonic effect on the spirits, sunlight is the worst enemy of the deadly disease germ.

One of the first considerations is to see



Casement windows. Open A when wind from left, B when wind from right



Course of cold air entering a room through spaces between badly fitting floor boards

that the rooms are so planned that the bedstead may be placed conveniently.

Usually there is only one possible position for the bedstead, as windows, door, fireplace, and cupboards usurp more than half the wall space.

The bedstead should stand so that it is not in a direct draught between the door and the fireplace.

It is preferable also that the sleeper's eyes should not face the window, though individual preference varies on this point.

Again, it is well that the head of the bedstead should not be too near a window. The ordinary robust person nowadays sleeps with the window open, and British weather is notoriously treacherous.

The bed-head should stand against a wall, leaving space on both sides. Bedsteads should never be put with a side against a wall, because the sleeper, when facing a wall surface, is breathing stagnant air, in fact, re-inhaling his own breath. Moreover, the "making" of beds so placed involves extra labour.

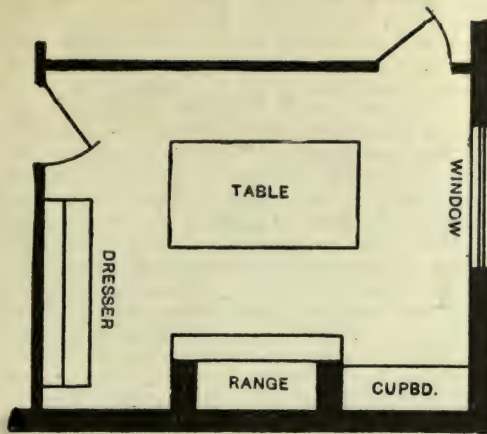
Each bedroom in its turn should be considered with reference to the various points mentioned above.

After making sure that the plan in each case permits of placing the bedstead in a way to secure comfort, health, and cheerfulness, it is well to see what the remaining space allows of putting the dressing-table at a window and the washstand in a convenient place. If a wardrobe is to be added, then space for that also must be found.

It is not unusual to find that the only possible position for the bedstead clashes with a convenient arrangement of one or more of the other items of furniture, but these are questions which the experienced house-hunter, armed with a list of measurements of the principal pieces of furniture and a foot-rule, will settle quickly.

Bedroom fireplaces having the old-fashioned "register" are to be avoided. This appliance is apt to be closed, either with intention, or by the chimney down-draught, and then the room becomes an unventilated box, and the sleeper gets up with an inexorable headache.

Authorities state that the adult person renders 3,000 cubic feet of air impure in one hour. An air-tight room containing



Best arrangement of kitchen. Range lighted from left hand, dresser facing window

1,000 cubic feet of air would hardly suffice for one person beyond twenty minutes.

When we consider that this amount of space is represented by a room 10 ft. by 10 ft. and 10 ft. high—a not uncommon size for small bedrooms—it becomes apparent how important it is that adequate means for changing the air should be provided, and the significance of the open flue explains itself.

In these days of speculative building the tendency is to cut down the number of cupboards. Bedroom cupboards are a very real boon. A roomy cupboard, provided with conveniences for hanging clothes, renders the wardrobe superfluous, a consideration to the novice in house furnishing who may not be over-burdened with means.

The Nursery

When the household includes young children, one of the upper rooms must be given over to them. It is rarely that builders make any special provision for a day nursery, but the lady of the house, when seeking new quarters, will keep the matter in mind, and see that the children's room is one of the lightest and most cheerful in the house. (The ideal nursery is fully described on page 27, Part I, of *EVERY WOMAN'S ENCYCLOPÆDIA*.)

Doors and Windows

No room can be considered comfortable if the doors and windows do not properly perform their offices.

In cheaply built houses doors of light

scantling have a way of warping out of shape, and then do not close tightly at all points. This means that a constant draught of cold air will pass from without inwards. Thick doors are generally free from this defect through warping, yet may be so badly fitted in the first instance as to allow too much space at the bottom or top.

That these faults are only too common is witnessed by the many yards of "draught excluder" sold by the local ironmonger.

Opinions differ as to the relative advantages of casement and sash windows. Architects have their fancies on this question, and the speculative builder follows suit. Both types of window may be made equally wind and weather proof.

Casements with light frames suffer from the same disabilities as thin doors—they warp out of shape, and then their fastenings refuse to bring them close to the framing.

On the other hand, badly fitting sashes acquire tricks of sticking or rattling. It should be noted that no sash window can be opened more than half of its area.

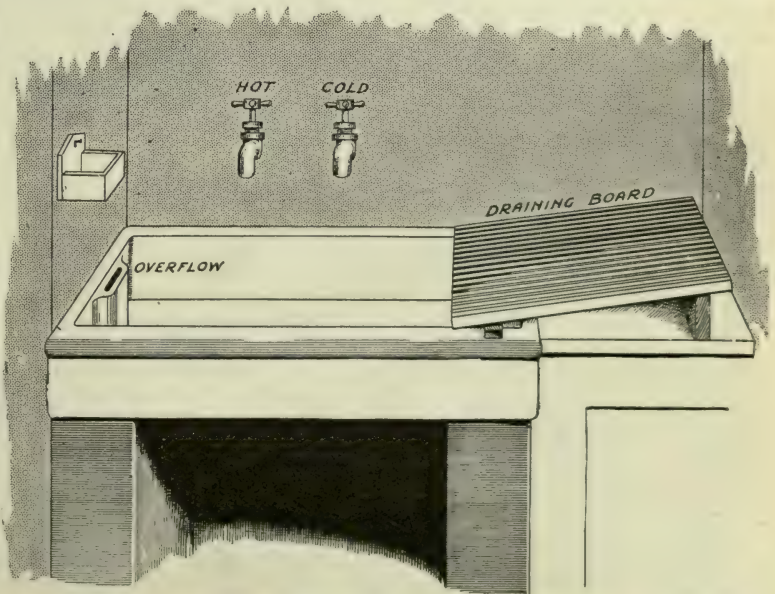
All things considered, there is a balance of advantage to the casement.

It forms an effective wind-shield when opened on the side from which the wind is blowing, and as the casements are usually hinged so that one at least opens on either hand, it always becomes possible to obtain air without too much of it, even in the most boisterous weather.

With good fastenings, the casement does not rattle. There is much to be said in favour of its appearance also, both from within and without.

All casements should have grooved seatings to prevent rain driving in.

There is one further advantage in the casement. It cannot be opened as easily from



The sink should be made of good stoneware and fitted with a draining-board. Such an arrangement is shown above

the outside as the sash window, and on that account it is more secure from the house-breaker, a consideration with persons of nervous temperament. Windows should be large. A minimum size is, one-tenth of the floor area, and at least one half of this must be made to open.

The thrifty housewife who objects to sunlight because it fades her carpets will herself fade if she excludes a full measure of light from her rooms. Light is as essential to health as fresh air.

Windows should begin at a point not more than 30 inches from the floor level, and extend as near to the ceiling as practicable.

Windows with high sills make a gloomy room, and by restricting the outlook, particularly of those who are seated, only half serve their purpose.

The use of coloured glass panes in living-room windows, added by the enterprising builder as an attraction to the unwary, although generally confined to the upper parts of the windows, is a feature best appreciated in its absence.

The patches of colour it throws into the room when the sun shines are distracting, and produce unlooked-for and not always welcome effects upon pictures and other surfaces never intended to be seen by particularly illumination.

When it is necessary to secure privacy, prismatic and other forms of obscured glass are preferable, since they exclude a minimum of light consistent with their purpose.

Some advantages of the bay window have already been noticed. In its modified form as the oriel it makes a charming feature in any room.

Bay windows with wooden stiles are preferable to those in which the window surface is interrupted by brick or stone pillars.

The housewife with an eye for decorative effect will see that the windows have inside sills wide enough to accommodate her pot plants or vases of cut flowers.

Floors

If the floors have been laid with damp and unseasoned boards (see diagram on page 466), the latter will shrink in width, leaving a series of gaps that are not only unsightly, but become receptacles for dust and insanitary matter.

On the ground level particularly, these gaps may become channels for cold air to enter the rooms, as all floors at this level are ventilated below by "air bricks," or should be.

Not only is this form of draught a constant cause of discomfort in winter, but the air entering in this way brings with it unhealthy emanations from the soil below the floor.

It is no uncommon thing to see a thin carpet lifted bodily from the floor by this draught in windy weather.

See, therefore, that the floor boards fit closely in the house you may have under consideration as your future home.

Note also whether the boards all stand at the same level. Floors constructed of cheap boarding, or improperly laid, frequently show appreciable differences in the

thickness of adjacent boards. Such floors are not only unpleasant under-foot, but the edges of the boards which stand highest will, in time, show through the carpet by concentrating the wear along a definite line.

If covered with linoleum they soon impress their outlines upon its upper surface.

The condition of the floors as regards the surface of the boards should be examined, because it is not always desirable to carpet the whole surface, and when staining is resorted to for the "surround," worn and badly used boards give a very indifferent result.

Wood-block floors have certain advantages, not the least of which is that they must be laid on a concrete foundation, so that there is no soil exposed beneath the floor.

They are also pleasanter to walk upon, having none of the springiness of boards, with which is associated not infrequently a certain "creakiness."

Old country houses, charming in many ways if we can tolerate their shortcomings, are generally defective in their flooring. The boards suffer from wormholes, or, what is worse, dry-rot.

When the boards are of oak they date from a period when the carpenter did not pay too much attention to accurate fitting or the production of a flat and level general surface.

The Kitchen and its Offices

Whether or not the housewife takes an active part in the culinary routine, it is essential that the kitchen should be conveniently planned.

An important point is that the cooking-range should be well lighted, which is best attained when the light comes from the left hand of the person facing the range.

One often finds the kitchen window facing the range, and in consequence the cook is always standing in her own light. There should be ample cupboard accommodation, space for a sufficiently large table, and shelving enough to take the usual battery of cooking utensils.

The range should be large enough for all possible requirements, and of modern pattern, with adjustable grate and vertical bars.

Very small kitchens become unpleasantly hot in summer, and it is cruelty to expect the maid to sit in a room heated by the sun from without and the range from within.

Little need be said about the scullery, beyond that its size should be ample for the operations usually conducted in it. The sink should be of good stoneware, and provided with a draining-board.

The larder is generally made to open from the scullery. It is better that it should be an annexe to the kitchen. The work conducted in the scullery includes the cleaning of boots and knives and other dusty operations, and it becomes practically impossible to prevent the finer dust from penetrating to the larder if a door only separates the two apartments.

The larder should be ventilated from outside, and no hot-water piping should pass near it.

To be continued

TASTE IN WALLPAPERS

Continued from page 315, Part 3

Floral and Chintz Patterns—Small All-over Designs—Trellis Designs—The Panelled Bedroom—Restfulness Must be the Aim of All Bedroom Decoration

THERE is no need to go into statistics to show how much of our life we spend in our bedchamber. Everyone nowadays fully realises the importance of the proper furnishing and decorating of this apartment, and the hygienic need of at least three changes of wallpaper every decade.

Floral and chintz patterned papers have made immense strides in popular favour, and have been produced in such a variety of beautiful designs that it is a case of *embarras de choix*. The floral paper is a very pleasant one to live with, and, provided the surrounding draperies accord well with it, will usually afford us a very satisfactory bedroom.

Clover is specially decorative in this connection and looks delightful when hung, but care must be taken when choosing the design. Sprays and clusters are more effective than an all-over pattern, which is apt to produce a "spotty" appearance. Daffodils are extremely artistic, some of the papers decorated therewith being worthy to inspire a second Wordsworth; to assist in the production of a "yellow" room, such a paper may be cordially recommended.

Boughs and sprays of white hawthorn on a pale green ground produce yet another

example of the pleasing possibilities of a floral paper. These three are merely cited by way of novelties. We still have our old friend the rose paper in every possible shade and design, as well as clematis, sweet-pea, wistaria, almond blossom, and laburnum, all of which play an important part in producing very pretty rooms.

Wallpapers in chintz design on variegated backgrounds account for themselves with much persuasion, when used in conjunction with antique furniture or its modern reproduction, as will be seen in our illustration, which depicts the "very latest," the black background.

Quite delightful are the wallpapers in small all-over designs. They are specially suitable for cottage and small bedrooms generally.

The groundwork of these papers presents a very pleasing surface, usually produced by a succession of finely ruled lines in a neutral tint, arranged in irregular groups. Upon this will be printed an all-over of fine spots in some pretty shade, while in the case of many colours being used for the super-design, the groundwork of stripes is varied by the addition of spots and small geometrical patterns.



Black wallpaper. A novel but very effective idea for a bedroom

Waring's

Typical of this latest note is a design which gives us a variegated background and a chintz stripe of clusters of coloured flowers held by a trailing ribbon and bows. Equally pretty is a rather wide stripe of blue ribbon, holding baskets of naturally coloured primroses, at intervals.

Another pleasing design has an alternating fancy cream-stripe background, and a small heather spray treated conventionally at intervals over the surface.

These wee conventional sprays are quite a feature in the newest papers, and are particularly dainty in appearance, and eminently suited to the purpose for which they are intended.

Even more worthy of praise is a design in which the groundwork is cream, ruled in clusters of mauve stripes, thick stripes alternating with narrow, upon which comes a design of button rose trees, with odd leaves and blossoms sprinkled over the whole surface of the paper.

It would hardly be thought that a black wallpaper would be suitable for a bedroom, yet some delightful effects can be obtained with some black designs, which give a lovely rich appearance to a room.

Then we have the trellis designs—the very

large patterns with floral trails intersecting the trellis. This is most satisfactory when no pictorial adornment is needed. The smaller designs are better suited for town houses, and those with a cream groundwork, ribbon trellis, and perhaps a small floral spray in the centre, are ideal for a country cottage.

Of late years the practice of panelling bedroom walls has come very much to the fore, and one may employ this fashion in several ways.

One is illustrated. The panelling is carried up to within three feet of the ceiling. The wallpaper employed above it represents a succession of three or more designs; in this case floral and treated conventionally. Beautiful examples, however, are to be had in natural styles and colouring, scenic and figure subjects.

Another plan is to form a dado with the wooden panelling, above which should come a chintz paper, or one with a specially

attractive design. A third idea being to have sunk panels of canvas paper, or some such fabric imitation, set in a framework of ivory or colour-stained wood. Such a treatment is particularly restful, and restfulness should be the object of all bedroom decoration.



An artistic treatment of a panelled wall in a bedroom

Maple & Co.

HOUSEHOLD HINTS

HINTS TO THE AMATEUR PAPERHANGER

Never attempt to put new wallpaper over the old. It is impossible to make the new lie flat, and is most unhygienic.

The easiest way to remove the old paper is to dip a large, clean whitewash-brush in warm water and apply it to the wall. When the paper is thoroughly damp, scrape it off with an old kitchen knife.

Before putting on the new wallpaper, go over the walls carefully and fill up every hole, even the tiny ones, with a mixture of plaster of Paris and mortar.

HOW TO APPLY FURNITURE POLISH

First remove all dust and every finger-mark. Shake the bottle of polish well. Put a little on a piece of flannel or on a pad of soft linen. Rub this well over the furniture.

Next take two soft dusters, one in each hand, the one in the right to rub with, the one in the

left to prevent the hand marking the wood. Polish the wood until no mark is left.

It is a mistake to apply much furniture polish, for if it is used in excess the wood will become greasy. A shiny surface can only be obtained by steady rubbing.

If, however, furniture has become greasy, it is advisable to wipe it all over with a clean cloth wrung out in vinegar and water in proportions

TO STRENGTHEN THE CORNERS OF SHEETS, ETC.

It is a good plan before using new sheets or tablecloths to hem a piece of tape for about three inches on each side of every corner. This strengthens the parts which receive the roughest usage at the hands of the laundress.

The following are good firms for supplying materials, etc., mentioned in this section: Clark's College (Commercial Training); Messrs. L. J. Ehrenmayer (Planoforte Sight-reading System); Fletcher, Fletcher & Co., Ltd. (Vibrona Tonic Wine); Potter & Clarke (Asthma Cure); A. Sheppey, Barnes Court, Guildford (Goats for sale); Shynall Chemical Co. (Dolls); Whelpton & Son (Pills).



This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

LADY SARAH LENNOX

By MRS. GEORGE ADAM

THE history of Court beauties is too often a story of plot and counterplot, jealousy, envy, hatred, malice, and all uncharitableness. It is refreshing, therefore, to find in such a period of artificiality as the late eighteenth century a figure so thoroughly delightful as that of Lady Sarah Lennox. From the very beginning her story is human, charming, and romantic.

Her parents were the happy victims of an absurd marriage. This seeming contradiction in terms may be explained by saying that, in order to settle a gambling debt, the second Duke of Richmond, when a boy, was summoned from school to be married to a plain little girl just fetched from the nursery. When the boy saw his bride he exclaimed, "They are never going to marry me to that dowdy!" After the ceremony a postchaise was waiting at the door, the bridegroom was bundled into this with his tutor, and off he went on the Grand Tour.

Husband and Wife Meet

He was then Earl of March, and for several years he wandered round the Continent, occasionally casting discontented thoughts to the plain little bride at home. When he came back to England, a good-looking, cultivated young man, he was in no hurry to go down into the country and claim his wife. On the contrary, he stayed in town to have a final fling at the theatre, and did it so thoroughly that he fell desperately in love at first sight with one of the reigning beauties who was seated in a box.

This lady was so lovely and so charming, that he went round the house seeking for someone to introduce him, and at last found a friend, who said with some natural bewilderment, "Do you mean to say that you

don't know that that is the Countess of March?" He was no longer unwilling to present himself before his lady, and no more devoted couple ever figured in history than these two. In fact, the Duchess died of a broken heart a year after her husband, leaving five children, of whom Lady Sarah, then aged five, was the loveliest.

Lady Sarah Comes to Court

Lady Sarah went to stay with her grown-up sister, Lady Caroline Fox, at Holland House, and the romance of her life began early. When playing one day in Kensington Gardens she broke away from her nurse, and, dashing up to George II., as he proceeded with stately gait down the Broad Walk, cried in French—the only language she then spoke—"How do you do, Mr. King? What a lovely, big house you have here, haven't you?" The King was delighted, and carried her off into Kensington Palace. Many was the romp she had with him after that. One day he shut her into a great china jar to test her courage, and the only effect it had was to start her carolling the old French rhyme, "Malbrouck s'en va-t-en guerre!"

When she was a little older, Lady Sarah went to Ireland to her grandmother, and did not come back to London till she was fourteen. Hearing of her return, George II. sent for her to Court, in spite of her youth; and when she appeared, he came to her and began to tease her and play with her as though she were still five years old.

Shy and blushing, the poor girl shrank back, and the King, petulantly exclaiming, "Bah! She has grown quite stupid!" at the top of his voice, added to her confusion. Covered with distress, lovely and modest, she stood there, and it was then that the

young Prince of Wales caught sight of her, and in so doing looked for the first time on the only real romance of his long and prosaic life.

"Farmer George" of the after years was a high-spirited youth enough, and such frank, unspoiled beauties as Lady Sarah Lennox were not frequent at Court.

By the time she was fifteen Lady Sarah was a radiant creature, of whom a delightful description has been left by her uncle. Uncles are not, as a rule, the most enthusiastic admirers of a girl, but no young lover could have been more fervent than Lord Holland on his niece's charms.

Refuses to Become a Queen

"Her beauty is not easily described, otherwise than by saying she had the finest complexion, most beautiful hair, and prettiest person that ever was seen, with a sprightly and fine air, a pretty mouth, and remarkably fine teeth, and excess of bloom in her cheeks, little eyes—but this is not describing her, for her great beauty was a peculiarity of countenance, that made her at the same time different from and prettier than any other girl I ever saw."

When George III. became King, the question of his marriage very soon arose. A Princess of Brunswick was mentioned, but his heart was far nearer than that. Not one of Lady Sarah's least charms was the fact that, when a child, she formed a friendship with Lady Susan Fox Strangeways, which lasted till they were old ladies in their eighties, when death ended it.

To this friend George III. practically proposed for Lady Sarah. But the next time he saw his love at Court, and asked her if she had heard what he had said to Lady Susan, and what she thought of it, she said crossly, "Nothing, sir!" Thus she refused a throne as lightly as though it had been a sugar biscuit. The fact was, she was rather attracted by young Lord Newbattle, and some hitch had occurred between her and him. She liked the King well enough, but she did not love him.

However, this was not her final opportunity of being Queen of England. On every occasion when she appeared at Court, the King made opportunities of talking to her long and publicly. On one occasion there was some pretty badinage between them about a lady from Ireland who had taught him a certain dance. Lady Sarah pretended not to know who this lady was, and the Court stood looking on at as pretty a scene of love-making as the most romantic heart could desire.

The Wedding of King George III

At his birthday ball the King had no eyes for anyone but her. He brought her forward to stand by his chair, and her uncle has recorded that, "if possible, she looked prettier than ever." She was frankly pleased, and "the language of the eye" again, according to Lord Holland, passed

between them; and the girl's natural modesty made his pride in his niece even greater than it had been.

She was about the only person at the English Court who was not scheming on the vexed question of the King's marriage. She took it all quite naturally, and when one day we find the King talking to her in the usual terms of affection and tender courtship, and the next announcing his betrothal to a German Princess, although Lady Sarah certainly felt that she had been made a fool of, she showed no resentment. The death of a pet squirrel gave her far more concern than his Majesty ever did.

According to Horace Walpole, when Lady Sarah acted as bridesmaid to the ugly little brown Princess from Germany who married King George, the deserted maiden, far from wearing the willow, "was the chief angel of them all."

Lord Westmorland's Mistake

Old Lord Westmorland, who was very short-sighted, plumped on his knees, and kissed her hand as she stood at the head of the bridesmaids. Lady Sarah blushed, and exclaimed hastily, "I am not the Queen, sir!"—an incident which naturally in the circumstances caused a good deal of amusement at Court.

Throughout the ceremony the King stood gazing at his lady love, who was certainly watching him married to some one else with disconcerting composure. Even her liking for him had been shaken by the duplicity of his conduct. If he had to marry Princess Charlotte, it was disgusting that he should make love to Lady Sarah as he had done.

But by this time Lady Sarah had every reason to look radiant, for she was happily in love with a sporting, racing, hunting squire, very good-looking, and fairly well off, and to him she was married a few months after the King. Thus she became My Lady Bunbury at the age of seventeen, and wife of the man who was afterwards known less as the husband of a historic beauty than as the "Father of the Turf," and owner of the first Derby winner, Diomed. For a time she was very happy, but Sir Charles was more interested in his horses than in anything else, and after a few years he neglected his beautiful wife, and left her to the attentions of others.

"The Lovers' Walk"

Of these she took no notice until her cousin, Lord William Gordon, fell passionately in love with her, and she returned his affection. At last she yielded to him, and left her husband's house. For three brief months they wandered together through the grounds of a lovely old house in the North Country, where they christened their favourite path "The Lovers' Walk," and planted two thorn-trees which, as they grew, intertwined their branches. At the end of the summer, however, Lady Sarah, with her little daughter, overcome by remorse, went

back to her brother at Goodwood House, and here for twelve years she devoted herself to bringing up her little girl.

During this time the brilliance of her spirits changed to a very touching and beautiful humility, and it is no wonder

by the Honourable George Napier, who, as she writes to Lady Susan, declared that he could not understand why no one had thought of proposing to her before.

In spite of opposition from many quarters, the soldier-lover had his way. He had



Lady Sarah Bunbury with Lady Sarah Fox Strangeways and Charles James Fox
After Reynolds

that Sir Charles Bunbury, going frequently to see her, as frequently begged her to marry him again, and regretted bitterly that he had divorced her.

At the age of thirty-six we find her beautiful, gracious, witty, and humble; a model mother and a submissive sister, being wooed

very little money, but poverty she did not mind now that she had found a peace for which she had long given up hoping. She married him in 1781. He was six foot two, exceedingly handsome, and as clever as he was good-looking. By him she had five sons and three daughters. Three of the

sons afterwards became famous in the Peninsular War. To bring up this family Sir George and Lady Sarah never had more than a thousand a year; but the high-spirited girl who, "if she had had a grain of artfulness in her," would have been Queen of England was quite content to manage and do without for the sake of her devoted husband. Napier died in 1804, and left her absolutely broken-hearted. She was poor, too, until the King granted a pension of £800 a year to his old love in recognition of Napier's services.

A Model Mother

She was adored by her children as few mothers are, but all her life she had the art of winning people's affections. This is not surprising, for her letters reveal a singularly charming character. She wrote all her thoughts and feelings to Lady Susan, who was her staunch friend even when her family were most displeased with her. When the King's informal proposal for her hand had been related to her, and she was to go to Court the next day primed with the proper thing to say—which, as we have seen, she flagrantly did not say!—she writes to Lady Susan "that the very thought of it makes me sick already," a plain and graphic description of a feeling which in these days we mask under the polite name of "feeling nervous."

When he had made her look foolish by treating her as his future wife until the very day of the announcement of his engagement, Lady Sarah writes: "If it is true that one can vex anybody with a reserved, cold manner, he shall have it, I promise him!" (And he got it!) Her wisdom, however, even at that early age, is quite remarkable; for in begging Lady Susan not to talk of the King's proposal, she says, "He will hate us all anyway, for one generally hates people

that one is in the wrong with." When Napier is wooing her she writes to Lady Susan: "I think myself such an old fool to marry at all, that I have not the courage to take one single step about it." Fortunately, Napier was ready to take them all.

At the age of sixty-five, although her beauty never deserted her, Lady Sarah went blind. It is curious that she and George III. should both have lost their sight in old age, and a touching story is related of the blind King. The great-niece of his old love, also called Lady Sarah Lennox, was going to Court, and those about the King thought it well to prepare him for the advent of her namesake. The King asked if there was any likeness to the Lady Sarah Lennox of his youth, and was told "Yes." Whereupon he asked that she be presented to him privately. And when she came he begged permission to pass his hand over her features.

It was a far cry from the days when the lovely girl-child in rustic dress had played at hay-making in the grounds of Holland House when the gallant young King was to ride by, to these days of age and darkness.

Lady Sarah Napier died in 1826, leaving behind her an adoring family, and records of exceptional beauty and charm of character. From the singing-bird of the great blue china jar to the stately, beautiful, blind old lady of eighty-one, she was ever not only charming but lovable.

A Romantic Life

She came into the world in a romantic year and on a romantic day—St. Valentine's Day in the year of the '45. Save for three months, when she left a cold and neglectful husband for a young and ardent lover, her conduct was irreproachable; and if the early part of her life was frivolous and fickle, in the latter part she showed the constancy and the tenderness of a saint.



BEAUTY CULTURE FOR WOMEN

Continued from page 325, Part 3

NO. 4. THE CARE OF THE TEETH

Importance of Caring for the Teeth in Childhood—Effect of Diet—Tartar—Dentifrices in Powder and Liquid Form—Discoloration of the Teeth—False Teeth

THE care of the teeth should begin before birth, and when the supply of calcareous salts is poor in the system of the mother, Nature gives warning by attacking that mother's teeth. Preparations of phosphate of lime are required by the system at this period.

The next care is to avoid "rickets" in the child, and then to guard its first teeth by

cleanliness, for it is a mistaken notion to suppose that first teeth do not matter.

But at the school-age more care than ever is required, because now the brain, by consuming more phosphates, adds to the attack of the system upon the teeth. Regarded, therefore, from the particular point of view of the teeth, oatmeal ought to form part of the diet of every school-child. That the

brain affects the teeth seems proved when one examines the teeth of many of the children who are "top of their form," and the teeth of students in schools and colleges generally.

Simple Dentifrices

Coming now to adults, there is no doubt that the possession of good teeth is becoming rarer every day, and this is not to be wondered at when it is considered that, granting a child escapes all the dangers which have beset the teeth before birth and during childhood, there is a formidable enemy in the shape of civilisation, or the stress of modern life, awaiting a favourable opportunity of attack.

First, every drain upon the system takes toll of the teeth. Then, external attack is made by hot drinks and hot food, and iced drinks and iced food. Acidulated drinks directly attack the enamel, as well as many of the drugs consumed in order to counteract the errors of diet.

From these facts can be deduced the rational way in which to proceed in order to preserve the teeth.

The constituents of diet must be considered. Avoid extremes of heat and cold in all food, and guard against indigestion, for indigestion causes tartar to accumulate upon the teeth.

Tartar is a deposit resulting from the acidity of decomposition, and it follows naturally that not only must scrupulous cleanliness be observed, but that some alkali must be used to counteract the acids. Precipitated chalk, perfumed at pleasure, is the ideal tooth-powder for everyone—children and adults. But if a less simple dentifrice is desired, here is an excellent one that is both detergent and absolutely innocuous :

Prepared chalk, one part,
Carbonate of magnesia, six parts.

A few drops of oil of cloves or peppermint can be added to render the dentifrice more agreeable.

There is much to be said in favour of a liquid dentifrice, and a good one answering the same purposes as above is :

Dissolve two teaspoonfuls of bicarbonate of soda in a pint of distilled water. Pound two teaspoonfuls of carbonate of magnesia with twenty drops of oil of peppermint, and then add the liquid very slowly. Strain until clear.

An antiseptic dentifrice which hardens the gums as well as cleanses the teeth, is composed of equal parts of spirits of camphor and tincture of myrrh.

Acids are Injurious

Tooth-powders containing soap are not recommended, as they tend to discolour the teeth, and in this connection also must be mentioned dentifrices containing acids used for the purpose of removing discoloration, because, if persevered with, the acids will do more harm than they at first did good.

A better method when the teeth have become discoloured is to dip the tooth-brush in lemon-juice, and then use a mixture of equal parts of fine salt and powdered charcoal. But even lemon-juice should not be employed too frequently or it may prove injurious.

When the teeth are in good condition keep them so by cleansing them very thoroughly after meals with some alkaline dentifrice.

False Teeth

Wearers of false teeth are nowadays well served by dentists, and there need not be the least scruple in aiding Nature in this respect, for decayed teeth are not only unsightly, but prejudicial to the general health. Yet however well they are made, and however carefully they may be fitted, false teeth sometimes render the gums or palate tender, and for this the following wash will give much relief :

Tannin, 1 drachm
Tincture of myrrh, 6 fluid drachms
Tincture of tolu, 2 fluid drachms

By incorporating the tannin with six drachms of vaseline an ointment is made for use on the offending artificial palate. This also will relieve the annoyance quickly and painlessly.

There are a few further points to remember in the general care of the teeth. Wearers of false teeth, on the testimony of a dentist, err generally in believing that now their care is unnecessary. But where false teeth are put among natural teeth, the natural ones suffer under increased disadvantages, since a false palate harbours microbes. Remember this when cleaning the teeth, and be most particular to do the task thoroughly and systematically.

As drinking water has an effect on the teeth, it is important, on this ground alone, to ascertain the class of water supplied to the district where you live. Some water is known to hurt the teeth, and in such places people generally suffer from dental decay more than in other districts.

Loose Teeth

Sometimes, owing to a passing state of health, the teeth become loose. Harden the gums with tannin and tincture of myrrh, and at once take steps to improve the general health.

A weak solution of borax used as a rinse for the mouth, charcoal or coffee in powder, tincture of myrrh—a few drops in water—will relieve the unpleasantness of offensive breath for the moment ; but the cause, which lies either with indigestion or decayed teeth, must be found and remedied without delay. Finally, the care of the teeth must be systematic, for one day's neglect does more damage than the next day's care can remedy. It is a case of the stitch in time that saves nine.

To be continued.



Speaight, Ltd

BEAUTY CULTURE FOR CHILDREN

By DORA D'ESPAIGNE CHAPMAN

Author of "Beauty Culture for the Business Girl"



Rita Martin

How to Preserve the Complexion Without Having Recourse to Artificial Methods—
Enemies of the Skin—The Use of Soap—Complexion and Digestion—Sunburnt and
Chapped Skins

"**B**EAUTY culture in my nursery! Preposterous!" says the average mother, to whom the word "beauty-culture" only means face massage, complexion lotions, powder, rouge, and "transformations."

But the truth is that you cannot have beauty without health, so the foundation of good looks *must* be laid in the nursery, and although no mother can endow her daughter with large, dark eyes, or a Grecian nose, most of the other attributes to beauty can be developed by judicious care in youth.

All healthy babies are born with good complexions, with the potentialities of a good head of hair, an erect, well-set-up figure, good teeth, a graceful carriage, pretty manners, and a sweet expression.

These seven items will make any woman pass for pretty, even if her eyes are small and her features irregular. It rests with her mother, therefore, to see that the small, pink, podgy infant develops into the charming woman, whose appearance is a pleasure to everyone she meets. No doubt there are a few exceptional beings whose vitality is such that they grow up beautiful against all odds, who can scrub their faces with strong soap and hard water immediately after meals, and yet retain a complexion to advanced old age. But such happy mortals are rare, and the average girl baby grows up "ordinary looking" merely from neglect in the nursery.

No amount of care, of "exercises" and "treatments," when a girl has passed seventeen, will entirely remedy the damage done by carelessness before that age.

The Complexion

I speak of girls, because it is so important for a girl to be outwardly pleasing; her looks are the pretty binding which attract people to glance inside the book, and see the real sterling merit of the work. But it is really quite as important nowadays for men to be well set up, well groomed, and youthful-looking, and however much little boys may rebel in the nursery, they will be thankful to their mothers in later life for having trained them in the habits which will help to improve their appearance.

Take, to begin with, baby's complexion.

No face powder, not even the ten-shillings-a-box variety, can reproduce the exquisite bloom of a clear, fine-grained, velvety, white skin such as any ordinary baby possesses. It is really worth while taking a little pains to preserve it—at any rate in girl babies.

The four great enemies of the skin are hard water, bad soap, indigestion, and exposure.

Soft Water

The first of these, hard water, is responsible for the great majority of rough and coarsened skins. If a complexion census were taken of Great Britain, it would be seen that, on the average, women in places where the water is soft—Essex, parts of Ireland and of Devonshire—have far better skins than women in places like London, Hereford, and the South Coast, where the water is hard. This is partly because soft water is much more cleansing, and dirt ruins the skin; and partly because hard water contains microscopic particles which literally scratch the delicate surface.

Some skins resist its action better than others, no doubt, but all suffer in time, and the increased use of powder within the last few years may be traced to the introduction of "company's" water, which is mostly hard, in place of the rain-butts and well-water which our grandmothers used.

In the country, rainwater can generally be arranged for; in towns, it is apt to be too dirty to use; but distilled water is equally good, and may be had from any stores or chemist's at 4½d. or 6d. a gallon, with a small deposit on the jar. A gallon will last one person a week or more, and it should always be used *cold*.

Nurse and child should be taught that the face must never be washed in the bath-water. Morning and evening washing of the face is quite sufficient unless some journey or other cause of extra dirt has arisen. The habit many people have of scrubbing their children's complexions a dozen times a day is perfectly deplorable; it upsets the natural action of the skin and widens the pores till they seem to attract and hold the dirt, instead of letting it lie on

the surface, as it does with a fine-grained skin. If the skin "feels grimy" without due cause, it shows it is in bad condition and needs medical treatment, not perpetual washing.

How to Wash and Dry the Face

Sponges and flannel should never be allowed to touch the face; water should be dabbed on with cotton-wool, or squares of butter-muslin, and these should be constantly renewed. The water should then be thoroughly wiped (not scrubbed) off with a soft linen diaper towel kept for the face alone. But as soon as possible the child should be taught to splash and dab the water on her own face with her own hand, which is the method recommended by all the best French beauty doctors.

From the first the face should be dried in the right way—the forehead *up*; the eyes *across* (from nose outwards); the nose *down*, and the cheeks from the jaw *upwards*; the neck from the jaw-bone *downwards*.

This habit is easily acquired and becomes instinctive, and undoubtedly it does much to prevent wrinkles and that "sagging" of the cheeks which gives a middle-aged look to the most blooming face.

Soap

If soft water is used to wash the face, soap will seldom be needed. A cake of the very best, pure unscented soap may be kept in the nursery for extra grimy faces, but, as a rule, a little cold-cream applied with the finger and wiped off with a clean, soft rag is more satisfactory.

Some people praise milk baths for the face, or the habitual use of cream instead of water, but this advice is of dubious value because all grease encourages the growth of "superfluous" hair.

I have seen a lovely girl of seventeen, whose apple-blossom cheeks were covered with a golden down, visible half across the room, as the result of daily bathing in milk from childhood!

Neither the face nor the hands should be washed without being thoroughly dried afterwards. Children and servants alike are prone to give their hands a hasty rinse, and then merely to dab with a towel. This is a habit which is responsible for many red hands. Once a day at least the nails should be rubbed round to press back the cuticle, and polished against the palm of the hand. There need be no thought of vanity in this; unpolished nails, like unpolished boots, should simply be regarded as untidy.

Indigestion

Indigestion may exist, and play havoc with the complexion, without necessarily causing "a pain inside." Its presence may be first detected by the sight of a greasy nose, a shiny or flushed face, or some tiny blackheads, that at first yield readily to treatment, but later reappear as "enlarged pores," which, of all disfigurements, are the most difficult to get rid of when once they have been established.

Now, indigestion usually comes of improper feeding. Most modern mothers study their children's diet, and children never have been so sensibly fed as now, but all the care given to supply plain, wholesome meals may be wasted if the following rules are neglected:

Eat slowly.

Drink little at meals, and plenty of water between them.

Do not rush about, do not read, for ten minutes after each meal.

Do not nibble between meals.

Do not let children touch tea, coffee, wine, cheap sweets, or rich cakes.

Between Meals

A properly fed child should not *want* to eat between meals, and often her "hunger" will be better assuaged by a glass of water than by a "bicky." Children do not need stimulants, and many of the most beautiful society *débutantes* never touched tea or coffee till they "came out."

Good sweets are wholesome at meal times, for *sugar* is a heat-producer and muscle food, and is *necessary* to children, but perhaps this food may be better administered in the form of brown sugar on bread-and-butter, and golden syrup, because, if the taste for sweets is once acquired, the child is apt to buy them for herself, and buy for quantity instead of quality. *Cheap* sweets are most pernicious; they contain all manner of complexion-injuring ingredients.

Cheap chocolates, for instance, are often adulterated with tallow, and this is a substance which even the most careless mother would not select to nourish her offspring!

If sweets are absolutely barred, but sufficient sugar supplied, no hardship will be felt. Children are quite sensible enough to understand that their body is a beautiful machine, which cannot be replaced or renewed if it is spoiled. Sweets between meals hurt the machine, just as grit in the gear-case clogs the bicycle. Once convince the child of this, and there will be no difficulty in enforcing the prohibition.

Exposure

The English climate is kinder to complexions than that of the Continent or of America; it is moist, and drought is a great enemy of the skin. Sunburn in spring and summer, chaps and roughness in winter, however, should be guarded against.

The late Duchess of Leinster, one of the loveliest women in England, was never allowed to go out as a child without a large, shady hat and a thick, blue veil. Such drastic treatment certainly preserves the delicate bloom of childhood, but it is not to be recommended, because the lack of fresh air and freedom reacts on the health in other ways, and, it will be remembered, the Duchess of Leinster died of consumption while she was still quite young.

To be continued.



THE HAIR



Continued from page 327, Part 3

No. 4. DYES

Old Toilet Books—Dyeing Powders—Non-injurious Dyes—Emollients—Hair Restorers

FROM time immemorial it has been customary to dye the hair, and the special colourings employed in various periods of the world's history have depended largely upon the dictates of fashion.

In ancient times the most civilised and polished nations were passionately fond of red hair. The Gauls had this predilection for a colour which is held in abhorrence by their descendants.

The ancient Britons dyed their hair, like their bodies, with blue woad; and the ancient Persians had also a love for blue locks, staining them with indigo.

In Germany, in remote days, very light hair was considered desirable, and those to whom nature had denied this highly valued advantage employed various means to produce a resemblance to it. One of their methods was to make use of a kind of soap composed of goat's tallow and ashes of beechwood. This soap, which was called Hessian soap because it was made in Hesse, was used also to stain the German wigs in order to give them a "flame" colour.

Some Wonderful Recipes

Ovid tells us that the peruke-makers of Rome bought up all the spoils of German heads to gratify the caprice of the *petits-maitres*, who were determined to conceal their fine black hair under a light wig. The Emperor Verus had such a fondness for light hair that, in order to keep his own of that colour, he sprinkled it from time to time with pure gold, that it might be of a more brilliant yellow.

The early Greeks blackened their hair by using soot mixed with grease. Afterwards they used vegetable decoctions, gall-nut solutions, and iron.

Henna is a very ancient dye. It was used, says Godfrey, by the Egyptians, then by the Hebrews, and called *kopher*, imitated by the ancient Greeks under the name *kupros*, and termed by the modern Greeks *schenna*. It is produced from a fragrant plant which grows luxuriously in Egypt, India, Syria, Persia and Kurdistan.

In some of the old toilet books of the eighteenth century one finds some interesting and curious recipes for hair dyes. We should not care to endorse many of these recipes. Some of them are very complicated, and not a few would be highly injurious to their effects. In a toilet handbook of the early part of the nineteenth century, entitled "The Toilette of Rank and Fashion," a recipe for staining the hair black is given as follows:

"Take of bruised gall-nuts, one pound; boil them in olive oil until they become

soft; then dry them and reduce them to a fine powder, which is to be incorporated with equal parts of charcoal of the willow and common salt prepared and pulverised. Add a small quantity of lemon and orange-peel, dried and reduced to powder. Boil the whole in twelve pounds of water till the sediment at the bottom of the vessel assumes the consistence of a black salve. The hair is to be anointed with this preparation, covering it with a cap till dry, and then combing it."

Another recipe from the same book gives these directions: "Boil for half an hour, on a slow fire, equal parts of vinegar, lemon-juice and powdered litharge. With this decoction wet the hair, and in a short time it will turn black."

Non-injurious Dyes

Science has come to the aid of the modern manufacturer of dyes, and the hair may be stained almost any colour without seriously injuring it. It may, however, be stated that no artificial colouring of the hair can in any way equal the natural tint, and that no dyes have any permanent effect. They must be continually renewed, as they only stain the hair and do not affect the natural pigmentary matter. The continued application of hair dyes has also frequently a drying effect upon the hair. Emollients, therefore, should be used in conjunction with dyes.

The following is a recipe for a very satisfactory dark brown hair dye:

Pyrogallic acid, $\frac{1}{2}$ ounce.

Distilled water (hot), $1\frac{1}{2}$ ounces.

Dissolve, and when the solution has cooled, add gradually:

Rect. spt., $\frac{1}{2}$ fluid ounce.

The above is full strength. To darken patches of grey hair gradually the mixture should be diluted with twice or thrice its weight of soft, pure water, and a little rectified spirit.

Another dark brown hair stain may be made up from the following prescription:

Green sulphate of iron, 2 dr.

Common salt, 1 dr.

Bordeaux wine, 12 fl. oz.

Simmer these ingredients together for five minutes in a covered glazed pipkin, then add:

Aleppo nut-galls (powdered), 2 dr.,

and simmer again, stirring occasionally. When the liquid has cooled, add a tablespoonful of French brandy, cork the liquid up in a bottle, and shake it well. In a day or two decant the clear portion for use.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Thos. Belvoir (Nail and Tooth Polishes); T. J. Clark (Glycola); Edwards Harlene Co. (Hair Tonic); Icilma Co., Ltd. (Toilet Preparations); A. & F. Pears, Ltd. (Soap); Wright, Layman & Umney, Ltd. (Coal Tar Soap).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

Clothes
How to Engage a Nurse
Preparing for Baby Motherhood
What Every Mother Should Know, etc.

Education

How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without Apparatus
Breathing Exercises
Skiing, etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

PRESENTS AT CHILDREN'S PARTIES

Novel Substitutes for the Orthodox and Time-honoured Christmas-tree—An Auction—The Animated Christmas-tree—The Magic Coal-box—Father Christmas with his Sleigh of Snowballs.

Most children's Christmas parties end with a distribution of small presents to the little guests. The following suggestions, therefore, may prove useful to those who do not care to spend the time entailed by the decorating of time-honoured Christmas-trees.

An Auction is a game children love. This is easily arranged in the following way:

The presents are all made up into brown paper parcels, tied with string in a very business-like way, care being taken to put a silver thimble, for instance, into a big square box amidst quantities of wrapping paper, while a big toy should be packed into as small a compass as possible, the great idea being that the bidders should be able to glean no idea as to the contents of each "lot" as it is put up to auction, from the appearance of the outside. The presents thus disguised cause much merriment as they are unwrapped.

To begin the auction, the little son and daughter of the house don suitable cracker caps to represent the auctioneer's man and the auctioneer respectively. The auctioneer should be further provided with a hammer with which to knock down the goods to the highest bidder.

Each guest, before the auction opens, receives several pieces of paper money—

made by writing "5s.," "2d.," "£1," etc., upon slips of paper, and with the exact sums marked on their papers they must bid, so that the amounts bid jump from 2d. to £5, sometimes at a single bound, in a most amusing way.

When the children have finished bidding against each other for a likely-looking parcel, the auctioneer taps three times with the hammer, crying, "Going, going, going—gone!" At the third tap the auctioneer's man hands down the parcel to the highest bidder, receiving his or her money in exchange.



Children love auctions: an auction present-giving party, therefore, always fascinates

When each child has had a parcel knocked down to it, if more presents remain, more money can be distributed, until all the lots have found owners.

For a Christmas party it is a pretty idea to wind a red ribbon round the hammer, and to wrap up all the parcels in scarlet crinkled paper, tied up with Christmas ribbons.

An *Animated Christmas-tree* is another very pretty and original way of distributing small Christmas gifts.

The tallest child should be chosen to represent the Christmas-tree, and must wear a dress made of frills of green crinkled paper tacked on to a white Princess petticoat, the petticoat making a firm foundation, to which the presents, as well as some coloured glass balls, can be temporarily attached with a stitch or two.

A little pointed paper cap, adorned with a shining silver sequin star—which can be bought for 4½d. at any fancy drapers—completes her attire. She may be led into the room by the hostess, who proceeds to cut off the gifts, and distribute them amongst the guests, or she may be disclosed by the removal of a screen or by the throwing back of folding-doors. In this latter case she can be arranged as a sort of Christmas tableau, standing in a big red bread-pan—for flower-pot—with extra presents, in the shape of books and toys, piled up round her feet.

If a wee girl, dressed in a white crinkled paper frock with paper wings to represent



A live Christmas-tree with the fairy from the top to distribute the presents

The Fairy from the Top of the Tree, is provided to cut down the presents, and hand them to the little guests, it makes the prettiest Christmas scene imaginable.

A *Magic Coal-box* is another splendid way of distributing Christmas gifts. The presents—which must all be of a rather small size—are neatly done up in black paper, fastened with black sealing-wax, to represent knobs of coal.

These parcels are then piled into an empty coalscuttle—a brass or copper one looks prettiest, or one shaped like a witch's cauldron does extremely well—and the children come forward one by one, and, after being armed with a pair of tongs, are directed to help themselves to a lump of coal.

As soon as they realise that the coals are Christmas presents in disguise, their surprise and delight know no bounds.

Father Christmas with his Sleigh of Snowballs makes a delightful guest at a small children's party. When the first excited greetings from the little ones are over, he proceeds to distribute the snowballs from his sleigh, and then, when a present is found concealed in the heart of each, much rejoicing ensues.

The Father Christmas seen in the illustration was represented by a small boy of six and a half, wearing his own dressing-gown,

liberally adorned with cheap white fur. The sleigh had a big cardboard dress-box for its foundation, and the presents were wrapped first in white crinkled paper, and then in cheap white muslin, while, to give a



The Magic Coal-box: every piece of coal has a present in it



Father Christmas arriving at the party drawing his snowball-laden sleigh

final touch of realism, a few light touches of gum were added, and both Father Christmas and his snowballs received a sprinkling of glittering hoar frost, such as can be bought in penny boxes at any stationer's at Christmas time.

His cap was of brown paper, with a bunch of frosted holly at one side. The sleigh ribbons were of pale green satin, and the sleigh was decorated with a few sprigs of mistletoe.

His hair and beard must, of course, be of the wig description, either hired or made



Father Christmas giving away his snow-balls, each of which has a wee present hidden inside

in more homely method, but on no account of cotton-wool. They can be so contrived that they and his cap all fasten on to his head together, secured by a piece of wide elastic under the chin. If this had not been done, his cap would have fallen off each time he bent to take a snowball from his sleigh.

Children always delight in "make-believe," and the pleasure parties given on the foregoing lines to the youthful guests will amply make up for any trouble in their preparation.

GIRLS' CHRISTIAN NAMES

Continued from page 339, Part 3

C (continued)

Clio (*Greek*)—"She who celebrates."

Clorinda (*Persian*)—"Brave lady."

Clotho (*Greek*)—"The Spinner." From κλωθω (clotho, to spin). According to mythology there were three Fates who presided over the destinies of mortals, Clotho drew from her distaff the thread of life, which was spun by her sister Lachesis, and cut by Atropos, who presided over death.

Clymene (*Greek*)—"Renowned" or "famous."

Clytæmnestra (*Greek*)—"One famed for wisdom."

Columbine (*Latin*)—"Little dove."

Constance (*Latin*)—"Firm." Also spelt Constantia.

Connie—Diminutive of above. Masculine forms Constantine and Constantius.

Consuelo (*Spanish*)—"Consolation."

Cora (*Greek*)—"A maiden."

Coral (*Greek*)—"Sea maiden."

Coralie—French diminutive of above.

Corinna—Diminutive of Cora. French form Corinne.

Cordelia (*Celtic*)—"Daughter of the Sea."

The original form was "Creirdyddlydd," "Token of the flowing tide," hence "Daughter of the Sea." Lear, or Llyh="sea."

Corona (*Latin*)—"A crown."

Cornelia (*Latin*)—"Royal." From the Latin "Cornu," or horn, the horn being the symbol of royalty or kingship. Cornelius and Corney are masculine and contracted forms.

Christina—Spanish and Italian form of Christine

Cybele (*Greek*)—"A goddess."

Cynthia (*Greek*)—"Moon-goddess."

Cyrene (*Greek*)—"Fair stream."

D

Dagmar (*Danish*)—"Dane's joy."

Dahlia (*Dutch*)—A flower-name.

Daisy (*Persian*).—"Pearl" or "Innocence," of which the pearl is the emblem. This form is the popular diminutive of Margaret, coming from Murwari, the Persian term for "a pearl," or child of light. By the Greeks the name was changed into "Margarites."

Damalis (*Greek*)—"A Virgin."

Damaris (*Greek*)—"A wife."

Damia (*Slavonic*)—"Morning star."

Damocrita (*Greek*)—"Pure wife."

Danæ (*Greek*)—"Parched" or "dry one."

Daphne (*Greek*)—"A laurel tree." From δάφνῳ (daphnon).

Dauida (*Hebrew*)—"Beloved." "Vida" is a contraction.

Deborah (*Hebrew*)—"A bee." Also "Eloquent one."

Decima (*Latin*)—"Tenth child."

Deiphobe (*Greek*)—"Foe-scarer," from Δειφόβη (Deiphobe).

Dejanita (*Greek*)—The destroyer.

Delia (*Greek*)—"A huntress."

Delicia (*Latin*)—"Charming." "Delightful," from Delicio, to allure.

Delilah (*Hebrew*)—"An Enchantress."

Delphine (*Greek*)—"A Greek Maiden."

Denise (*Greek*)—"A reveller," from "Dionysius," a name for Bacchus, the God of Wine.

Desiree (*French*)—"Beloved," or "longed-for one."

Dai (*Greek*)—"Divine, noble."

Diamond (*Greek*)—"Invincible." From "ἀδάμας" (Adamas), the "adamantine stone," the original name for the diamond, so-called because of its inflexibility and hardness. One of the series of "jewel" names.

Diana (*Greek*)—"Chastity." Di is the diminutive.

Dido (*Latin*)—"Forsaken."

Dinah (*Hebrew*)—"Judgment."

Dione (*Greek*)—"Beautiful."

Dionette—Same as Denise, which see.

Dodo (*Greek*)—Gift from Heaven. Dodo is English form of Dorothea.

Dolores (*Latin*)—"Sorrow." From "Dolor," pain.

To be continued.



BABY'S CLOTHING

Continued from page 335, Part 3

By MRS. F. LESSELS MATHER, Central Midwives' Board, A.R.San.I.

Author of "Health and Home Nursing," "Hygiene and Temperance," "Home Nursing," etc.

The Day-gown—Bootees—Bibs—Head Flannel—Night Clothes—Clothes for Outdoor Wear

Day-gown with Panel Front

The illustration (No. 4) shows a pretty design in white cashmere, with a panel front. It fastens on the shoulder and down the front, under the edge of the panel, with small unbreakable buttons and worked loops. The panel and sleeves are embroidered in thick white silk.

The embroidery can quite easily be done at home by using any good transfer papers for the pattern. The silk used should be "Flannel Embroidery" silk.



Fig. No. 4. Day-gown with embroidered front

No. 5 shows a pretty gown in embroidered cambric, fastening down the back. At the neck a soft ribbon should be used, but unbreakable linen buttons may be put on the skirt. The christening robe is usually a very handsome one, made of fine silk or cambric, hand embroidered, and elaborately trimmed with real lace. It is often an heirloom, used only on special occasions, and handed down from one generation to another.

Woollen booties should be roomy and warm. They can be either knitted or crocheted, or may be bought very reasonably made of silk or wool. When baby is taken out these should be replaced by woollen bootakins, which come well up the legs for protection. (See illustration No. 6.)



Fig. No. 5. A pretty gown, fastening at the back, finely tucked and embroidered

Bibs are made from all sorts of materials, from the elaborately trimmed silk and lace affair for best, down to the home-made one of soft Turkish towelling. These are really very good, and can be made quite pretty by scalloping and buttonholing the edges. (See illustrations Nos. 7 and 8.)

Napkins are best made of soft Turkish towelling, though some mothers may prefer the older-fashioned diaper. Both wash and wear well, and are comfortable for baby.

The pilch is a triangular piece of flannel, usually cut from a 27-inch square. The edges are either buttonholed or worked in herringbone stitch. A cheap flannel will serve, as the pilch needs frequent renewals.

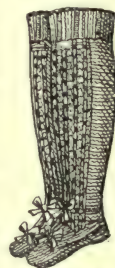


Fig. No. 6. Bootakins should be of wool in crochet or knitting, and must not fit tightly



Fig. No. 7

Bibs may be of softest Turkish towelling with simple buttonholed edge, or of embroidered silk, trimmed with lace



Fig. No. 8

The Head Flannel

The head flannel may be as simple or as elaborate as the mother wishes. It is usually made from a 30-inch square of very fine flannel. The edges may be simply bound, or may be scalloped and worked in buttonhole stitch.

The little illustration will show how the garment is made. The hood and corners may be embroidered in washing silk. (See illustrations Nos. 9 and 10.)

A pretty, soft, small woollen shawl may be used instead of the head flannel, and can be either home knitted or crocheted.

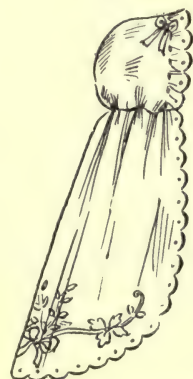


Fig. No. 9. Head flannel ornamented with hand embroidery, and drawn to shape of head with ribbon



Fig. No. 10. Showing how to cut and arrange the casing for the ribbon in the head flannel. Scallop the edges, which finish with buttonhole stitch. Ornament with embroidered design

Nothing should be worn at night that has been in use during the day. A binder, a long night flannel, and a nightgown are usually worn.

Clothing for the Night

The material used for the nightgown will depend on the season of the year, but even in summer it is often advisable to have this garment made of some form of woollen material, such as nuns' veiling. If baby is healthy and robust, then nainsook or long-cloth may be used.

In winter, natural flannel is very serviceable. About two and a quarter yards of 36-inch-wide material is wanted, and the only trimming is generally a little edging at the neck and cuffs. The garment is usually fastened down the back and finished with a sash, into which the fulness is gathered in front. The sash is then taken round to the back, crossed over, and brought round to the front, where it is tied. (See illustration No. 11.) The foot may be finished with a drawstring, to pull up and so form a sleeping bag; or the back may be made 6 inches longer than the front, and the extra length turned over, and buttoned on to the front. (See illustration No. 12.) In both cases baby's feet and legs are not left unprotected should the bedclothes be kicked off or disarranged during the night.

Later, when baby is a little older, sleeping-suits are excellent for the same reason. They are usually a long combination garment of woven wool, with or without feet. These garments are not very easy to make, and can be purchased quite reasonably in either natural or pink shades.



Fig. No. 11. A nightgown, with strings attached to the front, crossed behind, and tied in front

Clothes for Outdoor Wear

For outdoor wear a carrying cloak is needed. This is very seldom made at home, as very pretty and dainty cloaks with capes can be bought at prices to suit all purses.

The cloaks are



Fig. No. 12. A suggestion for keeping baby's feet warm. Make the back longer than the front and button over to front

usually of fine cream or white cashmere, either with soft frills or trimmed with silk lace. They may also be very handsomely appliquéd in silk. (See illustration No. 13.)

A very handsome cloak can be had in rich Bengaline silk, which lends itself to being tucked and appliquéd.

A little woollen jacket with long sleeves is generally put on under the cloak.

The first hood is usually made of the same material as the cloak, and is often trimmed to match. It is generally of fine white cashmere or Bengaline silk, braided or embroidered. For ordinary wear, a home-made one can be knitted of soft white wool, and tied with strings of white washing silk.

A Shetland wool or silk veil to cover baby's face is used with the hood, should the weather be at all windy or cold.



Fig. No. 13. Carrying cloak of cashmere or silk trimmed with embroidery. Hood to match

A large, white, soft woollen shawl is a very nice addition to baby's clothing. It can be used in place of the more elaborate and dressy cloak during a short outing, such as a walk in the garden, or on a damp day, when baby is being carried in a corridor, or even from one room to another. The making of this shawl will form a delightful and congenial occupation for the mother.

It may be either crocheted or knitted. If knitted in Andalusian wool, with No. 9 needles, a pretty "coral" pattern may be selected. To make a shawl one yard square, about five ounces of Andalusian wool will be needed.

A very charming shawl can be quickly crocheted in what is known as "criss-cross" pattern. It is done in rows lengthways, and the work is turned at the end of each row, making the shawl the same on both sides. It is very pretty in Shetland wool, using a No. 8 bone crochet-hook.



THE CHILD'S MIND



The Influence of the Parent the Most Important Factor in Education—The Individuality of the Child must be Preserved—Physical Education should go Hand in Hand with Mental



HE foundation of all true training is character building, and it is now generally acknowledged that this must occupy a prominent position in the modern school curriculum. Wrong methods of education have been responsible for more evil than anything in the world. A knowledge of Greek and Latin is of little use if such fine qualities as courage, sincerity, truthfulness, and a high sense of honour have been left undeveloped. The child must first of all be taught how to live. That is the very essence of real education.

First Impressions

Education must of necessity begin with the parents. The parents create the first and most indelible impressions on the plastic mind of the infant. What they say or do is of paramount importance. What father or mother approve is bound to be right in childish eyes. In other words, the father and mother stand for concrete embodiments of the ideal. Let this ideal be destroyed and the child will suffer bitterly. He will face life with disillusioned eyes and a tendency to believe in the prevalence of the spirit of evil rather than the spirit of good.

The individuality of the child must be preserved at all hazards. Too many parents treat their offspring as if they were as "alike as peas in a pod." They take no account of the fact that this one is shy and that one timid; this one quiet and thoughtful and that one boisterous and heedless. They have certain fixed rules of education which they apply to each child, regardless of individual temperament. This probably accounts for the lamentable lack of originality which we see around us, for the absence of initiative and independent thinking among the great mass of human beings.

Tastes of Children

Parents should study carefully the tastes and temperaments of their children. The results will well repay the trouble involved. Children should be encouraged in every way to follow their own particular bent. The policy of repression is not good even in the eradication of vices. Vices should be trained out of the child, not caged or repressed.

Physical punishment is not to be recommended. It is only in very extreme cases that such methods should be employed, and even then it is doubtful whether the infliction of physical pain is productive of any lasting good. When a child is subjected to a severe whipping it is apt to nourish a feeling of resentment against its parents. This weakens the parental influence, and therefore is undesirable.

In the training of children it is personality that counts. If the father and mother are untruthful, insincere, or indolent, it is useless to try to instil the opposite virtues in the hearts of their children. What the parents are is of infinitely more moment than what they say. An ounce of practice is worth a pound of preaching. There is no influence stronger than the influence exerted by a strong and noble character.

Beginning School Life

When the child enters upon school life it is very important that he should be placed in a congenial environment, because, if not, all the good work of the home will be set at naught. The school should not be merely a place where the boy or girl is taught "subjects" and accomplishments. It is there that the child should be taught the most important lesson of all—how to live.

The teacher should be possessed of keen sympathies and quick comprehension. He should be gentle yet firm, exacting obedience by the force of his personality. Children should be taught their own powers. Too often they are allowed to be dormant. A happy disposition should be encouraged. Very often children with naturally gloomy temperaments can be so trained that this unfortunate tendency is overcome.

The Ideal to be Aimed At

The physical should go hand in hand with the mental. One should not be permitted to overbalance the other. Absolute soundness, mentally, morally, and physically, is the ideal aimed at; brain and body perfectly balanced and admirably adjusted the one to the other.

The following are good firms for supplying articles, etc., mentioned in this Section: Messrs. Wulff & Co. (Albulactin); The City Trading Co. (Toys).



TYPES OF BEAUTIFUL CHILDREN



-Halcyon-

Photo, Bassano

TYPES OF BEAUTIFUL CHILDREN

*Photo, Rita Martin*

TYPES OF BEAUTIFUL CHILDREN



-Halcyon-

Photo, Lall & Charles

TYPES OF BEAUTIFUL CHILDREN

*Photo, Bassano*



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of *EVERY WOMAN'S ENCYCLOPEDIA*, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with:

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.*

OCCUPATIONS FOR WOMEN

No. 4. HOW TO BECOME AN ELEMENTARY SCHOOL TEACHER

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

How to Train—Pupil-teachers—Bursars—Student-teachers—Training College Students

IN dealing with the profession of a school-teacher, our readers must not take it that we are advising them to be school-teachers. At the time of writing (December, 1910) there are many qualified elementary school-teachers out of work, and, altogether, the day has gone by when this career was looked upon as a street paved with gold. Many good posts, however, are still available.

The information given here is taken, with the permission of his Majesty's Stationery Office, from their official publications.

Girls Intending to Become Teachers

The first step towards entering the career of an elementary school-teacher will, in most cases, be an appointment as bursar or an engagement as a pupil-teacher.

Girls are not recognised by the Board as qualified to spend any part of their time in teaching in a public elementary school until they have been recognised as bursars or as pupil-teachers. Until they are eligible for recognition as pupil-teachers (that is to say, in general, until they are sixteen years of age), such girls should, if possible, continue to receive a general education, together

with, and under the same conditions as, girls intended for other professions.

A large percentage (at least 25 per cent., as a rule) of the places in every secondary school which receives the higher rate of grant from the Board are open without payment of any tuition fees to pupils who have previously been educated at public elementary schools. In addition to this general provision of free places, many local education authorities offer special advantages to girls who intend to become pupil-teachers or bursars, in order to enable them to continue their education until they are old enough to obtain recognition as such. In many parts of the country arrangements have been made by which girls intending to become pupil-teachers or bursars can receive a course of instruction extending over a period of from two to four years in a secondary school, or in the preparatory classes of a pupil-teacher centre, free of charge. In many cases local education authorities have established a system of scholarships tenable at secondary schools by intending pupil-teachers or bursars, and in some cases these scholarships not only provide free education, but are supplemented by

maintenance allowances intended to cover the whole or part of the cost of the maintenance of the intending pupil-teacher until she is able to begin earning a salary.

The Board of Education, too, make grants for bursaries for intending teachers, entitling the bursar to free education at a secondary school for one year, and in some cases a maintenance allowance. The Board also make grants to county councils (except London) in aid of the travelling and other expenses of pupil-teachers and bursars.

The parents or guardians of girls who think they would like to enter the teaching profession, or the managers of public elementary schools, or the principals of private schools in which there are such girls, should apply in the first instance to the local education authority for the area in which they reside for information as to the advantages offered by that authority to those who intend to become teachers in public elementary schools.

Pupil-teachers

Pupil-teachers are girls and boys who receive training in teaching in public elementary schools, together with suitable instruction with a view to their becoming qualified for recognition as teachers in a higher capacity.

Pupil-teachers must, as a rule, be over sixteen, but not over eighteen, years of age at the close of July 31 previous to their period of recognition. The date on which recognition begins is August 1st in each year, and the period of recognition is, in general, two years. Candidates over seventeen years of age may, with the approval of the Board, be recognised for a period of one year. In rural districts candidates between the ages of fifteen and sixteen may, with the special consent of the Board, be recognised as pupil-teachers for periods of three years.

The parents of girls who desire to obtain recognition as pupil-teachers are recommended to communicate in the first instance with the local education authority for the area in which it is desired that the candidate should be employed.

The Board no longer require candidates for recognition as pupil-teachers to have passed a qualifying examination, but it rests with the local education authority to take what steps they think fit to assure themselves that each candidate's attainments are such as to afford a reasonable prospect of her passing her leaving examination in due course.

Before they can give their consent to the recognition of a candidate as a pupil-teacher the Board require to be satisfied that the candidate is suitable in respect of character, health, and freedom from personal defects, that she has been vaccinated, and that she has made a formal declaration of her intention to become a teacher in a public elementary school.

During the period of their engagements, pupil-teachers spend part of their time in

receiving instruction, if possible in a recognised pupil-teacher centre which is part of the secondary school in which they have received their previous instruction, and part in teaching or receiving training under supervision in a public elementary school. Salaries, the amounts of which vary in the case of different local education authorities, are paid to the pupil-teachers in respect of their services in the public elementary schools. The instruction received by pupil-teachers during their engagements is tested by a leaving examination, which may be either the preliminary examination for the elementary school-teachers' certificate or one of the other examinations qualifying for admission to a training college for a two years' course of training. A copy of the regulations and syllabus of the preliminary examination for the elementary school teachers' certificate will be sent on application to the Board.

Pupil-teachers who have not passed their leaving examination before the end of their period of recognition as such must do so within the following year.

Bursars

Bursars, under the Board's regulations, are girls recommended by the local education authority who intend to become elementary school-teachers, and who are attending full time at a recognised secondary school and require financial assistance in order to continue their education. It will be noticed that the chief distinction between a pupil-teacher and a bursar is that, while a pupil-teacher divides her time between being taught in a centre and teaching in a public elementary school, a bursar does not, during her year of recognition, do any teaching in an elementary school, but spends the whole year being taught at a secondary school; her practical experience in the art of teaching comes later on. When once an intending teacher has been a bursar for a year she cannot be recognised as a pupil-teacher, but, unless she stays on at school, goes to a training college or becomes a student-teacher, as described later on. Similarly a pupil-teacher cannot become a bursar.

A bursar will be recognised for one year, beginning from August 1st.

The following are the conditions of the recognition of a bursar:

The candidate must be over sixteen, but not over eighteen, at the close of July 31 previous to the period of recognition, and must have been educated for the three previous years in a recognised secondary school.

The candidate must satisfy the same conditions as are prescribed for pupil-teachers, and must be reported by the headmaster of the secondary school as not unsuitable to be a teacher.

If the candidate has not already passed an examination qualifying her for admission to a training college, the headmaster of her secondary school must certify that she is reasonably likely to pass during the year.

During her year of recognition the bursar continues in her previous secondary school as an ordinary pupil, the only difference being that, if she has not already qualified for admission to a training college, she has to prepare for the necessary examination. She pays no fees during the year, and in some cases will receive a maintenance and travelling allowance.

Bursars who have not passed their leaving examination before the end of their period of recognition as such must do so within the following year. They may during that year stay on at their secondary schools.

When she leaves the secondary school the bursar either becomes a student at a training college or a student-teacher, and, unless she has spent at least a year in one of these two capacities, she cannot become an uncertificated teacher. Bursars, and other candidates who have been educated for three years at a recognised secondary school, may be admitted to training colleges if they are over seventeen on August 1 in the year of admission.

Student-teachers

A student-teacher is a young person who is recommended by a local education authority for approval by the Board as part of the staff of a public elementary school, and who either has been a bursar recognised by the Board, or, if not a bursar, has regularly attended a recognised secondary school for three years. She now, on becoming a student-teacher, gets an opportunity of actual experience in teaching in an elementary school, receiving a salary.

A student-teacher is recognised for one year, which the Board may allow to be extended to two.

In the case of a candidate who has not been a bursar, in addition to the requirement of having been three years in a secondary school, the following are the conditions of recognition of a student-teacher:

She must be over seventeen at the close of July 31 immediately preceding the period of recognition.

She must have passed an examination qualifying her for admission to a training college.

She must satisfy the same conditions as are prescribed for pupil-teachers, must produce a certificate as to her fitness to become a teacher, signed by the headmaster of the secondary school, and must make a declaration that she desires to become a teacher in a public elementary school.

During the period of recognition a student-teacher, besides teaching in an elementary school, must receive further general education, and must make herself acquainted with the art of teaching under the supervision of the head teacher. She may not enter for any examination during the year of student-teachership without the express approval of the Board obtained beforehand. At the end of the period the student-teacher is qualified either for admission to a training college or for recognition as an uncertificated teacher.

Students in Training Colleges

Persons desiring admission to training colleges must satisfy the requisite conditions as to physical fitness, age, and educational qualifications. Those who have been recognised as bursars, or have been educated for three years at a recognised secondary school, may be admitted if they are over seventeen on August 1 in the year of admission; other candidates must be over eighteen on the same date. Persons who have passed the preliminary examination for the elementary school-teachers' certificate or one or the other of certain stipulated examinations, are eligible for admission to a training college for a two years' course of training. Success in one of these examinations does not, however, entitle a person to claim admission to a training college. Persons may also be admitted to certain colleges, under special conditions, for a three years' course of training, and, under certain circumstances, students who have been trained for two years may be allowed a third year of training. Certificated teachers may also be admitted for one year, and persons who have passed the final examination for a university degree, or one of the other examinations specified, are also eligible for admission for a one year's course of training. Candidates may also be admitted as private students for courses of any of these types or for special courses of study. No grant is paid in respect of private students, nor are they required to sign the undertaking as to service.

A qualifying examination is accepted if passed during the two years and six months preceding August 1 in the year of admission.

A great part of the cost of the training is defrayed out of Government grants, but, as a rule, a small fee, averaging about £10 to £12 a year, is charged to the students by the authorities of the colleges. A list of recognised training colleges may be obtained from the Board of Education.

Candidates who are qualified by examination for admission into a training college, and wish to enter a particular college, should communicate with the principal of the college, from whom they will be able to obtain information as to the conditions of admission to the particular college, the date of application, the fees, medical examination, etc. An undertaking must be entered into by the candidate, the general effect of which is that the student binds herself, in return for the grants paid for her training, to complete the course of training and thereafter to teach, for five years, in an elementary school or in a secondary school, pupil-teacher centre, or training college in respect of which grants are paid under the Board's regulations. Failing the completion of such service, the student binds herself to repay to the Board the cost of her training, with such deductions as may be allowed in respect of any service which she has actually completed.

To be continued.

HOW TO BECOME A COLONIAL NURSE

How to Join—Advantages and Disadvantages of the Life—Pay, Prospects, and Holidays

It was in 1898 or 1899 that the Colonial Nursing Association became the recognised source from which the Colonial Office drew

COLONIAL NURSES Where to Apply

Before a woman can become a colonial nurse she must have taken her full certificates for three years' training in a general hospital, and in the case of almost every colony she must have taken also her Central Midwives' Board Certificate. This qualification, however, is unnecessary for nurses in West Africa and Western Australia.

If a nurse desires work in one or other of the colonies, she should write, expressing this desire, to the Secretary, Colonial Nursing Association, Imperial Institute, London, S.W. In reply, she will receive the following letter:

"MADAM,—In reply to your letter I beg to enclose a form of application, on the front page of which you will find particulars.

"Special attention is called to paragraph 8, *re* midwifery training. Although for appointments in West Africa, and occasionally in a few other places, this qualification is not usually necessary, it has been found to be a great advantage to

nurses wishing to take up colonial work to possess a midwifery certificate.



Colonial nurses in Zomba, Nyasaland

its principal supply of nurses for Government work in the Crown Colonies. Prior to that time, however, a number of nurses had been sent to fill posts, at the request of the department.

In 1902 a "sick-pay fund" committee was appointed. The question of how to help nurses in sickness was a difficult one. No corner in the world was too remote for nurses to volunteer, but insurance companies did not overwhelm the association with offers of assistance. Then a fund was formed and administered by a small committee to help those nurses whose health had suffered from climatic or other causes.

Some Government hospitals have engaged special nurses to live in their hospitals and take private cases outside. This plan enables the nurses to live comfortably and in well-ordered fashion.

Another rather unusual extension has been in connection with the supply of nurses for work among the employees on the Cape to Cairo Railway, under the local management of the South African Church Railway Mission. Those already sent out have done well.



Group of nurses of the
Victoria Nursing Home, Shanghai

"In regard to paragraph 9, the chance of a vacancy occurring for any candidate of twenty-five is very limited, and the committee therefore prefer not to book candidates (unless in very exceptional circumstances) who are under twenty-seven years of age.

"If you will kindly fill in this form and return it to me, it shall be laid before the committee, and should they think it likely that a suitable vacancy may occur, I would then arrange for a personal interview with you, which is necessary in every case before the candidate's name is entered on the books for colonial or foreign work.

"Appointments are offered only to candidates whose names are on the books, and full particulars as to the terms and duties are supplied when the offer is made.

"It has been recently decided that new candidates must be prepared to meet the wishes of the committee, if required to do so, in respect of their first appointments. Full consideration is, however, given to each individual case, and, where possible, the committee will meet the candidate's wishes.

I am, madam,
Yours faithfully,
M. E. DALRYMPLE
HAY,
Secretary."

The form of application, which every candidate

must fill in and return to the secretary, asks for the Christian and surname in full, present



The Nursing Home, Bangkok.
A colonial nurse, like a soldier, is ready to be sent on duty anywhere, and at any time



Nurse travelling in
Nyasaland



The Colonial Hospital, St. Vincent

address, home address for permanent reference, age, and place of birth.

The applicant also will be required to state whether she is married, single, or a widow (marriage certificate will be required, and it will be necessary to declare the occupation of the husband), her father's name and his present or former occupation; even if he is dead, his name and occupation should be given.

The following questions also will be asked :
To what religious denomination do you belong ?

What serious or infectious illnesses have you had ? (A medical certificate for general health is required.) Have you been re-vaccinated ?

State in what hospitals or institutions you have been trained, and give dates of entering and leaving each.

What certificates do you hold ? (Copies of all certificates to be sent with application.)

How have you been occupied since training, and in what capacity have you been employed ?

Do you know any foreign languages ?

Names and addresses of two persons as references. State how long each has known you.

Names and addresses of two guarantors who would undertake the refundment of passage-money should the agreement be broken.

This has to be signed by the candidate, under a declaration that the information is correct.

Pay

The private nurses in the majority of cases are paid a salary of not less than £60 sterling per annum, board and lodging being provided by the local committee in each colony. For Government appointments the salaries vary from £35 to £150, but where the salary is over £80 per annum the nurses have usually to provide their own board. In the case of private nurses the salary will be paid from the date of the nurse's arrival in the colony, and will cease on the date of her departure, but a second-class passage out and home will be paid.

Conditions of Engagement

It must be distinctly understood that nurses under engagement to the local committee in a colony are bound by their rules and regulations, and are subject to the authority of the president of that committee.

All nurses entering into the service of the association must distinctly understand that during the period of their agreement of service they must undertake whatever cases the local committee find it necessary to send them to. Each local committee is requested, where there is more than one nurse under their control, to endeavour, as far as circumstances will allow, to vary the duties for each nurse, but the discretion of the local committee as regards the cases to which each nurse is sent is not under any circumstances to be questioned by the nurse herself.

The usual term of engagement is three years.

The engagement may be ended at any time by three calendar months' notice given in writing to the nurse by the president of the local committee, or such other person as aforesaid or by the association, but the ending of the engagement does not affect the right of the nurse to her homeward passage. The Colonial Nursing Association expects each nurse to wear uniform and washing-dresses

when on duty. This rule is subject to modification by the local committee according to the climate in each colony. Each nurse engaged for private work must undertake to refund to the Colonial Nursing Association her outward passage-money, should she for reasons unapproved by the local committee break her engagement, or should the local committee find it necessary to terminate her engagement owing to serious misconduct on her part. She will be required, however, to find two persons who will guarantee such repayment. The nurses of the Colonial Nursing Association are forbidden to accept presents of any kind from patients. The nurses engaged for Government work sign their agreements with the Crown agents for the colonies, and are bound by similar regulations to the above. The limit of age for all new candidates for Government employment is 25 to 35.

Advantages of the Life

To all women who have "wander-fever," and to whom the "call of the wild" comes, this life should prove interesting. The spirit of adventure needs to be rife in the colonial nurse. She should, like a soldier, be ready to be sent on duty anywhere, and at any time. Under these circumstances she will find her life full of variety, and can rely on meeting people who will see to it that she has a good time. Doctors, for instance, take good care that colonial nurses shall not suffer from homesickness and boredom, and they get up dances, dinners, and tennis parties, to which the nurses are invariably invited. Colonial life, moreover, as everyone knows, is very much more of a holiday than life over here. For one thing, there is a spirit of camaraderie and good-fellowship, owing to the fact, doubtless, that all are exiles in a foreign land, that is apt to be painfully conspicuous by its absence at home.

Disadvantages

Colonial nursing differs greatly from nursing in a general hospital in England. Of necessity the nurse's work brings her into contact with all sorts and conditions of men and women, also with various nationalities. There is much about her work which will inevitably disgust and nauseate her, more so than work in an English hospital. She may meet with all sorts of unpleasantness, and she must make up her mind that many things are "all in the day's work." If she is thin-skinned, squeamish, or apt to imagine herself ill-used, she is bound to have many a bad quarter of an hour. She needs to be unfailingly tactful and judicious, also unfailingly self-respecting, in which case she need never fear that she will lose the respect of her patients.

A flighty, empty-headed girl is, as a rule, a dead failure in colonial nursing. The kind of woman who is needed is the woman who is not too stiff and stilted, but who, on the other hand, never courts undue familiarity from her patients.

HOW TO MANAGE THE SITTING HEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry," etc.

The Barn-door Hen and Her Stolen Nest—Preparing a Nest for the Sitter—The Best Type of Hen for Sitting—Treatment During Sitting Period—Hatching-out Time

IN previous articles I have dealt with artificial incubation; in the present one propose to deal with the sitting hen.

To achieve success with the sitting hen we must copy as far as possible the method adopted by the farmyard fowl that makes her nest in quiet, secluded places. The locality chosen by the barn-door hen that steals her nest in February or March is quite dissimilar to that chosen when the weather is more genial. In cold weather, the broody hen, being in a high state of fever, naturally feels uncomfortable in the open air—so much so that she is driven to seek a nest in some well-sheltered spot about the farm.

Should the same hen steal a nest in the summer-time, being still in a high state of fever, she will seek comfort in some cool, shady situation. Thus, by studying the habits of the farmyard hen, we are led to infer that it is advisable to set broody hens in snug outbuildings during the most inclement seasons of the year and in open-air situations during warmer periods.

Sitting-boxes

When setting hens in outbuildings the nests should be made in properly constructed boxes. Such boxes can either be made at home or obtained from poultry appliance makers. The sitting-box should be fifteen inches square and eighteen inches high, and should be bottomless, whilst its front should be enclosed to a height of four inches by a board to keep the nesting materials in position. The remaining part of its front should be provided with a canvas-covered frame, which, when in use, may be secured in position by means of turn buttons. Such a sitting-box allows ample room for the hen, is handy to clean out, and airy and shady for the sitter.

To prepare the nest for the reception of the sitter a handful of moist earth should be well beaten into each lower corner of the sitting-box. A turf of even thickness should then be placed, grass side downwards, in the box, and this should be beaten down until a saucer-like hollow is formed. The hollow should not be so deep as to allow an egg placed in it speedily to roll towards the centre, but should slope very gradually from outside to centre, so that the eggs will gently roll together. It is a good plan to test the hollow for safety with a few dummy eggs.

Care should be taken that the surface of the hollow is free from projections or cavities. It should have a smooth surface, so that when the sitter shuffles her eggs about they will oscillate smoothly instead of breaking. Over the turf should be placed a nice thick-

ness of sweet meadow hay or soft straw, and before this is shaped to the nest it should be well sprinkled with powdered sulphur, or some other kind of insect destroyer. When shaped, the nest should receive two or three dummy eggs in readiness for that preliminary stage in which the broody hen shapes the nest to the comfort of her body.

Quite a different method must be adopted when making the nest for use during spells of hot weather. Instead of using the nest-box and placing it under cover, the nest should be fashioned on the bare earth in a shady, wind-sheltered spot in the open. The nest in this case should be made by scooping a shallow hollow in the bare earth, and lining it with soft, clean straw. The nest should be covered by a bottomless coop, to which is attached a wired run, so that the



Hens set in the open should be tethered to prevent any possibility of their return to wrong nests

sitter may, if so disposed, leave the eggs for food, etc., which she will generally do at daybreak, if left to her own devices.

Should one's premises be infested with rats, the coop should be covered at the bottom with fine-meshed wire netting, over which should be placed some earth, in which the hollow to form the nest should be made.

As regards the most suitable hen to set, the selection should be made with care, especially where valuable eggs are concerned. Any hen of a farmyard breed that carries a good amount of feather, except on the legs, and is gentle in disposition, will do. Of the pure breeds, Wyandottes, Orpingtons, and Plymouth Rocks are good, whilst a reliable first-cross sitter may be found in the Silkie-Wyandotte. Short-feathered fowls, as Game, should not be used for sitting, except in genial seasons, and should then only be given a few eggs.

The hen should be placed on the nest at night so that she will have a quiet time in

which to fashion her nest and settle down on the dummy eggs before being entrusted with real ones. She should be allowed to go through the routine of sitting, feeding, etc., before valuable eggs are given her. By so doing one can learn her disposition, and whether she is gentle or otherwise to handle when being removed at feeding-time. When satisfied that the hen is steady, she may be given her clutch of eggs, and the number of eggs allowed should be governed by their size, the size of the sitter, and the climatic conditions prevailing at the time.

In the colder seasons, when eggs are set to produce early chicks, seven to nine will generally be found sufficient, as at such times hens cannot brood large batches of chickens. In mild seasons from eleven to fifteen may be given to a good-sized hen. The hen should be gently lifted, or allowed to come off the nest daily to feed, drink, dust herself, etc.

When two or more hens are being set simultaneously in the open, precautions should be taken to prevent a return to the wrong nest after feeding and the possibility of quarrels and egg breakages in consequence, by tethering each hen by one leg to a piece of cord attached to a peg in the ground.

Food for the Sitting Hen

As food, maize should be used in cold weather, and a mixture of maize and wheat in mild seasons. A supply of pure water and sharp flint grit should be within reach of the sitter at feeding time, and a heap of fine ashes should be available for dusting purposes. The hen should stay off the nest until the necessary functions have been performed, and to allow of this without causing a chill to the eggs in cold weather the nest should have pieces of warmed flannel placed over it. After feeding, the hen should be gently driven on to the nest, and the fronts of the nest-box closed, and quietude should reign supreme until feeding-time again comes round.

Where several hens are set at the same time, some advantage may be gained by testing the eggs for fertility on the seventh day of incubation. This operation should be performed at night by the aid of lamplight. The hens should be gently lifted off their nests and placed in a basket. Each egg should then be placed before the light, and

any that are clear should be removed. Should there be a poor percentage of fertiles, one or more hens may be relieved of their eggs, which should be transferred to the other nests to make up for the clear ones removed, and the nests emptied may be filled with fresh batches.

The Hot-water Test

What is known as the hot-water test is resorted to by many poultry-keepers. A little time before the eggs are due to hatch, the eggs are placed in a bowl of water, heated to a temperature of 105°, and those containing living chicks soon begin to rock about, whilst those containing dead embryos either sink or remain motionless. While this method of testing is to be recommended in hot weather, when the nests and their contents are in too dry a state, it is not wise to adopt it in cold seasons, as it is likely to cause a fatal chill to the eggs. In cold, damp seasons the eggs will hatch out without any moisture, other than that contained in the atmosphere, and supplied from the pores of the sitter, but in very hot weather a slight hot-water spray a day before the eggs are due to hatch will soften the lining membranes of the shells, thus enabling the little prisoners to more easily break their way through.

During the time the chickens are hatching out, the hens should be disturbed as little as possible. The only attention given should be to remove at night or morning any empty shells that may be in the nest; but should the hens become restless, they should be left alone until all the youngsters are hatched.

The empty shells should then be removed, and the chickens left under the hens to get thoroughly dry and strong. Many people take the chickens from the hens and place them in a basket before the kitchen fire. But if the hens are quiet, the best thing to do is to let nature have her course. No warmth artificially applied can equal that provided by the mother-hen. Warmth is all the downy mites require for the first twenty-four hours after they leave the shells. By this time they will be ready for transit to the coops, and capable of taking food.

The next article will indicate to the novice how best to achieve success in chicken-rearing by natural methods.

The Star Life Assurance Society, Ltd., make a feature of a policy which secures an annuity for women workers.



A healthy brood of newly hatched chicks



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

THE HUSBAND IN THE HOME

By "MADGE" (MRS. HUMPHRY)

How to Make Marriage a Success—Reciprocity Essential to Marital Happiness—The Value of Tact—Inviolability of Correspondence—Man's Standard of Honour

IT is unlikely that any man will feel brave enough to read this article. I feel, therefore, that I am addressing women only on this great subject.

The great aim of the young bride is to make her marriage a success in every way. Her home is to be the prettiest within the possibilities of the combined exchequer. It is also to be orderly, regular, entirely comfortable, and cleverly conducted. Meals are to be served to the moment.

Has she not heard, all through her life, that unpunctuality in this particular is nothing less than an outrage upon the master of the house, and consequently a deadly matrimonial crime? When "Punch" gave his immortal bit of advice to the young wife, "Feed the brute," he might have added, "and see that you do it up to time."

The bride makes all these good resolves gaily and blithely, little recking of the difficulties that lie in the way of keeping them.

"Woman," it has been said, "has to be a natural historian in the den of the most complicated and difficult animals in the world." Hence it is that the first year of marriage is almost always a very trying one. The newly married couple are entirely unacquainted with each others' corners, those sharp edges that are all the more unpleasant because completely unexpected.

It is a very salutary plan to inquire within as to whether there are no corresponding corners in one's own character. This is the

best way of achieving that toleration which is one of the first lessons to be learned in married life. "He has such irritating little ways," the inexperienced wife thinks to herself. Let her reflect that quite possibly he may be thinking the very same thing about her, and perhaps schooling himself far more effectually than she to put up with them.

Where Angels Fear to Tread

Reciprocity is indispensable to home happiness. In other words, to give and take. But even this needs practice. Disparity in reciprocity is a source of friction.

And yet how often the generous and the ignoble nature are unequally yoked together. True, there may come, after many years, a sort of fusion. The lower is drawn up, while the higher leans down to help, and both at last are on the selfsame plane.

But what did Tennyson say? He took a gloomy view of marriage when the masculine was the inferior:

"As the husband is, the wife is. Thou art mated with a clown,

And the grossness of his nature will have weight to drag thee down."

The lover, however, would naturally take a pessimistic view when his "cousin Amy" had married someone else, as she had done in "Locksley Hall."

"No sandpaper for the asperities. Apply oil" is the advice of one who has enjoyed the companionship of three husbands. It is wise counsel. The foolish wives who "rush

in where angels fear to tread" may attack a husband's faults of manner with an audacity born of ignorance. Gentleness is a far better way. Like the oil recommended by the thrice-wedded adviser, it works insinuatingly and smoothly.

Tact

The young wife learns very soon after the honeymoon, sometimes before its close, that when a man is tired and hungry he needs soothing treatment. No demands are to be made upon his patience.

This quality is sometimes in an invalid condition, and the attacks come on so suddenly, the causes of them are so obscure, that the greatest consideration is necessary for the sufferer. Only cheerful subjects are to be presented for his attention. Disquieting topics must be thrust into the background. Delinquencies of servants or tradesmen, small annoyances, trifling losses must all be kept for a more suitable moment.

The busy man, coming home after a tiring, possibly depressing, day in the City, likes to feel that his comfort has been the object of his wife's solicitude during his absence. He hates to come home and find her absent. The house should be warm and well lighted, and as he steps into the hall it is well if a tempting savour shall be perceptible, suggestive of good things to come.

Marchioness Townshend gives a hint to wives in "Musings and Maxims." "Never ask your husband for a cheque for household expenses in the cold grey light of the after-breakfast hour. Wait until after dinner, and see that you give him a good one; then he will feel that his money is not being wasted."

There is true wisdom in this. Perhaps it may be objected that his dinner should be a good one every day, irrespective of any demand upon his cheque-book. But every man has his special fancies, and the clever wife sees that one or more of these shall figure on the menu on such occasions.

Nor is this entirely with a selfish view to saving oneself annoyance and trouble. It also serves to maintain the serenity of mind of the master of the house. Suppose the cheque in question be asked for after breakfast, before the day has begun to mellow itself, the result may be that a sweet frame of mind suddenly becomes curdled. A fairly happy man is turned into a moody, disagreeable one. What a pity to deprive any human creature, more particularly one's own husband, of a single hour of sunny brightness; to make his cheery whistle cease, and to see a cloud come over a face that, a moment before, was carelessly gay.

Better far is it to have a fixed sum allotted for housekeeping, and so to arrange that automatically it is handed over on a certain day. This is the plan followed in Turkey.

More, in that country the wife is never asked how she has laid out the money. Can every man in Britain lay his hand on his

heart and say he has never inquired into this matter?

"Always meet your husband with a smile," was the Victorian plan. Well, do not let it degenerate into a giggle or a grin. Few things are more irritating than a chronic smile, a resident contraction of the muscles that has lost all meaning because it is always there. It is far better to give up the smile and merely look pleasant.

Demonstrative Affection

It is peculiarly irritating to a man if, when he comes in rather late for dinner, his wife rings the bell, remarking that the fish will be quite spoilt. What is spoilt fish compared with a ruined temper? Even if it happen to be his favourite fish, suppress it if it is really spoilt. If not, make the best of it without remark. He will know quite well the cause of its condition.

But on no account follow the dastardly plan of the meekly mulish wife who heaps coals of fire on the poor man's head by her attitude of quiet resignation and assiduous, unnaturally assiduous, attentions. No good, true wife would descend to the despicable meanness of the coals of fire trick.

A mistake that a young wife often makes is a display of demonstrative affection. If very much in love, she feels that she could never tire of telling him about her feelings. But he tires very soon of hearing of them. Sugar is cloying, and of honey one soon has enough. A little reticence is advisable.

Expansiveness in the expression of devotion leads to satiety, and that is a deadly foe to the development of the sincere affection, the close friendship, that should follow upon the fading glamour of early love.

"Do you love me as much now as you did before we were married?" is a futile question. What can the man say but "Yes"? If the wife cannot find out for herself that he does or does not, not any number of queries can enlighten her.

Letters Are Personal Property

In fact, questions are always to be avoided. If a husband is going out without mentioning his destination, it is simply gross folly to inquire. Had he wished to tell, he would have done so. Should he not wish to tell, questions enrage him, because either he must prevaricate or make known an intention that he would prefer to keep to himself.

It is wise to let it be understood from the first that letters, whether written or received, are personal property to the writer or recipient. The marriage ceremony has made the two into one, but it has exercised no alchemy of the kind upon their two families. Letters from relatives should never be read but by those to whom they are addressed, unless proffered by the person who has received them. Again, friends may write confidentially, thinking that their letters will be seen by one person only. It is unjustifiable for the other partner to read them without permission.

To be continued.

MARRIAGE IN MANY LANDS

By "MADGE" (MRS. HUMPHRY)

Marriage Customs—Germany—France—Finland—Turkey

It is the young women, not the men, in Germany who make their matrimonial choice. Money rules the market. Girls who are sure of a comfortable dowry settle with their mother whether they shall marry an officer, a diplomatist, a lawyer, a doctor, or a merchant. Girls with imagination and a picturesque outlook on life sometimes choose painters, poets, or literary men.

Military officers are not permitted to marry unless their bride brings them sufficient income to maintain their position apart from the not particularly liberal pay of the men themselves. It may be this military rule that has given rise to the whole system, which is so completely opposed to our own.

Where Maidens Woo

At the same time, it must not be supposed that young men are so unnatural, especially in sentimental Germany, as not to fall in love on occasion and do their own wooing. The difficulty is to find opportunities for meeting. At a dance it is forbidden to a girl to dance more than twice with the same man, unless she happen to be engaged to him. The chaperon is necessary in the well-bred classes for visits to the opera and theatre, but when a young woman has made her choice, matters are very different. The lovers go out alone, sup together at a restaurant, visit the theatre, and, even among the highest class, sit apart from others, and behave with a *sans gêne* which would astound a Frenchman. Opportunities are made for the young couple to meet, and, so accommodating is the disposition of the average German young man, that he usually falls in love with his fiancée and all goes happily.

The great interests of a woman's life in Germany have been summed up in four "K's"—*kinder, kleider, kirche, küche* (in our own language four "C's"—children clothes, church, and cooking). It will be seen that no mention of the husband occurs in this little list. It is the mother who makes the financial arrangements about the marriage. The son-in-law frequently knows nothing about the eventual prospects of his wife, but his family arranges with his future mother-in-law what shall be the allowance from her side of the house. This is the *nadelgeld* (pin-money in England, *argent d'épingles* in France), but, contrary to the English custom, she gives part of it towards the expenses of the house.

The Wedding Eve

The polterabend is a great institution in Germany. After a dinner, to which the relatives and some of the friends of both families are invited and which lasts for hours, there is a rehearsal of the morrow's ceremony, and when it is over there is an

entertainment, a short play, operetta, or charades, in which the principal events of the life of the young couple are passed in review, and the whole winds up with a dance. It is a joyous, noisy evening, especially in certain parts of the country—on the banks of the Rhine, for instance. There it is the custom to throw out of the window everything in the house which is broken or cracked. Sometimes astonished neighbours open their windows, but soon close them again, saying to each other, "It is all right. It is the polterabend of Fraulein —." This smashing of all imperfect china, glass, etc., is supposed to bring good luck.

When the Frenchman Marries

In France marriages are almost always arranged by the relatives of the two parties. The girl, fresh from her convent, unused to the ways of the world, is married almost immediately to a man whom she may have seen but once or twice. Disparity of age is thought nothing of in France; a girl of seventeen, as often as not, is married to a man of forty, fifty, or even sixty. Human nature is the same in all countries. The young lean to the young, and the state of affairs in France is too well-known to need comment.

Often, however, there are happy marriages of youth with youth, and the girl's delight in her new life is increased by the freedom she enjoys, as compared with the restraint of the convent in which her girlhood has been passed. Family life is often very charming in France. The wife, whether in high or in humble position, enters more fully into the interests of her husband, knows more about his affairs, financial and otherwise, and works more with and for him than is usual in our own society. A French woman—that is, the middle-class, educated woman—often acts as secretary to her husband, particularly when he owns a large business.

The wife of the little shopkeeper, even though she be the mother of one or two little ones at the age when most care is needed in the nursery and schoolroom, frequently works as hard as her husband in the shop and at the book-keeping. French laws are more in favour of the wife sharing in the resulting prosperity than are those in England.

A Light-hearted Nation

Weddings in France are very gay. The light-heartedness of the nation is never more apparent than on these joyous occasions. A country house wedding is one of the brightest of functions. A great marriage at the Madeleine is a beautiful sight. The clergy wear magnificent vestments; the choir fills the great spaces with exquisite

music; the guests come arrayed in lovely colours.

In the working classes the humble pair make a day of it, with all their relatives and other guests. The bride, still in her wedding gown and veil, is to be seen in the Bois, at St. Cloud, at Suresnes, at Meudon, or other of the environs of Paris, happy, laughing, full of gaiety, followed by a troop of friends, and enjoying a whole day's holiday in the course of a hard-worked life. Here, in England, the happy pair prefer solitude after the ceremony. This is one of the many differences in matrimonial customs between ourselves and our blithe neighbours.

At a recent military wedding in France, the bridegroom's brother officers surrounded the young couple, and, with drawn swords, formed a complete circular arch above them. This picturesque ceremony is supposed to bring good luck to the newly-married, it can be taken that the officers stand shoulder to shoulder, forming a complete circle.

At another recent marriage, in Calais, the bridegroom delighted the citizens by arriving in a gaily-decorated barrow belonging to a costermonger. A dog was harnessed beneath it, his best man drew it, and his second groomsmen pushed behind. After the wedding, both bride and bridegroom drove through the boulevards in this vehicle, and were received with delighted shouts by the entire population.

Taxing the Bachelor

In France it has been suggested that the bachelor who reaches the age of twenty-nine should be penalised. Having failed in his duty to his country by abstaining from marriage, he is to become subject to extra military service. If he is employed by the State or the municipality, and is still a bachelor at twenty-five, he is to be dismissed. This seems severe, but the rapidly decreasing birth-rate is a very serious matter all over France. The proposed enactment is one of the measures that statesmen have adopted to counteract it.

Ever since the days of Balzac, the mercenary fortune-hunter has been a feature of French society. The great novelist sketched him over and over again in his "Comedies." He is young, good-looking, poor, ambitious, fond of luxury, an egoist, and he is to be found even to this day in Paris in scores. He finds out who are the wealthy women, and makes his court first to the young, then, if they will have none of him, to the old and plain. Money is his god, and he sells his youth and good looks to buy it. It is a despicable bargain, but the man who makes it does not lose the respect of his fellows as he would in England.

How Finland Secures Presents

In Finland there is a very practical method of getting handsome presents out of relatives and friends. At a wedding reception the bride and bridegroom are seated in the two places of honour, arrayed in all their splendour, and the bride holds on her knees a sieve, covered with a rich

silk shawl. As the guests advance one by one, according to their rank, to congratulate the pair, each guest slips a monetary offering into the sieve. The sum collected is towards the outfit of the bride. The most trying part of the proceedings is, that as each offering is put into the sieve, the name of the donor and the sum given is shouted out in a loud voice by a groomsmen standing beside the bride. Truly an astonishing proceeding to the English mind!

Though the Turkish law allows a man four wives, polygamy is rapidly going out of fashion. It is *chic* to imitate the rest of Europe and practise monogamy. Young Turkey is extremely keen on this point. Turkish women are much better off than Englishwomen in matters concerning property. At marriage a Turkish lady is endowed with a separate estate, over which her husband has no control, and she retains it even after having been divorced. She can dispose as she wishes of any property that was hers before her marriage, and this is often considerable, as in Turkey daughters inherit equally with sons.

A very excellent custom, that ought also to be followed in England, is that in the marriage settlement a stated sum is allowed her for housekeeping expenses, and no one has a right to inquire how it is spent. In many other ways, too, the Turkish law favours women. A husband is obliged to maintain his wife and children according to his means. Should the wife die while her children are under age, their custody is given to the mother's relations, and her own mother has the first right to them.

When one realises all this, one perceives that Great Britain, foremost in almost everything else, is really a long way behind the nations in her treatment of her women.

The Russian bride is allowed no veil at a Greek church marriage, no gloves, no bridesmaids. She stands at the left side of her husband, and is followed by twelve young men; twelve others follow the bridegroom. The bride is preceded by a small boy carrying an icon or, sacred image. She is given a taper, and the bridegroom also carries one. These are held aloft during the whole of the proceedings, which include a procession three times round the church.

The twelve young men take it in turns to hold a crown over the heads of the happy pair, singing while they do so. The party then retires to the scene of the wedding reception; champagne is poured out in glasses for every guest, and the clinking of these glasses is an important part of the proceedings.

The rule about presents is an inversion of our own. Each guest is given one, the happy pair receiving gifts only from near relatives. The bride usually wears a little jacket made of imitation lace while the service is going on. Real lace is never worn except at royal weddings, on account of the grease from the taper. It is liable to fall over the lace and so to ruin it.

To be continued.



THE WIVES OF PROFESSIONAL MEN

No. 3. WHAT IT MEANS TO BE A DOCTOR'S WIFE

Her Troubles, Domestic and Social—Must be Prepared at all Times to be Disturbed—The Noble Aspect of Her Life

IT would be a good thing if a girl would realise, when she makes up her mind to marry a doctor, that she will be required to make many a sacrifice of time, comfort, and her own personal feelings.

A doctor is in the service of humanity, a very noble service, but one which is singularly exacting, and a doctor's wife should have a special vocation for unselfishness.

Domestic Worries

The girl who marries a doctor has seldom any idea of the strenuous life that lies before her. After fifteen years of it, either she will have learned endless lessons in self-sacrifice or she will have hardened into a stony discomfort, according to the nature that is within her.

A doctor in full practice has demands upon his time at all hours of the day and night. Ill or well, he responds to them, and it is possibly the very hardest part of her duty for his wife to help him into his overcoat when he rises from a warm bed, with his temperature 101°, to go out on a pouring night to see a patient who is probably not nearly so ill as he is himself. He may be well aware of this, but he knows equally well that, if he were to send an excuse, the patient would abuse him to everyone, and perhaps injure his practice.

"When I first married," says a doctor's wife, "and we lived in the country, I was always taken out to hold the reins and keep the pony in order while my husband was interviewing patients, because, I was told, the man's time was so much more valuable than mine. One of the farmer's wives said 'she could not think when I found time to do my housekeeping.'" The patients are always in the foreground of the doctor's mind. His wife inhabits a rosy haze in the background. He considers it self-indulgence to let his thoughts dwell too long upon her. As a result, she sometimes receives less consideration than is her due, even when his affection is warm and strong. Life and death are in his hands, and he uses all

resources and denies himself continually in his war against disease.

A hostess grows shy of inviting a doctor and his wife to dine, because so often at the last moment they find it impossible to do so. The doctor is called to a patient, and his wife is prevented by the conventions from going without him, even if she should care to do so. Nor can she make plans in her own house. She may begin, when a young wife, by ordering a dainty dinner for her tired husband, with, perhaps, some little bit of extravagance as a luxury for him. But, so sure as this happens, he is called out, and the little delicacy spoilt. "Wasted, too," adds a doctor's wife, "because I could never make up my mind to eat it if he could not."

No man stands in greater need of good, varied, and well-cooked food than the hard-worked doctor. The drain upon his strength and energies is incessant. But the problem for his wife is how to supply him with tempting, digestible meals. She never knows at what hour he will be able to eat them. She has to devise dishes that will not spoil by being kept hot, and incidentally she has to keep in good humour the cook who has to help her in her efforts to set a presentable, nourishing meal before the belated master of the house.

The Eternal Telephone

This is one of the reasons that she feels she must seldom be out of the house. She never knows when her husband may come in and want her. She does not like to accept invitations or make engagements because of this. In fact, as someone has put it, a doctor's wife is never free of her husband.

Nor of his patients, she might have added. The telephone seems to be ringing all day and half the night; but it was worse still in the days when there were no telephones. On bitter nights the doctor's wife would have to go to the hall-door on hearing the night-bell ring, her husband being out, and would have to answer indignant people, who could never be made to understand that any one besides themselves could possibly want

the doctor when they did. Now, with the telephone beside the bed, she can try to answer their impossible questions as to how long will he be out, when they may expect him, etc., and at least be spared the shivering ten minutes at the hall-door.

A doctor's wife must never be ill. He takes it as a slur on his professional skill, and says that it is as bad for a doctor to have a sick person in his house as it would be for a clergyman to have a hardened sinner or an atheist in his! Should the children be ill, it is said that a doctor's family gets less medical care than that of other people's; but, happily, this is not always the case.

None but his wife knows of the amount of charity he does. No men are more generous with their hard-earned knowledge and money, and not only hardly earned, but hardly paid. For some extraordinary and indefensible reason, the doctor's bill is often the very last to be paid, even by many who

are regular enough in discharging their debts of other kinds. There is injustice of a particular sort in this. The doctor summoned is expected to lose not a moment in making his visit, but it is he who has to wait months and months for his money, and on his wife falls a great part of the consequent inconvenience.

It is a point of honour with her to keep strict silence on every matter connected with her husband's patients; never to allude to anything professional. It is not always easy to appear quite ignorant of some matter when listening to the marvellous theories and ridiculous suggestions made about it, while knowing the facts perfectly.

These are some of the disadvantages of having a husband for a doctor.

The advantages are not so obvious. The chief one lies in the growth of character involved in being the helpmate of a man whose profession is the service of humanity.



WEDDING-DAY LORE

Continued from page 45, Part 3



By LYDIA O'SHEA

The Bride's Favours—Colours to be Avoided—Bride Knives not Unlucky—Gloves at Weddings

IN Edward Chicken's poem, "The Collier's Wedding," we read of:

"The blithesome, bucksome country maids,
With knots of ribands at their heads,
And pinners flut'ring in the wind,
That fan before and toss behind."

And of the groomsmen on the same occasion:

"Like streamers in the painted sky,
At every breast the favours fly."

The chief bridesmaid often spent hours in worrying perplexity over her choice of these ribands, until custom decreed the following for the bride's favours: red, peach colour, and orange-tawny; for the knots and streamers, flame colour, straw colour (for plenty), peach colour, grass-green, and milk-white; and perfect yellow (honour and joy) for the garters.

Gold colour was avoided as being too suggestive of avarice, and pale yellow of jealousy; violet was also prohibited, as it was deemed too significant of religious matters to be suitable for wedding festivities.

One particularly picturesque wedding occurred at the close of the seventeenth century, when Monsieur de Overkerque was united to a daughter of the ducal house of Ormond. This was the period when "favours" were very fashionable, and it is recorded that actually thousands of the bride's favours—of gold, silver, carnation, and white—were publicly worn all about London for several weeks.

Rosemary for Remembrance

Another and exceedingly dainty form which bride favours occasionally took was

a sprig of rosemary tied with silver lace. Rosemary in this instance was chosen because of its signification, "rosemary for remembrance," and therefore it was held as symbolical of steadiness and changelessness.

In a delightful bridal sermon preached by Dr. Roger Hackett (1607), that eminent divine said:

"The rosemary is for married men, the which by name and nature and continued use man challengeth as belonging properly to himself. It helpeth the brain, strengtheneth the memory, and is very medicinal for the head. It also affects the heart. Let this *rosmarinus*, this flower of men, ensign of your wisdom, love, and loyalty, be carried not only in your hands, but in your hearts."

From this sentiment arose the gallant custom which decreed that each wedding guest, on pledging the bride and bridegroom in the loving-cup, must dip their sprig of rosemary in the wine before drinking.

"Before we divide

Our army, let us dip our rosemaries

In one rich bowl of sack, to this brave girl,
And to the gentleman."

Sometimes a bride was led to church by two little pages, their silken sleeves adorned with bride laces and rosemary, and followed by a bevy of pretty girls carrying floral chaplets. If a bride wished to look particularly pretty she wore a sweet little cap of lace upon her head, either with or without a coronet of flowers, and sometimes the lace was enriched by a tracery of gold thread.

Wedding Scarves

Scarves, which are now confined to funerals were in former days distributed at weddings

An Elizabethan couplet, dated 1601, runs :
 "Take you this skarfe, bind Cupid hande and
 foote,
 So Love must aske you leave before he
 shoote."

And another couplet of the same date mentions the unusual "bride knives."

"Fortune doth give these paire of knives to
 you

To cut the thred of love if't be not true."

Surely not a very propitious gift for a newly married pair! But probably the idea of ill-luck was not attached to such a gift as it would be at the present time, because in early days a sheathed knife hanging from the girdle was an ordinary part of feminine attire.

"Points" are also mentioned as articles of bridal attire, but it seems a little uncertain what these really were, unless it was another name for point lace; as Ben Jonson wrote :
 "We shall all ha' bride laces or points."

The Use of Gloves at Weddings

The use of the glove at weddings is a very ancient custom. Some authorities refer it to an old custom, which entitled the priest to ask for a pair of red gloves, with three pieces of silver money in them. The gloves were then placed in the bridegroom's right hand. And since his hand was joined to the bride's, the gloves became transferred to the bride's right hand, and therefore formed her husband's first gift to her. As an expansion of this idea, the bride presented gloves to the pages who led her to the church, and the married men who accompanied the pair homeward.

"My wooing's ended : now my wedding's
 neere ;

When gloves are giving."

The custom of giving gloves is still retained at Maiden Assizes (when no prisoner is capitally convicted), when a pair of white gloves is solemnly presented to the judge in token of the innocence of the charges. Originally this same gift was offered by all prisoners who received pardon after condemnation.

One pretty old custom at weddings decreed that the bride should be escorted to church by two young bachelors, who rejoiced in the title of "bride-knights," and that she should be conducted home by two married persons, who were termed "bridegroom-men."

The Bride-cup

According to the authority, Polydore Vergil, in the time of Henry VIII. yet a third married man was pressed into service, and immediately preceded the bride, bearing a gold or silver vessel, called the bride-cup.

Apparently this bride-cup was carried before her on her way to the church as well as on the return journey, but presumably by a third bachelor on its first journey, for, in the account of the famous wedding of John Newcombe, "the wealthy clothier of Newbery," the bride was "led to church between two sweet boys, with bride-laces and rosemary tied about their silken sleeves.

Then there was a fair bride-cup of silver-gilt carried before her, wherein was a goodly branch of rosemary, gilded very fair, and hung about with silver ribands of all colours; next there was a noise of musicians that played all the way before her."

The rest of her retinue was composed of "the chiefeft maidens of the country," who carried garlands of gilded wheat and dainty bride-cakes. Then, close behind this picturesque train, came the bridegroom in all the bravery of his wedding attire, and accompanied by numerous friends.

Divination at Weddings

For the origin of this bride-cup we have to go right back to Roman days, and there we find it in the form of a "torch," but how and when one became transformed into the other is unknown.

"At Rome the manner was that two Children should lead the Bride, and a third bear before her a Torch of Whitethorn in honour of Ceres, which custome was also observed here in England, saving that, in place of the Torch, there was carried before the Bride a Bason of Gold or Silver; a Garland also of Corn Eares was set upon her head, or else she bare it on her hand; or else Wheat was scattered over her head in sign of Fruitfulness and Prosperity."

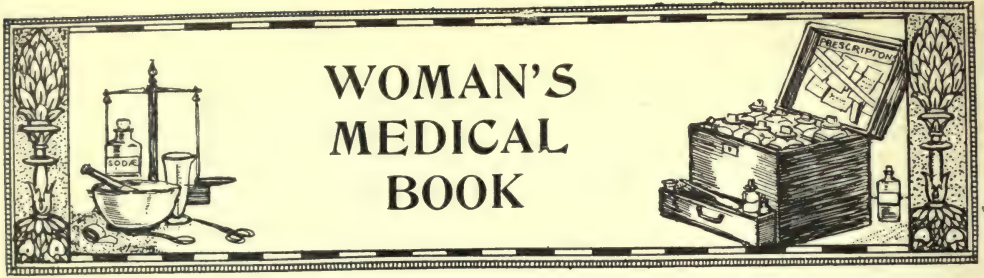
A very popular form of amusement in the days of "Merrie England" was known as "Divination at Weddings," a custom really of great antiquity.

Among the early Romans this took the form of stone-casting, very much as we toss coins "heads or tails." The wedding sorceress would seat herself on the ground opposite the bride, and, taking five small stones, would cast them up, catching them on the back of her hand first, then in the palm, etc., and according as the stones fell would she prophesy the future of the married pair. In those days this formed quite an important part of the ceremonies, and was seldom omitted.

Another piece of prophetic lore still observed is to draw a thin slice of wedding-cake through a ring and place it under the pillow three nights in succession, and the inquirer would be rewarded by a vision of their future spouse. If no one appeared in the dream, they must resign themselves to single blessedness. Sometimes the piece is drawn through the ring (a wedding-ring by preference) to ensure more accuracy in the dream.

Crossed Swords

Another idea was for the bride to toss her bouquet right over the heads of her guests, and the one who first caught hold of it was destined to be married within a year. A curious northern superstition ordained that to obtain good fortune the bride must enter the house under two drawn swords placed in the manner of a St. Andrew's Cross x. It is possible that this may be the origin of the custom observed at military weddings, when the bridal pair pass under an arch, or an avenue, of drawn swords.



Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with:

*Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures*

*Consumption
Health Hints
Hospitals
Health Resorts*

*First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.*

Continued from page 358, Part 3

THE SECRET OF HEALTH

PERFECT DIGESTION AND SENSIBLE DIETETICS

**The Importance of Moderation—The Diet Suited to One Man Does not Necessarily Suit Another—
Some Valuable and Golden Rules**

IT has become a truism to say that the great majority of people in comfortable circumstances eat too much. Scientific inquiry some time ago elicited the fact that the amount of food which had previously been considered essential to health had been very much over-estimated. Professor Chittenden in America demonstrated that vigorous health could be maintained on restricted diet even in those cases where severe muscular work was required. He found by experiment that soldiers, athletes, and students would work better and improve in health by a reduction of food, particularly of proteid food. As a result of these experiments and the publicity given to them by the Press, and owing to the systematic teaching of medical people that simple diet is one of the royal roads to health, the general public is becoming much more sensible upon the subject of dietetics.

Indeed, one result of the reaction against over-indulgence in food has been the development of a huge army of food faddists, devout disciples of vegetarianism or of meat and barley water cures, according to their temperament and inclination. Whilst exponents of food faddism may seem to be ridiculous to a heedless world, if the faddist achieves healthy digestion he is wise in remaining faithful to his theories.

The apparent anomalies of diet fads can be explained by the old truth that "one man's meat is another man's poison."

Vegetarianism may be the best thing for Jones; Smith may obtain health and happiness by devotion to lean meat and water. The diet that suits the digestion of a Russian would ruin the health of an Italian or a Japanese. It is not the quality or quantity of food we eat that gives vitality, but what we digest and absorb into our blood.

One golden rule in dietetics is moderation. By moderate eating we are more likely to escape dyspepsia, sick headaches, and bilious attacks. By controlling our appetites and trying to understand the physiology of digestion, by realising the folly of eating more than we need, we shall escape the ills that are so apt to come into middle life in the shape of rheumatism, gout, and obesity.

Nerves and irritability of temper are too often the result of errors of diet, and one secret of happiness and placidity of temper is sensible dietetics. Imperfect digestion is far more often than we know the reason of vague unhappiness and a sense of failure and incapacity to do good work. Unfortunately, the majority of people take no heed of Nature's early warnings that their digestion is out of gear. They wait until that group of symptoms which they call "dyspepsia" compels them to realise that something is wrong. Then they begin to dose themselves for headache, biliousness, or pain after eating.

With what result? They may soothe their symptoms for the time being, but in the end they are conquered by their stomachs, and have to seek medical advice.

Causes of Dyspepsia

There is always a cause for indigestion, biliousness, sick headache, and the other ills which follow in the train of "dyspepsia." Perfect digestion is a painless, physiological process, the details of which can be studied by reading the article on "Home Nursing," on page 360.

In a state of health, digestion is unconscious and painless. When, however, anyone has systematically over-eaten, rushed through meals, taken food at all sorts of odd times, or eaten

indigestible materials, the stomach and digestion become "disordered." The gastric juice is not perfectly healthy. It may contain too much or too little hydrochloric acid. It may be deficient in pepsin, which is the natural ferment. The digestion is consequently interfered with. The food may act as an irritant to the smooth lining membrane of the stomach, which becomes inflamed.

It can easily be imagined that digestion is now probably painful—that is, the patient suffers from "dyspepsia," or difficult digestion. She may begin to dose herself with stomach mixtures containing hydrochloric acid or pepsin, which do very little good, unless the cause of the indigestion is first removed. It is only by studying the process of digestion that one can really understand how healthy digestion depends upon the proper choice of food, the arrangement of meals, and thorough mastication.

If you suffer from pain after eating, from headache, and other evidences of a weak stomach, say to yourself, "Why?" There must be some reason, and you should discover that reason immediately. First, do you eat more than your digestive apparatus is capable of digesting? Many people who suffer from the ill-effects of imperfect digestion declare they "have always had a good appetite." But a good appetite may be a danger. It tempts one to eat too much, to swallow more food, perhaps, than the stomach can digest.

Again, even if digestion in the stomach is quite satisfactory, the blood may not be able to utilise the large amount of nourishment provided for it. When the blood contains an excess of proteid matter there is a strain upon the organs which have to get rid of this superabundance of nourishment the body does not require.

It is a fact that people with weak stomachs and poor appetites often reach a hearty old age, the reason being that they are compelled to eat sparsely and so escape the ills of an overloaded blood. The student of sensible dietetics realises the danger of too many courses. From a physiological point of view the best dinner consists of one or two dishes. One of the wisest writers has said, "Beware of those foods which tempt you to eat when you are not hungry, and that tempt you to drink when you are not thirsty."

The risk with an elaborate meal of many courses is that you eat more food than you could possibly consume if only one course, or, at the most two, had been provided.

Let us consider a few useful precepts which might be associated with the gospel of sensible dietetics.

Be chary of yielding to the temptations of the table.

Eat rather less than what the appetite desires.

Take three simple meals a day, with four or five hours interval between, to allow the stomach time to do its work.

Let butcher's meat once a day be the rule, and regard alcohol as a medicine, and strong tea and coffee as poisonous to the digestion.

Go in for modified vegetarianism in the sense of increasing the amount of fruit and vegetables.

Regard milk and eggs as ideal foods, and remember that, weight for weight, cheese is more nourishing than butcher's meat.

Rules to Remember

Do not expect to be able to digest your food if you neglect muscular exercise, which keeps the digestive system in tone, and helps to get rid of the waste matters from the blood.

Remember that you will digest your food better if you chew it thoroughly, eating it quietly, without worrying or giving way to depressing emotions. It has been demonstrated by X-ray photographs that anger or worry will cause the stomach to drop more than an inch, from losing muscular tone. Music and cheerful conversation, on the contrary, elevate the stomach by increasing its tone and vitality.

Never eat when you are tired, physically or mentally, until you have had ten minutes' absolute rest of mind and body.

You will get more benefit from your food if it is consumed whilst you are breathing fresh air.

Do not imagine that you can ever have a perfect digestion unless your teeth are in good order and free from decay. The care of the teeth is so closely related to health that the subject will be considered in detail in a later article.

Regulate your hours of rest, sleep, and recreation.

Do not eat when you are not hungry, and remember the advice of "Let good digestion wait on appetite and health on both."

If, however, you are having only three simple meals a day the difficulty will be, not to find an appetite, but to satisfy it and at the same time follow your programme of moderation.

If these rules are faithfully adhered to, "digestion" will very soon cease to trouble you, or even interest you, because it will be normal, therefore unconscious.

HOME NURSING

Continued from page 361, Part 3

THE PROCESS OF DIGESTION

The Emulsifying Action of the Bile—The Absorption of Digested Foods—The Work of the Blood—The Function of the Liver

FROM what has already been said of digestion in the mouth and stomach it can readily be understood that digestion is a complicated process divided into several stages. We have considered the first two stages in the previous nursing article, and we have reached the stage when the food leaves the stomach and enters the small intestine. It is now acted upon by the juices of the intestine, the bile from the liver, and the pancreatic juice secreted by the pancreas.

Up to the present time the fatty matters in the food have not been dealt with at all. They undergo no change in the mouth and stomach.

As soon as they pass into the intestine, forming part of the chyme from the stomach, they meet the bile, which is a golden brown fluid secreted by the liver, a large organ situated on the right side of the abdomen. The action of the bile on the fatty matters in the food is to emulsify them—i.e., the large globules of oil are broken up into very tiny globules or drops so small that they can pass through the living membrane.

This emulsifying action of the bile is due to the presence of soda salts, and a simple experiment which anyone can try will give a practical illustration of what takes place. Take half

a tumblerful of water, and add to it a table-spoonful of oil. It is impossible by any amount of shaking to make these two substances blend together. Now add some soda to them, or half a teaspoonful of borax, which is in reality bi-borate of soda, and shake. The oil in the water becomes miscible because the oil globules are broken up, and the result is emulsion. If, instead of soda or borax, some bile were added to the oil and water, the same result would follow.

The next important juice in the small intestine is the pancreatic juice, which is secreted by the pancreas, or sweetbread, a gland that lies underneath the stomach. This juice has a very complex function. By means of its ferments it can:

1. Change starch into sugar.
2. Emulsify oils and fats.
3. Convert insoluble, albuminous substances or proteids into soluble peptones.

This threefold action of the pancreas is very useful. It can deal with any starch that has escaped conversion into sugar in the mouth. It can change any proteids into peptones which have been neglected by the stomach. It helps the bile to emulsify the fats.

The third juice in the intestine is called the intestinal juice, because it is secreted by the glands in the walls of the intestines, and it acts upon the starches and proteids.

As a result of the bile, pancreatic and intestinal juices acting upon the chyme, it is gradually converted into a yellowish white fluid called chyle. This is absorbed. The remaining undigested parts of the food are passed along the intestines and finally expelled from the body.

Now, what happens to this chyle, with its rich store of nourishment derived from the meals we eat, after it has gone through the complicated process of digestion?

It must, of course, be "absorbed" from the digestive canal before it can be sent to other parts of the body.

The Absorption of Digested Food

The first thing a student of digestion has to understand is that the whole digestive canal is lined with a thin, smooth membrane such as lines the mouth and covers the inner aspect of the lips. This mucous membrane is full of invisible glands and invisible blood-vessels, which lie under one single layer of cells which are microscopic in size. Thus the food-stuffs lie against the fine capillaries, or minute blood-vessels, separated only by a thin, transparent wall of membrane. These fluid substances can, therefore, pass through this membrane, through the walls of the tiny blood-vessels, right into the blood. The capillaries of the stomach become very active or congested during digestion, and absorb, or take up, sugars and soluble peptones. A small amount of absorption even takes place in the mouth. A still greater amount of nourishment is absorbed from the stomach.

Now we come to the intestines, which are very much concerned in the absorption of food.

The mucous membrane of the small intestine is specially constructed so as to increase its absorptive surface. It contains innumerable tiny projections called "villi," which is the Latin word for "small hairs." If the finger is drawn over the interior of the small intestine, the surface feels like velvet, because of the presence of these minute villi. Inside these villi is a network of small capillaries and another network of

vessels called lacteals. Now, the network of blood-vessels is actively engaged in absorbing peptones and sugars, whilst the lacteals are reserved for the absorption of the emulsified fats. These lacteals are part of a vast system of vessels throughout the body which we have not yet mentioned, called "lymphatics."

The lymphatic vessels contain a milky fluid called lymph, and one of the functions of the lymphatic glands is to filter poisons, and also to produce white corpuscles for the blood. An excellent example of how lymphatic glands act as a filter is provided by the instance of a poisoned finger being accompanied by enlarged glands in the arm or armpit, when the microbes are filtered by the glands of these situations. The "lacteals" are really lymphatics in the small intestine, and this name is given to them because during digestion they are filled with milky (lacteus-milk) fluid, absorbed from chyle, which is the fat.

The digested food, therefore, finds its way into the blood by two channels:

1. The sugars, peptones, mineral salts, or salines, and water, pass directly into the small blood-vessels of the stomach and intestines.
2. The fats are absorbed by the lacteals in the villi of the small intestines.

Now, how do the digested fats get into the blood ultimately? The small lacteal vessels gradually increase in size and unite, forming a sort of network. These lacteals go on uniting until they open into the thoracic duct, a long tube passing up the thorax, or chest, and along the side of the vertebral column, which ultimately opens into the large veins just before these enter the heart. The digested fat passes from the intestines to the lacteals, then into the thoracic duct, and then into the blood. Now let us consider the capillaries of the intestine. These little blood-vessels unite and become larger and larger until they are one large vein, called the portal vein. The function of this portal vein is to collect the blood from the intestines and stomach, and to carry it to the liver.

This blood is rich in sugar and peptones and salts obtained from the intestines. Nature does not wish this rich food-stuff to be carried straight away to the different organs and then to be soon eliminated from the body by the excretory organs such as the kidneys and lungs. If things were arranged in this way we should be needing fresh supplies of food constantly, and would have to spend our lives eating or stoking like an engine with its constant supply of fresh fuel. So the liver is provided as a sort of store cupboard. Part of the sugars and albumens are taken by the portal vein to the liver cells to be stored.

It will be seen from this that the liver has at least two functions:

1. To secrete bile for the digestion of fats.
2. To act as a great store cupboard for the food which we require whilst we sleep or work, to save us the inconvenience of constantly eating.

The stored sugar and stored albumen are slowly sent up into the blood from the liver as they are required by the body.

Now we have finished the story of the digestive process. You have learned how our daily meals actually produce materials for the blood. In the article on the circulation it was demonstrated how this blood was taken to the heart and then sent to the lungs for a supply of oxygen, which it received from the air we breathe. The oxygenated blood was then pumped by

the heart to every point of the body. Aerated blood goes to the muscles, which derive energy from the blood to do their work of locomotion. It goes to the skin, and keeps it healthy and "alive." It goes to the brain and nourishes the nerve cells, where consciousness lies, where ideas are generated, where abstract thought is evolved.

The lesson to be derived from the description of digestion is that the human body is a self-

repairing machine. If we supply this machine with the right sort of fuel or food at the proper intervals of time it will have its due supply of energy for work. If we, in ignorance or from deliberate foolhardiness, ignore the needs of the digestive system, sickness and ill-health will inevitably follow.

In the next article we shall consider the physiology of the nervous system, and study the functions of the brain.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 303, Part 3

Colic is the name given to an acute attack of pain in the abdomen. The pain comes on suddenly, the patient feels sick, and may even vomit from the severity of the pain. The face may look drawn and pale, but—this is the important point in colic—the temperature will be normal. There are three kinds of colic:

1. **Intestinal Colic.** It is in this case a spasm of the bowel due to the irritation of undigested food, very commonly of unripe fruit taken in a large quantity. It is accompanied by diarrhoea, which is Nature's effort to get rid of the cause of the pain and disturbance. This intestinal colic is also associated with chronic lead-poisoning, which is very common amongst the lead-workers, both men and women.

2. **Liver, or Biliary, Colic.** This is due to a gallstone passing along the bile duct to the intestine. The pain passes *upwards* towards the right shoulder, and the attack is followed by jaundice.

3. **Renal Colic**—i.e., the pain associated with the passage when a stone from the kidney radiates *downwards*. In such cases there is generally a history of similar attacks.

The domestic remedies for colic include a warm bath, hot drinks of milk and gruel, and hot poultices or fomentations. If one is absolutely sure that the colic is due to having eaten something that has "disagreed," a dose of castor oil may safely be taken, but when the cause of any abdominal pain is not known, a doctor should be called at once, and no medicine given until he arrives. In certain serious abdominal cases, such as intestinal obstruction, a purgative is the very worst thing the patient can be given.

Coma is a condition of unconsciousness or semi-consciousness due to some poison circulating in the blood. It is found in severe cases of typhoid fever, diabetes, kidney disease, malaria, etc. It is a common symptom in apoplexy, due to hæmorrhage or injury of the brain. It is often associated with a low, muttering delirium. A patient who is comatose is in a serious condition, and should be placed under the care of a doctor.

Constipation is a very common condition, and is the cause of many other ailments, such as headache, depression, dyspepsia, anæmia, and sleeplessness. The chief cause is error in diet. The absence of vegetables and fruit from the dietary, taking too little food or food not sufficiently varied will produce this condition, especially in those people who take too little exercise. Sedentary habits is one of the chief reasons why the ailment is so prevalent in large cities. Certain ailments, such as anæmia or sluggish liver, predispose to constipation, and

the drinking of hard water is another cause. In obesity, weakness of the abdominal muscles produces constipation, and certain nervous ailments, such as neurasthenia and hysteria, are associated with the condition. Constipation ought not to be neglected.

The diet is the most important thing. The amount of fluids taken should be increased, but not in the form of milk or hard water. A tumblerful of hot water sipped slowly morning and night is a good thing. Plenty of fruit and vegetables should be taken. Tomatoes are excellent. Well-boiled porridge with cream, brown bread or wholemeal bread, and a dish of stewed figs or prunes make an ideal breakfast. Active outdoor exercise and regular habits must be attended to. A very good exercise indoors is to lie flat on the floor and rise to the sitting posture without the aid of the arms ten times each morning. A wine-glassful of mineral water in equal quantities of hot water night and morning may be taken instead of the plain hot water advised above.

It is much better to deal with the condition by hygienic and dietetic measures. In the case of children, syrup should be given at one meal of the day, and olive oil is also excellent. A banana cut in thin slices, served with olive oil, is a good way to give this. Cascara is a useful aperient medicine, but it is very much better to have any medicine ordered by a physician, in order to regulate the dose and to guard against establishing the habit of drugging.

Consumption (See "Tuberculosis.")

Convulsions are muscular contractions, or spasms, with or without loss of consciousness, which occur in certain diseases. Epileptic and hysterical convulsions will be described under those diseases. Convulsions may occur in certain brain affections and in chronic Bright's disease. Various toxic or poisonous conditions, such as alcoholism, lead-poisoning, and certain drugs will produce convulsions. Tetanus, or "lock-jaw," is associated with convulsions.

Convulsions in infancy and childhood are very frequent, and sometimes alarming. Convulsions in a child may be due to many causes associated with an unsuitable condition of the nerve-centres of the brain. The most frequent cause is digestive disturbance. Errors in diet, the giving of food unsuitable for infant consumption, the overloading of the stomach with indigestible food, will also cause convulsions, unless a child has a very stable nervous system.

"Teeth" alone is a very rare cause of convulsions, although the popular idea is that convulsions are invariably associated with dentition. The vast majority of deaths from

convulsions, however, take place during the early months of infancy before the teeth have appeared. Worms, also, are not really a cause, but they indicate a low state of health, and the condition makes a child liable to convulsions.

The rickety child is especially susceptible, and rickets is essentially a disease of debility. In certain fevers convulsions are apt to occur. Scarlet fever, measles, and pneumonia are often preceded by convulsions. The more severe forms of this affection are sometimes associated with serious nervous diseases in children, such as meningitis and tumours of the brain.

An attack is generally preceded by restlessness and twitchings, and the spasm often begins in the hands. The eyes are fixed, the body becomes stiff and the face blue, because breathing is suspended owing to the spasm of the muscles of respiration. A series of spasms follow, the hands and arms twitch, and the head is drawn back. The attack gradually passes off, and the child sleeps.

The treatment consists in dealing with the cause. If due to the eating of indigestible food, a teaspoonful of ipecacuanha wine, repeated every ten minutes, should be given until vomiting occurs. If the gums are swollen and hot, they may be lanced. The child should be put into a warm bath immediately of 95° or 96°, whilst the head and neck should be bathed with cold water. Any medicinal treatment has to be undertaken by a medical man.

Coryza is an acute catarrhal inflammation of the upper air passages, commonly called cold in the head. An article on "Colds and Catarrhs" appeared in Part 3 of *EVERY WOMAN'S ENCYCLOPÆDIA*, which the reader must refer to for information regarding causes and prevention.

The chief symptoms are chilliness, headache, sneezing, slight fever, and pain in the back and limbs. The mucous membrane of the nose is swollen, and the nose feels stuffed up. Then an irritating secretion flows, which makes the edges of the nostrils red and painful. The mucous membrane of the eye is usually involved; the pharynx and larynx may also be affected. Deafness sometimes follows from the inflammation spreading up the Eustachian tubes to the ears. In about thirty-six hours the nasal secretion becomes more profuse, the swelling subsides, and in a few days the symptoms disappear.

Coryza may be the first sign of measles or influenza. In milder cases very little treatment is required, except the inhalation of medicated steam. A piece of camphor or a teaspoonful of Friar's balsam may be added to a jug of boiling water, and the steam inhaled. An aperient should also be taken. A well-known doctor recommended the inhalation of a snuff consisting of: morphia, two grains; bismuth, four grains; acacia powder, two drams. If there is fever, the patient should be kept in bed on fluid diet, with plenty of hot gruel and milk.

Cough is a sudden contraction of the muscles of expiration caused by some irritation in the respiratory passages. It is not a disease which requires to be "cured." Cough may be a good thing, in that it clears the respiratory passages of mucous expectoration, and it is quite a mistake to think that medicine should be taken to stop a cough in all instances. Many such drugs simply take away the sensitiveness of the mucous membrane of the respiratory passages, and the excretion, or expectoration, is allowed to lie in contact with the bronchial tubes or wind-pipe, instead of being cleared away by the cough.

There are many varieties of cough, some of which are typical of different throat and chest

ailments. There is the wheezy cough of bronchitis, which is associated with expectoration. There is the paroxysmal cough of whooping-cough, due to a series of expirations followed by a long, whooplike inspiration or indrawing of the breath. In various throat affections a sharp, barking cough is present. The so-called nervous cough is of this type also. In the latter case there is no expectoration. In chronic digestive and liver ailments a cough of this description is often present, due to the collection of mucous at the back of the pharynx. There is another type of cough which is present in digestive disorders, which is called reflex, because it is not local—that is, the cause is not situated in the respiratory passages. It is due to irritation of the nerves supplying the muscles of expiration. The cough of pleurisy and pneumonia are also typical to the doctor's ear. Cough is not necessarily due to affection of the lungs and breathing passages. Irritation of the throat is a very common cause of chronic cough.

The treatment of cough depends upon the cause. The one thing every woman ought to remember is the folly of dosing a cough, of trying to "stop" the cough, whatever the cause may be. When the cause is not known, the doctor should be consulted, who will deal with any condition producing it.

Cramp is a spasm of certain muscles associated with severe pain. Cramp of the leg is quite a common and troublesome symptom in persons who are absolutely healthy. The pain comes on at night generally. It often appears in people when their digestion is out of order, or if they are run down in health. Cold feet is another cause of simple cramp. The best treatment is friction of the muscles, and a hot bottle will often prevent an attack. Swimmers' cramp is due to exhaustion and cold. It may affect the muscles of the limbs or the body, in which case a fatal accident is apt to occur unless help is close at hand.

Writers' cramp is a type of what might be called "occupation cramp." It may only exist as a stiffness of the fingers after writing for some time, or it may be so severe as to cause a spasm whenever any attempt is made to write. In bad cases it may even spread up the arm and shoulder. It is often very troublesome to people whose work entails a good deal of writing, and its existence is a strong argument for ambidexterity.

The same type of cramp is apt to attack musicians who play for many hours daily at the violin and piano, and telegraphists and typists sometimes suffer from the same thing.

Cretinism is a peculiar condition associated with dwarfism and impaired mental development. It is commonly met with in Switzerland, and in parts of Italy and France, but in the Lake District of England a great many cases are also to be found. Here and there a cretin is born in an otherwise healthy family. The unfortunate cretin is undeveloped physically and mentally. An adult may be no bigger than a child of five or six years. The face is broad, flat, and lacking in expression; the skin is dry and the hair is coarse. The condition is said to be due to the abnormal development of the thyroid gland in the neck, and the cause of this condition is not known. The earlier the treatment of thyroid in the case of children the better the result. Without treatment the patient grows up as a dwarf and as mentally deficient, and naturally creates a great deal of unhappiness both to his parents and brothers and sisters, if any.

To be continued.

HEALTH AND HYGIENE IN THE NURSERY

The Child's Muscles—Physical Culture is Commonly Neglected Until Children Reach the School Age—The Value of Play—Garden Recreations for Fine Weather—Exercise in the Nursery

HERBERT SPENCER considered that the first requisite to success in life is to be "a good animal." This is especially true of children. The child who is not a good animal in the physical sense is handicapped in the race of life.

The boy or girl who is provided with good food, fresh air, and sufficient muscular exercise—the three birthrights of the child—starts life fairly.

The food of the child has been already considered; a later article will deal with fresh air and proper breathing. Meanwhile, the important subject of exercise and the development of the muscles in youth deserves careful study. This is an age which is intensely interested in physical culture. Athletics and games are national affairs, and physical development is part of every school curriculum.

But what of the child before school age? What of physical education in the nursery?

The cramped mind and the cramped body are the result of neglected muscular training in youth. The child whose mother recognises the necessity for muscular training never suffers from weak back, spinal curvature, round



Fig. 1. Standing erect with finger-tips on shoulders

In a sense, the muscles of the young child are gradually educated by Nature without external teaching. The baby who is learning to walk is learning day by day how to co-ordinate his muscles. First, he has to acquire the art of standing. Secondly, with infinite care and many a tumble, the difficult accomplishment of placing one foot before the other alternately must be mastered.

The brain is the guiding centre. The different motor areas of the brain are learning to work together. The business gradually becomes automatic, and the child at last walks without conscious effort or exercise of will.

In the same way the child's muscles are educated by brick-building, by all the games which he regards as play. The mother, therefore, can do a great deal to further the physical education of the child. She can organise his games. She can devote part of his play-hour to educating his muscles. Very few people realise the great good derived from regular training of the muscles.



Fig. 2. The arms held out level with the shoulders

shoulders, or muscular debility. The boy who, physically, is well trained has greater mental ability, self-confidence, and independence.

The Value of Play

In the first place, let the mother realise the



Fig. 3. The arms held perpendicularly above the head

value of play. Let her remember that the children who play games enthusiastically, who romp and enjoy life noisily, are all the time educating their muscles, developing their lungs, and gaining vitality and health. Teach a child how to run, how to play ball, how to derive the greatest good from such games as lacrosse and rounders.

Even in a limited space the child need not be prevented from obtaining regulated physical culture. Such a simple device as hitting a tennis ball against the wall for two or three minutes once or twice a day provides useful exercise for the muscles. This should be done for a short time with the right hand and then with the left hand, because ambidexterity should form part of the aim of physical education. The child's left hand is terribly neglected in most instances, but gradually we are being educated so as to understand the importance of training both hands. Leap-frog is another exercise and game combined which the small boy enjoys immensely.

In summer-time garden games are plentiful, and all sorts of interests can be devised for the children of those who are fortunate enough to possess even a small back garden. Give the little ones an hour of garden work every day, divided into two periods of half an hour each. Teach them to weed, to rake, to pick dead flowers, to pluck the fruit, to water the flowers, and you are making them more useful and more healthy members of the community.

Exercise in the Nursery

In winter a certain amount of exercise must be obtained indoors during the wet and cold weather, and these exercises should be systematically carried out, so that the child may have the muscles gradually developed without the risk of fatigue and strain.

Musical drill is another splendid method of supplying physical culture to children during the dark winter afternoons. Teach them first how to march and keep step with the music. Then let them do the following simple muscular exercises to a musical accompaniment. The child

CHILDREN'S

It is only within recent years that even the medical profession have come to know that rheumatism in its slightest forms is one of the most serious diseases of childhood. Ten years ago a child with fleeting rheumatic pains was said to be suffering from "growing pains," and very little attention was paid to the matter. There is no such thing as a "growing pain." Growth of bone and muscle is unconscious and painless. "Growing pains" are invariably rheumatic. "But why make a fuss about so slight a form of rheumatism?" the non-medical person very naturally inquires. "The child will grow out of it and be none the worse afterwards."

That is just the point. He may be none the worse, it is true, but we expose a child to too great a risk if we neglect any signs of rheumatism. In the first place, the child is allowed to go about as usual, exposed to damp and cold. In his rheumatic condition he runs every chance of contracting rheumatic fever. Secondly, the complications of rheumatism are very serious. Even the slightest forms are often attended by heart mischief and chorea, or St. Vitus dance is a possible result of untreated rheumatic affections.

What signs should put a mother on her guard and lead her to take special care? Rheumatism in childhood often begins with sore throat, and every case of sore throat in the nursery associated with pains in the joints require immediate

must stand with the heels together, the hands hanging, the body erect, and should rest the tips of the fingers gently on the shoulders.



Fig. 4. Bending until the finger-tips touch the toes

1. Throw out the arms until they lie horizontally and level with the shoulders. Bring the tips of the fingers to the shoulders again. Repeat six times. (Figs. 1 and 2.)

2. Stretch the hands perpendicularly above the head, and bring the finger-tips back to the shoulder position. Repeat six times. (Fig. 3.)

3. With the hands above the head, bend the body at the waist until the finger-tips touch the toes. Repeat six times. (Fig. 4.)

4. Swing the arms at full stretch round the head.

These four exercises develop the muscles of the arms and upper part of the body and spine. In the next article will be described, with photographs, the best exercises for the legs and hips, including barefoot exercises, crouching, trotting—all suitably adapted to the needs of young children.

But it must not be forgotten that games and exercises should be carried out in a well-ventilated nursery, so that the child is having a liberal allowance of fresh air.

RHEUMATISM

attention. Regard all growing pains with suspicion, if any rise of temperature, headache, or signs of illness appear send for a doctor at once, as professional care is necessary in all cases of acute rheumatism. A child with symptoms of acute rheumatism must be put to bed between blankets and given a milk diet until the doctor arrives.

How can we prevent rheumatism in the nursery? The rheumatic child who is subject to joint and muscle pains, who readily suffers from sore throat or nervous twitchings, must be guarded from damp and chill. Damp feet and damp clothes will only too readily bring on a rheumatic attack in any child with the rheumatic tendency, and every fresh attack may injure the heart. The diet is important. Simple, easily digested food is particularly necessary. Butcher's meat should be strictly limited, and plenty of milk provided. Such a child must wear woollen clothing next to the skin. If at any time he gets overheated and perspires much, or comes in "wet through," he should be well rubbed down and dressed in dry clothes. Any chilliness or fever must be treated by a hot bath, and by putting the child into a warm bed, and providing hot drinks of milk and gruel.

The subject of Rheumatism will be more fully dealt with in another part.

HOW TO RENDER FIRST AID

Continued from page 367, Part 3

By MARY WESTAWAY (Associate of the National Health Society)

In cases of Hæmorrhage Steps should be Taken Promptly to Minimise the Loss of Blood—Measures to be Adopted—How to Treat Lung Bleeding, Nose Bleeding, and Stomach Bleeding—Varicose Veins—Wounds and Their Treatment

ALL too frequently disease or accident causes hæmorrhage of a kind which cannot be controlled by pressure; yet, so serious are the consequences of great loss of blood, that prompt steps should be taken to minimise the danger while awaiting the arrival of the doctor.

The rupture of a blood-vessel which lies within the trunk causes the blood to flow into the cavity of the chest or abdomen, or into the stomach, and in such circumstances pressure on the injured vessel is clearly impossible. Such bleeding may be recognised by well-defined symptoms. The patient is pale and faint, the skin is cold and clammy, the pulse is feeble, the breathing is hurried and laboured, and there is a great restlessness, with constant yawning and sighing.

The first thing is to place the patient in a recumbent position, so as to retard the action of the heart; windows should be set open, tight clothing loosened at the neck and waist, and one helper should gently fan the patient. A small piece of ice should be given to the patient to suck, or he should sip cold water with a little vinegar added to it, if ice cannot be obtained. A cloth wrung out of cold water and vinegar or chips of ice in an ice-bag, extemporised from a sponge-bag or a piece of mackintosh, should be placed over the seat of hæmorrhage. Cold water sprinkled on the face, eau de Cologne or spirit and water rubbed on the forehead, or smelling salts held to the nose are serviceable, and if the patient is reduced to a state of collapse, the feet should be raised and the legs and arms firmly bandaged.

Lung Bleeding and Stomach Bleeding

When hæmorrhage occurs in the lungs or in the stomach, the blood soon makes its

appearance. In the former case it is frothy and of a bright-red colour, and is coughed up in small quantities by the patient. In the latter case the blood is vomited in large quantities as a dark red clot, with which is often mixed particles of undigested food. The general treatment for internal hæmorrhage must be followed, the cold application being made over the chest in cases of lung bleeding and over the pit of the stomach

when the hæmorrhage is in the stomach. Keep the patient as quiet as possible, and do not allow any form of exertion.

Nose Bleeding

Nose bleeding may arise from an accident or may be caused by constitutional disturbance, and be the sign of disease. Pressing the nostrils firmly just below the bridge will check a slight flow of blood, but with severe hæmorrhage other remedies must be tried. Make the patient lie down in a cool place, and apply a cold body, such as a piece of ice, a large key, a pebble, or a marble paper-weight, to the back of the neck. If possible, place small pieces of ice in a rubber bag or piece of flannel, and apply them to the bridge of the nose, or syringe the bleeding

nostril with ice-cold water or cold tea. If this fails, take a small conical pad of lint or cotton-wool, dip it in a styptic, such as perchloride of iron or matico powder, and press it gently yet firmly, into the nostril. If this fails, medical assistance must be summoned, so that the nose can be plugged at the back and at the front. With nose bleeding the patient should breathe through the mouth, so as not to disturb the injured blood-vessels.

Hæmorrhage in the Mouth

Some people are so constituted that they bleed very freely, and even such a trifling operation as the extraction of a tooth may



First aid treatment. Bleeding from the lungs

give rise to serious hæmorrhage. Such people should always warn their dentist of this constitutional tendency. In ordinary cases of bleeding from a tooth cavity, ice or ice-cold water suffices, or water as hot as can be borne may prove more effectual; but with excessive bleeding the tooth should be replaced in the cavity, or it should be filled with a small pad of lint or cotton-wool, dipped in a styptic powder, and the jaws kept firmly together, so as to press the loose tooth or pad against the injured blood-vessels.

Slight bleeding inside the mouth from the lip, tongue, or cheek can be controlled by sucking ice or by holding very hot water in the mouth; but, whichever remedy is followed, it is not advisable to swallow the liquid with its admixture of blood.

Bleeding from the Ear Channel

Bleeding from the ear channel is commonly associated with fracture of the base of the skull. The first aid treatment for such hæmorrhage is to wipe away the blood as it flows, and to avoid plugging the ear.

Varicose Veins

The diseased condition known as varicose veins often gives rise to severe hæmorrhage, owing to the bursting of the blood-vessels. The veins of the leg are specially liable to become varicose, through the downward pressure of the blood distending the veins so that the valves cannot close to prevent the tendency to a backward flow which results from prolonged standing or the wearing of tight garters. When hæmorrhage occurs from varicose veins, digital pressure must be applied as promptly as possible to the seat of injury, and as soon as can be managed the thumb must be replaced by a graduated pad of lint, which must be securely bound in position. The leg should be firmly bandaged both above and below the wound, and it should be kept raised and in a comfortable position until the doctor arrives.

Whenever medical aid is sought for an injured person, the doctor should be informed as accurately as possible of the nature and extent of the injury, so that he may arrive provided with suitable appliances and remedies.

Various Wounds and their Treatment

Wounds vary in character according to their cause as well as in severity, so that some may be treated by homely remedies while others require skilled medical assistance.

1. An incised wound is a simple cut with a knife or sharp instrument. Such a wound should be washed with

clean water or with water containing an antiseptic, and bound firmly with a clean linen bandage. If the wound is large and gapes open, medical assistance must be sought to bind the edges together with stitches; but, with slighter injuries, a strip



How to arrest nose bleeding

of goldbeater's skin or court plaster suffices to keep the edges closed till the wound is healed.

2. A contused wound is brought about by a blow with a heavy instrument, which tears the skin and bruises the surrounding tissue. This is best treated by a clean folded handkerchief or a piece of lint soaked in spirit lotion made by a mixture of equal parts of cold water with whisky or brandy, which must be lightly spread over the injured part, and renewed as soon as it becomes warm.

A Lacerated Wound

3. A lacerated wound is one which accompanies accidents involving the loss of a limb or the tearing of flesh from the body by the wheels of machinery, etc. Such wounds are of a very serious nature, and all that can be done by the lay helper is to arrest bleeding, to cover the wound with a clean cloth or piece of flannel wrung out of very hot water, and to treat the patient for shock. If the doctor is late the warm applications

must be continued, but the second and subsequent ones should be applied on top of the first one, so as to avoid disturbance of the wound and exposure of it to the air.

To be continued



Treatment for burst varicose vein



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon :

Presentations and other Functions

Court Balls

The Art of Entertaining

Dinner Parties, etc.

Card Parties

Dances

At Homes

Garden Parties,

etc., etc.

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 368, Part 3

THE BRITISH AMBASSADRESS AT WASHINGTON

An "Alice in Wonderland Ball"—How a Secret Leaked Out—Salary of £10,000—A Salon of Clever People

"THE most important diplomatic post in the world." It was thus that Sir Mortimer Durand once referred to the office of the British Ambassador at Washington. He went further, moreover, and in a tribute to Lady Durand, remarked that "the greatest measure of responsibility rests upon the ambassadress."

Sir Mortimer retired in 1906 in favour of the Rt. Hon. James Bryce, and during his three years of office he added very considerably to his reputation as a diplomat.

It may not at first be apparent to the average person why so much more importance should be attached to the British ambassadresship in an English-speaking country like America, which carries with it a salary of £10,000, than to that of France, for instance, which is worth £11,500. The explanation lies in the fact that upon Anglo-American friendship, with its influences in Canada and in the Far East, depends to a very large extent the peace of the world.

In no other country, moreover, do social amenities count for so much in official life as they do in America. Upon the Ambassadress, therefore, rests the responsibility of winning popularity for her husband, and fostering those friendly relations which have hitherto proved so mutually beneficial.

Lady Durand

In Washington, as in New York, the *élite* vie with one another in the originality of their entertainments, and when, for instance, Lady Durand hit upon the novel idea of giving a ball in which the dancers represented tableaux from "Alice in Wonderland," it was voted the social event of the Washington season. Sir Mortimer himself, moreover, was voted "a real good sort of fellow and a democrat to the bone" when, at Lenox,

Mass., he played cricket with a team mainly composed of his own servants, and led them with the ardour and freedom of a schoolboy.

A Russian Irishman

Again, America was greatly pleased by his diplomatic reply to a persistent lady who wanted to know the feelings of the British Government towards Russia during the Russo-Japanese War. Sir Mortimer, of course, could not discuss the question. "At any rate," continued the lady, "we hear over here that the Irish sympathise very warmly with the Russians. Why is it that they pray for General Kuropatkin's success?" "That," answered the Ambassador, "may be because they believe he has Irish blood in his veins. Have you never noticed how he spells the third syllable of his name?"

Then, again, Lady Herbert, wife of the late Sir Michael Herbert—"Courtesy Herbert," to quote a nickname bestowed upon him by a noted Senator—Lady Durand's predecessor at Washington, added much to her husband's popularity by establishing a smart social salon at the embassy. Almost every day there were five o'clock teas on a scale of considerable magnificence, where one could meet all the diplomats and governmental bigwigs, as well as all the stars in the artistic and professional worlds. Lady Herbert became famous for her entertainments, and, like Sir Mortimer Durand, Sir Michael was the first to admit how much the lady of the embassy can contribute to diplomatic success.

Lady Herbert, however, had the advantage of being an American lady—she was a Miss Leila Wilson, and is an aunt of the present Duchess of Roxburghe.

Curiously enough, Mrs. Bryce, the wife of the present British Ambassador at Washington, is also of American origin. Her mother, Miss Elizabeth Gair, came of American parentage on both sides, although she was born in Liverpool, and ultimately married Mr. Thomas Ashton, a rich manufacturer of Fordbank, near Manchester. Miss Elizabeth Marion Ashton married Mr. Bryce in 1889, and being a deeply intellectual woman, with a keen grasp of politics, and a liking for people who have done things, she and her husband had much in common.

The American strain in her blood betrayed itself in her fondness for clever Americans, and it was largely due to her that so many of them found a welcome at Mr. Bryce's house in Portland Place, London, prior to his departure for Washington in 1907.

The Press

America, therefore, gave the Bryces a very hearty welcome, and Mrs. Bryce, who is averse to the newspaper interviewer, had a difficult task to pilot her husband, upon his arrival in the States, through the cohorts of journalists and photographers who flocked about him. She succeeded, however, for, although the persistent pressmen hurled questions at him until they got him "going some," as they said—in fact, until he called them "boys," and looked as if he was willing to talk, one of them soon grasped the situation, and broke out into that popular song of the English vaudeville stage, "My wife won't let me." Then the ranks parted, and the King's distinguished emissary was allowed to pass.

An Intellectual Salon

Beyond organising the semi-official banquets, which the British Ambassador at Washington is called upon to give, Mrs. Bryce, unlike Lady Durand or Lady Herbert, has not distinguished herself in the matter of elaborate entertainments. But she has

instituted what might be termed an intellectual salon at Washington, where one may meet the cleverest of people. However, it falls to the lot of the Ambassadors in America to meet people of all classes. In the States there are something like three million Britishers, many of whom, it would seem, judging by the letters received, look upon the Ambassador and his wife as their guardians.

The Burden of Letters

No former British Ambassador has had so extensive a correspondence with the American public and professional men as Mr. Bryce. He is constantly questioned

about all sorts of matters relating to government in England. He makes it a point to answer these letters fully, in spite of the extra work they involve, because he considers this task not the least important, of his duties. Likewise, Mrs. Bryce receives many letters from American women on a hundred and one different subjects, and many are the appeals for help and advice which she receives from British women in the States. Several hours of each day are occupied in dealing with this mass of correspondence. There are, moreover, the usual appeals from British societies and charities for patronage and assistance. Perhaps the Ambassador is asked to become the



Mrs. Bryce, wife of the Rt. Hon. James Bryce, British Ambassador at Washington. By her tact and charm she has gained the goodwill and esteem of the American nation

Photo, R. Haines

president of one, or open a bazaar for another, while political unions, knowing how active Mrs. Bryce was here in connection with the Women's National Liberal Association and the Women's Free Trade Union, for instance, seek her support.

It is incumbent upon an ambassadress, however, to be discreet, particularly in a country like America, where, to say the least, much colour is often lent to the words of one of high position. Many an awkward *contretemps*, which might have led to serious trouble, has been caused by a fondness for talking on the part of wives of high officials.

When M. Flourens, for instance, was Foreign Minister for France, in 1887, and General Boulanger was Minister of War, it was secretly decided that the general should be the bearer of an important letter to the Tsar. The Cabinet regarded this affair as one of paramount importance, and special precautions were taken to avoid "leakage." But they had reckoned without the woman in the case. M. Flourens having, like a good French bourgeois, detailed the day's doings to his wife, the latter, in the innocence of her heart, thought it would make an interesting tit-bit for the daughter of the German Ambassador, who called on her that day. Naturally, this intended mission created a profound sensation at the German Embassy and in Berlin. The Ambassador promptly requested an explanation from the French Foreign Secretary, and, as a result, the journey was abandoned. What M. Flourens said to his wife probably will never be recorded.

"Tactful, but how Discreet!"

A woman of such rare perception and experience as Mrs. Bryce, however, is scarcely likely to commit such an indiscretion as this. At the same time, she must be on her guard continually, and, when replying to her numerous correspondents, attending a public gathering, or meeting various people at a reception or dinner at the Embassy, she must take care not to express anything which might be misconstrued as an opinion on the political events of the day.

A well-known general, after meeting Mrs. Bryce for the first time, described her as "a most charming woman, a brilliant conversationalist, but how tactful—how discreet!"

The necessity for discretion becomes more obvious when it is explained that the British Ambassador not only represents the affairs of his Sovereign, but also the dignity and power of his master. It has been said that it is only rich men who can become Ambassadors, for the simple reason that their expenses are much in excess of their salary. It is certainly incumbent upon them to live in great style, and, of course, the duty of maintaining the dignity of the office in a social sense falls upon the Ambassadors.

The British Embassy

It is, by the way, an unwritten rule that the names of the Ambassador and his wife to be designated by the British Sovereign should be submitted to the powers that be of the country for which they are purposed—a custom which prevents any possible unpleasantness on their arrival. Not that there was much doubt about the reception of Mr. and Mrs. Bryce, for the former was recognised in the States as a clever diplomat as well as a scholar; while the fact that Mrs. Bryce is of American origin was sufficient to ensure for her a hearty reception.

The Embassy at Washington was built in about the year 1830, when Sir Edward Thornton was Minister. The Legation had not then been raised to the rank of an

Embassy. Sir Edward was not only an able diplomatist, but a shrewd business man, who foresaw how Washington would develop. He bought land which was then practically in the country ("prairie," as they call it in America), but which is now on Connecticut Avenue, the most fashionable thoroughfare in Washington.

The Embassies of the other Powers have followed the British lead, and here, too, is the old home of Mr. Leiter, where the late Lady Curzon of Kedleston spent her girlhood, while the White House is within ten minutes' walk. Sir Edward Thornton only paid £2,000 for the land, which is now worth at least ten times that amount, and the present Embassy was built for £25,000. It is of red brick with granite "dressings," and its architecture is French rather than English. The entrance hall is immense, and a fine portrait of Queen Victoria in her Coronation robes dominates the great oak staircase. The ball-room is the largest but one in the city, and in the dining-room sixty people can sit down comfortably.

Ambassadorial Hospitality

Lady Herbert's predecessor, Lady Pauncefote, was a brilliant and successful hostess. The magnificence of her entertainments at the Embassy has been unequalled even among the New York "Four Hundred." Invitations to Lady Pauncefote's dinner-parties and receptions were eagerly sought after, her ladyship being assisted in her duties as a hostess by her four daughters, whose popularity was considerably enhanced by their democratic manners.

The Ambassador's Daughter

Apropos of these daughters, it is a curious fact that when an Ambassador has a daughter, the question of her precedence is a very difficult one to settle. A famous instance of this was the case of Count Munster, who for many years was German Ambassador in London. During the whole of the time he was at the Court of St. James's, it was always a moot point whether his daughter should take rank as an Ambassador, and the point was never satisfactorily settled.

It is certainly an important point, for an Ambassador is regarded as almost as important a person as the Ambassador. Not only is she addressed as "Your Excellency," but any insult offered to her is as much an affront, and even a cause for war, as would be one offered to her husband. At one time all the wives of earls abstained from coming to Court, so as not to yield precedence to the wives of ambassadors, while in the early part of Queen Victoria's reign the duchesses rose in arms at the idea of making way for these ladies. But they were forced to yield.

Often Mr. and Mrs. Bryce exchange visits with the representatives of other Powers, whom they also meet at receptions at the White House. Although, of course, official matters are not discussed seriously at such gatherings, there is no doubt but that the latter help to oil the wheels of diplomacy.



Continued from page 371, Part 3

NO. 3. ETIQUETTE OF DANCES

By MRS. HUMPHRY ("Madge")

What to do When Sending Invitations to the Officers of a Ship or Regiment—Supper Troubles at Subscription Dances—"Cutting" Dances

IT is usual, when inviting officers of a regiment or a ship to a dance, to send the invitation to the colonel or admiral; if there be no admiral, to the commodore or captain. In the space left free for names would be written:

"Colonel Blank and the officers of the 90th Regiment," or "Admiral Dash and the officers of the ——" (here insert the name of the ship). Moreover, it is imperative that a personal invitation be sent to the colonel in command or to the admiral or commodore or captain. Should the wife of any of these be with them, the invitation includes her. A reply will be sent to this personal invitation, and the other officers will answer for themselves.

The Question of Precedence

Should officers of both services attend a dance, the question of precedence comes in. Admirals of the Fleet rank with field-marshal, admirals with generals, vice-admirals with lieutenant-generals, rear-admirals with major-generals, commodores with brigadier-generals, captains of three years' seniority and staff-captains of four years' seniority with colonels, captains under three years' seniority and staff-captains under four years' seniority with lieutenant-colonels, commanders and staff-commanders with lieutenant-colonels but junior of that rank, lieutenants of eight years' seniority with majors, lieutenants under eight years' seniority with captains, and so on according to rank.

These rules apply to Great Britain, not to the Colonies, where the precedence of officers is determined by colonial enactments or Royal charters, or by authoritative usage. On the other hand, certain persons entitled to precedence in the United Kingdom are not entitled as a right to the same precedence in British colonies. The governor decides all such matters.

Supper at Subscription Dances

There is a little point about supper at subscription dances which is often productive of awkwardness. The tickets are priced so much, "inclusive of supper." Seeing this, the inexperienced man concludes that there will be no expense attached to the meal beyond a tip to the waiter. He is unaware that the price covers eatables only, and that beverages are extra. The girl whom he has invited to sup with him has to be asked what she would like to drink, and sometimes, unaware of the circumstances, chooses

champagne or some other equally expensive wine.

If her partner should be well off, this is all right. If he has only a small sum in his pocket he receives a rude shock. Many girls are considerate in these cases, and choose lemonade or something else that is low in price. But there are also girls, in a minority, one feels sure, who think only of what they prefer, and their thoughtlessness often produces awkward results.

The Man Who "Cuts" Dances

To "cut" a dance is a piece of very bad manners. After engaging oneself to a partner, nothing short of illness should induce a girl to break the engagement. But it is often done. She finds herself sitting out in agreeable company, and the disconsolate partner is meanwhile going through the rooms asking everyone whom he meets in his peregrinations, "Have you seen Miss So-and-so?"

For a man to cut a dance is even worse, according to the social code, because he is supposed to owe deference to members of our sex.

Some young men, however, are very casual in such matters. They may possibly go to supper, and remain at table during two or three dances. Returning to the ball-room, such a man thinks it sufficient excuse to say, "Sorry to have missed our dance. I've been to supper." Recreant partners need not be waited for after the dance has been in progress a few moments.

A Practical and Novel Idea

When a girl at a private dance is obliged to leave before the dances for which she has engaged herself, she asks her hostess to explain to any partners who may inquire about her. Nothing of the kind is possible at a public or subscription dance, but it would be a good plan to have a large white slate hung near the door, on which those leaving early could write their names under "Gone Away." Partners, seeing the name, could then feel honourably free to engage someone else.

It would not be a bad idea for those who go to supper intending to remain for some time to write their names on such a slate. It would be only civil to apprise one's partners in this way that supper is preferred to dancing with them.

The inference is not flattering to the girl, but at least she is left free to find solace in the company of another and possibly more congenial partner.

HOW TO READ A COAT-OF-ARMS

By LADY HELEN FORBES

Continued from page 222, Part 2

The Creatures of Heraldry—Eagles—The History of the Eagle and of Empire—The Downfall of Cæsar's, and the Rise of Other Eagles—Mystery of the American Eagle

IN heraldry, the noblest of all beasts is the eagle. It is the cipher of Empire, and in heraldry it spells Cæsar. The Romans marched to victory carrying an eagle as their insignia. Some of the Roman eagles have been dug up and can be seen in museums; very strange-looking fowls they are, not much like one's usual conception of the bird. The eagles to a Roman legion had the value that the colours have to a modern regiment; a Roman soldier accounted it as glorious to die rather than cede his eagle to a foe, as his modern counterpart gladly falls in the defence of his colours.

The Holy Roman Empire

When the Crown of the Holy Roman Empire devolved upon Charlemagne, or, rather, was by him revived out of the oblivion into which it had fallen, he, too, adopted the eagle as his badge, together inseparably with the name of Cæsar. The Empire, so-called, of Austria has inherited the eagle of Charlemagne. In the course of the centuries, however, it has become double-headed, but, although it spreads itself on a gold field, and has gradually acquired several accessories, it still remains black.

Swabia, which supplied its present Royal House to Austria, also bore an eagle. Certain of the Electors of the Holy Roman Empire—but not all—had an eagle to their arms, possibly to mark their connection with Cæsar. Thus, Brandenburg bore a red eagle on his silver shield (there is to this day a Prussian Order of the Red Eagle), and the Palsgraf, or Elector Palatine of the Rhine, had his eagle gold on a black shield.

For more than seven centuries the King of the Romans remained alone in the world, "The" Emperor. He and the Pope were God's viceroys on earth—the Pope the spiritual, the Emperor the temporal. This mediæval ideal, however, imposed too much strain on the self-seeking arrogance of Europe, and Europe fell away.

It was, however, from a country scarcely considered as Europe at all that the first assault on the traditions and symbol of Cæsar came. Russia, under Michael Romanoff, the grandfather of Peter of immortal memory, rose out of barbarism and erected itself into an empire, an empire which forthwith arrogated to itself both the insignia and the title of Cæsar. Some modern writers assert that the Emperor of Russia is not Czar, or Cæsar corrupted, but Tsar, an ancient Muscovite title; but whatever may be the truth, he borrowed the imperial eagle, and with it the name of emperor.

Since those days, to be an emperor has ceased to be a unique distinction. Any upstart conglomeration of countries can style itself an empire. It is true that until the Moslem stormed Constantinople in the fifteenth century, there was always an Emperor of the East, but his dominions did not count as Europe in those days; besides, he began by being, and always was, theoretically, the partner of the Holy Roman Empire.

There were emperors, again, all over Asia, emperors *in partibus*, so to speak. But the successor of Charlemagne and Augustus was "The" Emperor, the carrier-on of the traditions of conquering and civilising Rome. Russia may possibly have considered herself the successor of the Byzantine potentate, even as she adopted his religion, and this may explain her craving after Constantinople.

Napoleon's Eagle

Thus the Empire, properly so-called, died a lingering death through many centuries, falling to pieces by degrees, like an ancient ruin, until Napoleon, with an extra ebullition of arrogance, abolished the Emperor of Germany and put in his place the Emperor of Austria. It seems probable that even this shadow of what the Holy Roman Empire once was will scarcely last out time.

Napoleon, moreover, having donned his brand new imperial crown, must needs have his eagle too. No modest blackbird on a silver or gold ground was good enough for him; his was a golden eagle on a blue field. In this, whether on purpose or inadvertently, he reverted to the ancient colours of France when she was yet a kingdom and bore her golden lilies.

But a newer Cæsar has arisen. The five-and-thirty-year-old German Empire bears the eagle too, the old symbol of world-wide conquest, and the name of Cæsar as well, which once stood so magnificently alone.

Mystery of the American Eagle

Why the United States of North America should have taken the eagle as their badge is a profound mystery to heralds, since nothing in the world is further removed from Republican ideals than the old one of Cæsar, absolute Lord of the World.

There are many other animals, heraldic and zoological, which would have been infinitely more appropriate to the great nation over the sea. Why not the phoenix, the undying bird which rises ever renewed from the ashes of the dead past?

To be continued



Austria inherited the Eagle of Charlemagne, but in the course of centuries it became double-headed



CORRECT MODES OF ADDRESSING LETTERS TO PERSONS OF RANK OR DISTINCTION

Continued from page 223, Part 2

Formal

BARONETS' WIVES

Address: "The Lady——"

Beginning: "Madam," or "My Lady"; if the former the title is written above it, as,

"The Lady——
Madam."

Ending: "Yours most respectfully."

Informal

"The Lady——"

"Dear Lady——"

"Yours sincerely," etc.

KNIGHTS AND KNIGHTS' WIVES

Same as Baronets and their wives, omitting the word Bart.

WIDOWS OF BARONETS OR KNIGHTS

Address: "Lady The same."

Though, strictly speaking, her title is "Dame," she is always spoken to, written to, and addressed as "Lady——"

Beginning: "My Lady," or "Madam."

Ending: "Yours most respectfully."

"Dear Lady——"

"Yours sincerely," or "truly," etc

COURTESY TITLES

YOUNGER SONS OF DUKES AND MARQUISES

Address: "The Lord Charles——"
Right Honble. Lord Charles——"

Beginning: "My Lord," "Dear Lord Charles," or "Dear

Ending as to a Lord Charles——"

Marquis. Giving the surname is a less intimate form than "Dear Lord Charles."

WIVES OF THE ABOVE

Address: "The Right Honble. the Lady Charles——"
"Dear Lady Charles," or "Dear Lady Charles——"

Beginning and ending as to Marchionesses.

DAUGHTERS OF DUKES, MARQUISES, AND EARLS

Address: "The Right Honble. the Lady Mary——"
"The Lady Mary——"

Beginning and ending as for Marchionesses.

VICEROYS AND GOVERNORS-GENERAL

Formal

Address: "To His Excellency the Lord-Lieutenant of Ireland."

"To His Excellency the Viceroy of India."
"To His Excellency the Governor-General of ——,"
Beginning: "Your Excellency."
Ending: "I have the honour to remain, your Excellency's obedient servant."

THE WIVES OF VICEROYS AND GOVERNORS-GENERAL

These ladies, though in no sense official, are by courtesy addressed as "Your Excellency," and spoken of and addressed on letters as "Her Excellency Lady ——."

BRITISH AMBASSADORS

Address: "To the Right Honourable ——, H.B.M.'s (His Britannic Majesty's) Ambassador Extraordinary and Plenipotentiary at the Court of ——."

FOREIGN AMBASSADORS

Address: "To His Excellency ——, Ambassador Extraordinary and Plenipotentiary from H.I.M. (His Imperial Majesty) the Emperor of ——"; or
"From H.M. (His Majesty) the King of ——."

CONSULS

Address: "To H.B.M.'s Consul-General."

THE HOUSE OF LORDS

Address: "To the Right Honourable the Lords Spiritual and Temporal of the United Kingdom of Great Britain and Ireland in Parliament assembled."

Beginning: "My Lords, May it please your Lordships."

Ending: "I have the honour to remain your Lordships' most obedient servant"; or
"The humble petition of ——" (here signature).

THE HOUSE OF COMMONS

Address: "To the Honourable the Commons of the United Kingdom of Great Britain and Ireland in Parliament assembled."

Beginning: "May it please your Honours."

Ending: "I have the honour to remain your Honours' most obedient servant."

PRIVY COUNCILLORS

Address: "To the Right Honourable ——"

Beginning: "Sir."

Ending: "I have, Sir, the honour to be."

MEMBERS OF THE HOUSE OF COMMONS

"——, Esq., M.P."



WOMAN'S DRESS

Conducted by the Editress of "Fashions for All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

Home Dressmaking

How to Cut Patterns

Methods of Self-measurement

Colour Contrasts

Home Tailoring

Representative Fashions

Fancy Dress

Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming

How to Make a Shape

How to Curl Feathers

Flowers, Hat-pins, Colours, etc.

Boots and Shoes

Choice

How to Keep in Good Condition

How to Soften Leather, etc.

Furs

Choice

How to Preserve, etc.

How to Detect Frauds

Gloves

Choice

Cleaning, etc.

Jewellery, etc.

PRACTICAL ADVICE ON THE CHOICE OF FURS

By THE HON. MRS. FITZROY STEWART

Continued from page 383, Part 3

No. 4. ERMINE

The Royal and Judicial Fur—The Ermine of Commerce—Habits and Characteristics of the Animal—Its Decorative Effects—The History of Ermine as a Decoration to Regal and Official Dress—Its Use in Early Times

ERMINE is a Royal and judicial fur; but, with us, sumptuary laws have long ceased to exist. It is one of the furs of heraldry, and is worn by the King and Queen, by judges, and on the State robes of peers and of certain high officials.

The Characteristics of the Animal

The ermine of commerce is taken from a species of stoat, which wears a white dress during the winter season. It has a body about 10 inches long and $2\frac{1}{2}$ inches wide, and its tail is about 4 inches in length. It has the short legs and the slender body of the weasel—its poor relation. And, like others of its species, it is a small, restless, and—one must add—bloodthirsty animal.

The ermine preys on birds, rabbits, and other small creatures, and, although useful in destroying rats and mice, is a sworn foe to the poultry-yard.

It moves with great quickness, climbs trees well, swims easily, and makes its home among rocks, stones, and other rough surroundings. It wears a brown coat in summer, and changes to pure white in winter, with the exception of its nose, tail, and whiskers, which always remain black. In snowy

regions the protective value of this white fur is obvious; and that the change occurs in connection with a lowered temperature seems certain, although the physiology of the process is not as yet understood. The creature breeds at the end of winter, and, like a cat, carries its young by the nape of the neck into a place of safety.

How and Where it is Caught

The ermine is distributed in the northern parts of Europe, Asia, and America, but has been found as far south as the Italian Alps and the Pyrenees. Its movements are rapid, and its capture is beset with difficulty. Moreover, it is shy and wary and hard to trap, since only a jet-black tail is visible as the little animal flits across the expanse of snowfields. The trapper often makes his lure of twigs of wood, the smallest of steel traps being too heavy for the best specimens.

A hunter will often put grease on his hunting-knife, and lay it down on the trails of the ermine. And when the little white form appears the grease attracts it, and it licks the blade of the knife, only to find that its tiny tongue is frozen hard to the ice-cold steel, that the knife is too heavy to move,

and that its frantic struggles to escape are useless. One can only hope that the hunter puts the poor creature at once out of its misery.

Ermine skins are imported from Norway, Lapland, Siberia, and the Hudson Bay Territory, but the best skins come from Siberia. The choicest ermine is soft and pure white, and a fine skin costs from £1 upwards. The skins that have a yellowish tinge are far less valuable. In fact, the price depends on colour and quality, and therefore fluctuates considerably.

The Value of the Fur

Good ermine rose to a high price in 1902, and is likely to be valuable again in 1911. A long coat of the best ermine now costs from £250 to £300; a long stole, about £100; a short tie, from £8 to £14; and a big muff, from £15 to £25. Real tails are used to trim the best ermine, but for the cheaper sort the tails are imitated by means of bits of dark fur taken from the skunk or the squirrel.

Ermine has been the Royal fur of England since the time of Edward III., who forbade its use by anyone who was not of blood royal. And there was a law in Austria to the same effect, which has remained in force up to the present period.

Our Royal ermine, known as miniver, must have a word of explanation. Strictly speaking, this fur is the pure white skin of the Siberian miniver squirrel, but the name is also applied to ermine when unvaried by the usual black tail tips. In either case, the spots required are made from Persian lamb or from sealskin. If from the former, they are tiny morsels of silky fur obtained from between the toes of the black lamb; but sealskin is invariably used for the best miniver. For instance, an expert declares that ten thousand small bits of sealskin will be worked into the miniver which will line the cloak of King George V. on the day of his Coronation.

Ermine as the Emblem of Rank

Again, the Royal crown is bordered with a band of ermine, with one row of black spots. Ermine, moreover, plays a big part in the robes and coronets of peers and peeresses. Their coronets have a band of spotted ermine, and ermine appears on their robes according to their place in the peerage. A duke's crimson velvet mantle is edged with miniver, and the cape is furred with miniver, having four rows of dark spots on each shoulder. A duchess will have the cape of her crimson velvet mantle furred with miniver, five inches in breadth, and varied ("powdered" is the correct term) by four bars or rows of ermine. A marquise's robes have but three and a half bars of ermine, and a marchioness has but three and a half bars of ermine and a miniver edging, which is reduced to four inches in breadth. An earl's mantle is distinguished from the preceding by having but three bars of ermine, and his countess has on her cape only three inches of miniver. And the scale descends, as a viscount and viscountess

have only two and a half rows of ermine; and a baron and baroness must content themselves with only two bars of this fur, and with but a bare two inches of miniver edging.

Ermine is light in weight, wears well, and will stand repeated cleanings, but it has one grave fault: it is fatally easy to imitate. There is no material used in articles of dress in which fraud is so frequent as in furs, nor in which there is such ample scope for cheating.

Unless a woman has special knowledge, she is entirely at the mercy of her furrier. Sham ermine is made from shorn and prepared white rabbit skins, or from white fur taken from the lower part of the squirrel. But the fraud can be easily detected, as the best rabbit skin will not bear comparison with the poorest ermine. In the case of imitation fur the hair is soft, and will soon wear at the edges, and it has none of the fineness and gloss of real ermine. And tails are seen as mere strips of curled black fur upon even a slight examination.

An Unbecoming Fur

In this relation it may be said that the Chamber of Commerce issued a warning to the public, through the Press, as to the misnaming of furs, giving the names of certain furs and their incorrect descriptions. At the same time the chamber sent out to the wholesale and retail fur warehouses a list of "permissible descriptions." In this list sham ermine appears as follows: "Proper name—white rabbit. Incorrect—ermine. Permissible—mock ermine." But the "permissible descriptions" have few defenders, as the actual name of the animal is, in most cases, not mentioned.

Ermine has beauty, but it is one of the most unbecoming furs in existence. The effect is hard and crude, and the dead white proves a trial even to the fairest complexion. Ermine is much worn by smart Parisians, especially in the spring and early autumn. But Frenchwomen are artists, and tone down the effect by means of lace, tulle, or chiffon. Ermine is at its best when worn with dark-coloured velvets. The contrast of a black velvet or deep violet velvet gown with ermine makes a perfect *ensemble*.

Suitable for Evening Wear

Ermine looks well in the evening. It can be worn as a stole for the shoulders, or as a long cloak, which has a regal effect; or else to line a cloak of satin or velvet.

Ermine, however, has a third fault, it does not combine well with other furs, but stands aloof in its proud purity. One often sees it mixed with musquash or sealskin, but a woman of fine taste finds the sharp colour contrast a trifle hard and aggressive. Ermine mates best with moleskin, and an ermine tie and muff worn with a moleskin coat will show to immense advantage.

Ermine is a fur that adapts itself well to small articles and trimmings. In fact, one wonders that it is not more often used to

trim Court trains and wedding costumes. A winter bride does wisely who has her white velvet train trimmed with ermine. And this has had a precedent. When the beautiful Miss Enid Wilson became Lady Chesterfield, she wore a white velvet Court train bordered with ermine, and made a fairy tale bride on a snowy February morning in 1900.

When before-Easter Courts are again in vogue, fine effects might be produced with ermine on white satin, brocade, or velvet. Contrasts of texture, rather than of colour, have much interest. Whistler's symphony in white makes a good example; and a more modern instance is that of a young duchess who once wore her famous pearls with a cream costume. Ermine, well arranged, has many possibilities.

Its Ancient Popularity

The fur was known to the ancients, and owed its début to the Byzantine emperors. The Greeks, who were fond of ermine, believed it to be the skin of the white rat, and Wagner was the first naturalist to class the creature among the weasels. The Byzantines called it the Armenian rat fur; hence the words Hermine and ermine; and until late in the seventeenth century it was called *le rat d'Arménie*.

In old days the finest skins were obtained from the rich plateau of the Taurus (Armenia). And even now the great ermine markets of the world are at Van, Erivan, and Mitlis. But the creature was found elsewhere, as the Dukes of Brittany used to wear ermine robes of native production. Marco Polo, in his book of travels, mentions ermine as among the most costly dress of the Tartars; and remarks that he found the tents of the Cham of Tartary lined with the skins of ermine and sables in the year 1252.

Ermine does not appear to have been used as an official mark of distinction earlier than the fourth century; and in the fifth it was adopted by the French as a sign of legal dignity. This custom still remains, as the judges have their scarlet robes edged with ermine. It was also used at a very early age by the Court of Rome for the State garments

of the cardinals; but the little black tails were usually omitted in church costumes, in order to emphasise the purity of the priestly profession.

Then, in later times, one Czar of Russia had Coronation robes, in the making of which 250,000 ermines were sacrificed; and the Coronation robes of the first Napoleon, preserved at Notre Dame, are also lined with the most costly ermine.

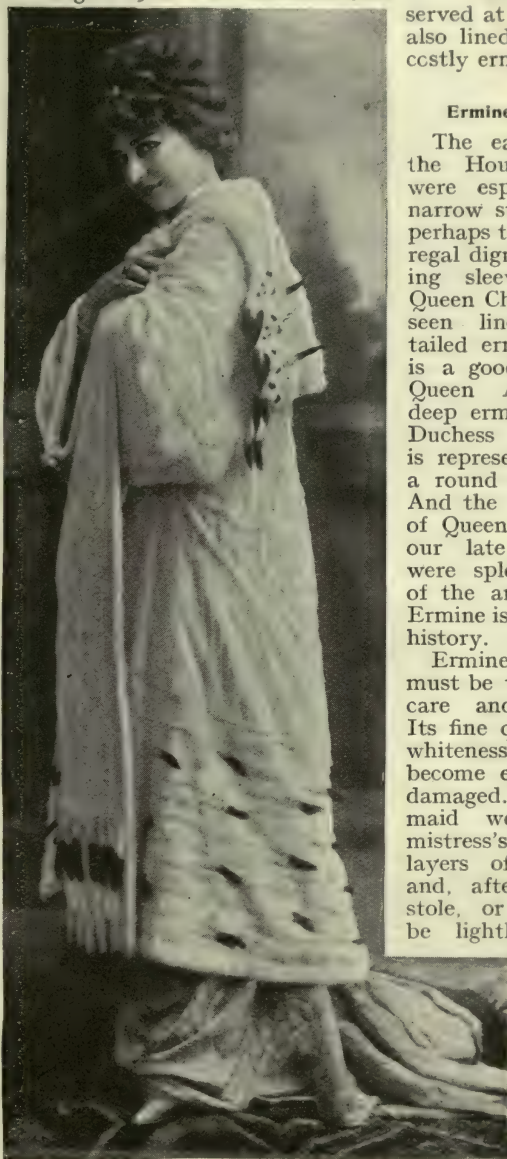
Ermine Makes History

The earlier Queens of the House of Hanover were especially fond of narrow stripes of ermine, perhaps to emphasise their regal dignity. The hanging sleeves affected by Queen Charlotte are often seen lined with black-tailed ermine; and there is a good portrait of Queen Adelaide with a deep ermine tippet. The Duchess of Kent, too, is represented as wearing a round cape of ermine. And the Coronation robes of Queen Victoria and of our late King Edward were splendid specimens of the art of the furrier. Ermine is a fur that makes history.

Ermine is a fur that must be treated with due care and consideration. Its fine quality and pure whiteness causes it to become easily soiled and damaged. A careful lady's-maid would wrap her mistress's ermine fur in layers of tissue paper; and, after use, a muff, stole, or necktie should be lightly wiped over

with a fine white cloth—for choice, with a cambric handkerchief. A brush must never be used, and, if wet, ermine must not be dried by the fire, but should be gently shaken.

And even when economy is an object, good fur should be sent, when soiled, to a furrier's, and by no means be subjected to what is known as "home-cleaning." And precious fur of any sort ought never to be left in a room with a dog, unguarded. A tragic tale is told of a costly ermine muff worried to pieces in its owner's absence.



Photo, Reutlinger

Ermine worn as a cloak has a regal effect, the black tails forming the most suitable trimming. A stole of the fur, with tails at the ends, is another favourite arrangement of ermine

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 379, Part 3

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework, and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff; the London Higher Technical Examination Centres, etc.; First Class Diploma for Tailoring; Diploma of Honour for Dressmaking; Diploma of Merit of the Highest Order for Teaching; Silver Medallist, London Exhibition, 1900; Silver Medal, Franco-British Exhibition, 1908; Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

FOURTH LESSON. FANCY STITCHES—continued

Honeycombing—Smocking—Cross-stitch—French Knots

Honeycombing

HONEYCOMBING is an ornamental stitch sometimes used instead of gathering to contract the fulness of any part of a garment to the size desired. It is more generally used for children's garments, but sometimes it is used for blouses, etc. When finished, the work has the appearance of rows of diamond-shaped cells united by dots, and looks somewhat like a section of honeycomb.

The amount of material required for the fulness is about double the width the honeycombing is to be when finished. The diamonds forming the honeycomb must always be kept *regular and even*.

To prepare the work, spread the piece of material to be worked smoothly on a table or board—wrong side uppermost—stretch a tape measure straight across it, and pin it firmly down at each end with a drawing-pin. Take a finely pointed pencil, and make a dot at each half-inch—more or less—all along the portion of material to be honeycombed. Make a succession of horizontal rows of dots half an inch apart—more or less—to the depth the honeycombing is to be worked.

N.B.—The dots *must* be accurately and lightly marked on to the material, or the work will not be a success.

Paper ready marked with dots can be bought—for a few pence—at any fancy shop, and the dots can be transferred to the material by means of a warm iron.

To do this, cut the paper to the required size, place it face downwards on the wrong side of the material, and press all over it with a warm iron.

When the paper is removed the dots should appear on the material; but, as this paper is only made with blue and orange-coloured dots, it is better in most cases for the worker herself to lightly pencil the dots on to the material. The work is next prepared for the honeycombing by running a tacking-cotton along each line of dots—from right to left—taking up on the needle and passing over half of the space between each dot, as shown in diagram 1.

When all the horizontal lines of dots have been run in this way, draw up all the threads closely and evenly, stick a pin into the material at the end of each row, and twist the tacking-thread round it three or four times to prevent it slipping.

Commence the work at top right-hand corner, and *oversew* the first and second gathers together two or three times—according to the size the dot is to be made and the thickness of the silk with which it is being worked. Slip the needle down inside the fold of the second gather to the

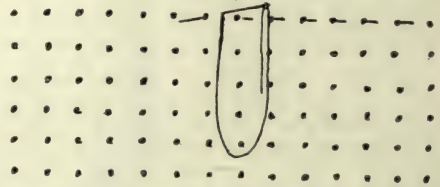


Diagram 1. Dots marked on material ready for honeycombing. Run a tacking-thread along each line of dots

row below, and oversew the *second and third* gathers together, with the same number of stitches as in the first dot. Slip the needle *inside* the fold of the third, gather up to the *top* row, and oversew the *third and fourth* gathers together—with the same number of stitches—so that all the dots may match. Continue to work in the same way to the end of the first two rows. Commence the third and fourth rows, and work them in the same way as the first and second, taking up the same gathers in the *third* row as in the *first*, and the same gathers in the *fourth* as in the *second* row.

Work the remainder of the rows in this way, making every alternate one match, then take out the tacking-threads.

Smocking

Smocking is prepared in the same way as honeycombing, but as the stitches are not so elastic, more material is required for it. The amount to be allowed for the fulness is about two and a half or three times—according to the thickness of the material—the width the smocking is to be when finished.

The stitches used are embroidery, herring-bone, and featherstitch, as well as cable, basket, rope, etc., and these are worked *across* the gathers, after they have been prepared in the same way as described for honeycombing.

Smocking is largely used for children's frocks, etc., as it is picturesque; and the tops and sleeves of blouses are frequently smocked.

Cross-stitch

Cross-stitch, as used in dressmaking, is an ornamental method of sewing in the tight band of a bodice, also of marking the centre of the skirt-band.

To work the cross for the latter, place a pin at the centre of the front of the band, thread a needle with twist—to match that used to "fan" the bones of the bodice—make a knot, and from the wrong side bring the needle through near the top of the band, about one-eighth of an inch to the left of the pin. Stick the needle through to the wrong side, near the bottom of the band, and about one-eighth of an inch to the right of the pin; draw it through, and bring it up again to the right side near the bottom of the band, and about one-eighth of an inch to the left of the pin.

Put the needle in near the top of the band, about one-eighth of an inch to the right of the pin, and draw the twist through. This should form a cross on the right side. As this cross should be thick, work the stitches over *in the same places* about three times. Take out the pin, and work two or three short, straight stitches over the centre of the cross, to secure it in position. To work the cross-stitch to fix the "tight band" into a bodice, work the stitch in the same way, but pass the needle *each time under* the bone, so as to secure the band firmly to the bodice. The "tight band" in the back of the bodice is necessary to draw it well down, so that the back may set smoothly on the wearer.

French Knots

French knots, or, as this stitch is sometimes called, knot-stitch, is frequently used in conjunction with feather-stitching to make it still more ornamental; also in white and coloured embroidery, to form stamens in working daisies, and other flowers, etc. To work the stitch, thread a needle with cotton, twist, or whatever is to be used for working the knots; make a knot

at the end, and bring the needle through to the right side of the work; hold the thread in the left hand, an inch or two from the material, and, holding the needle in

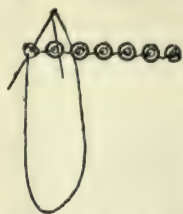


Diagram 2. How to work French knots, a most decorative stitch used in dressmaking

the right hand, twist it round the thread three or four times—according to the size the knot is to be and the thickness of the thread with which it is being worked—twist the needle *over* the thread to the left, and *under* it to the right, still holding the thread firmly in the left hand; stick the needle into the work *close* to the place where the thread was

first drawn through, and hold the twists of thread in their place with the left thumb, whilst drawing the needle and thread through to the wrong side. Pull the thread tight, to secure the knot firmly.

Another method of working the knot-stitch is to draw the needle up from the wrong side, hold the working thread between the thumb and first finger of the left hand, and twist it twice round the needle—*over* it to the left, *under* it to the right.

Turn the needle round from left to right, and form a back-stitch by sticking it into the material a few threads beyond where the thread was first drawn through, and up again a few threads in front of it. While holding down the two stitches that are on the needle with the left thumb, draw the needle and thread through gently, ready for the next stitch. Care must be taken not to pucker the material by drawing the thread too tightly between the knots. The knots must all be firm and evenly worked, and when working upon double material the needle should always be slipped *between* in passing from one stitch to another, so that the wrong side of the work may also look neat.

To be continued.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Millinery, and Plain Needlework of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

Continued from page 380, Part 3

FOURTH LESSON. POCKETS—continued

Flap Pocket—Patch Pocket—Circular Pocket

Flap Pocket—continued

FASTEN off the threads of the four ends of the stitching firmly, pull each thread through, and tie it to its own under-thread; but on no account must the threads of the upper and lower row of stitching be tied together. Take a small, short, sharp pair of scissors, and cut carefully between the two rows of stitching; cut from the centre to each end,

but not beyond, or there will be a hole in the coat at each end of the flap. If the space between the stitching will allow of it, the cut at each end can be made slightly slanting almost to meet each row of stitching, thus leaving a tiny tongue of the cloth at each end—this little tongue is made in order that the corners may set perfectly flat when turned in—but if the rows of stitching are too close

together for the opening to be cut in this way, it is not only unnecessary, but cannot be done. The lower of the two pieces of lining must now be passed through the opening and tacked down quite close to the turning—the lining and cloth being level at the edge. A row of machine stitching should then be placed as near as possible to the edge of this turning.

The upper piece of lining must now be passed through the opening—the flap only being left on the right side.



Diagram 1. A flap pocket as it should appear on the right side of coat

The small seam which attaches the flap to the coat must next be pressed open, and as flat as possible, and a row of machine stitching worked on the coat just above the flap, and close to the seam. This row of stitching must correspond with the one which is round the edge of the flap—if there are two rows of stitching round the flap, there must be two rows at the top; and the second of these must be continued down each end, to appear as if it continued beneath the flap. The two pieces of lining which are to form the pocket must be tacked together and stitched round, without, of course, taking any stitches through to the coat. A small piece of linen must be placed and pinned at each end of the opening, on the wrong side of the coat, and over the pocket just made.

The small tongue of the material which is on the right side must be turned in with a strong needle, and firmly fastened down by a sort of felling stitch.

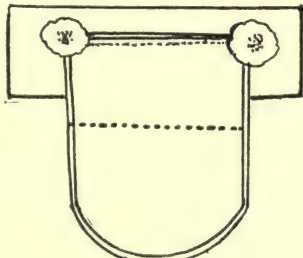


Diagram 2. Shows a flap pocket on the wrong side

This is done by prodding the needle up and down, passing it from the wrong side (through the small piece of linen) up close to the turned-in edge of the tongue, and down again well under the edge, so that no stitch is visible on the right side. As many of these stitches as are necessary must be made at each end of the pocket. These ends must not be puckered, and great care must be

taken to make them lie perfectly flat, and not to show beyond the flap.

N.B.—If the pocket has been properly made the flap, if passed into the pocket, should lie quite flat without the opening showing beyond it at either side.

The pocket must be well pressed (on the wrong side) with a tailor's goose.

When finished, the right side of this pocket should appear as in diagram No. 1, and the wrong side as in diagram No. 2.

Patch Pocket

A patch pocket is simply a piece of the same cloth as the coat or other garment being made, or a piece of the lining—if the pocket is to be inside and the coat or other garment is to be lined—cut to the desired shape and size and turned in and tacked all round. Before the pocket is put on, the top edge must be finished off by being turned in and "faced" with lute ribbon or Prussian binding; or turned in and "faced" to the lining (if there is one), and one or more rows of machine stitching may be worked across, if desired.

It must then be well pressed, tacked on to the garment, and either machine stitched or sewn on by hand, if the stitches must not show through.

Circular Pocket

The method of making the circular pocket can be learned (as in the case of the flap pocket) on a piece of cloth. To make the pocket take a piece of tailor's chalk, and on the right side of the cloth draw a slightly curved line about $4\frac{1}{2}$ or 5 inches across, as illustrated in diagram No. 3.

Cut a piece of linen about $5\frac{1}{2}$ or 6 inches long, selvage-wise, and about $2\frac{1}{2}$ inches wide; place this on the wrong side of the piece of

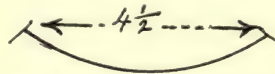


Diagram 3. Draw a slightly curved line in tailor's chalk on the right side of material

cloth, exactly under the curved line (which is drawn on the right side), leaving an equal length of the linen beyond the end of the line on each side; pin it in this position, and tack the cloth to the linen; the tacking must be done on the right side exactly on and along the chalk line, so that the line of tacking stitches on the wrong side exactly reproduces the chalk line on the right side.

N.B.—This straight piece of linen is to strengthen the opening of the pocket, and to prevent it stretching.

Cut a piece of the same cloth slightly longer than the chalk line, about 3 inches wide, and exactly on the cross; place it right side downwards "facing" the piece of cloth in which the pocket is being made, over the chalk line, leaving (as near as possible) an equal amount of the crossway piece beyond it all round, and pin it in this position.

N.B.—If the material is diagonal, the crossway piece must be cut across the diagonal lines, and not with them. Turn the work over and, from the wrong side, tack on the

piece of cloth, following the curved line of tacking stitches already made.

This should reproduce the curved line on the crossway piece.

Take a piece of tailor's chalk and correct this line, so that the curve may be quite perfect before the stitching is done. Machine-stitch on each side of the line, but not round the corners.



Diagram 4. Tack the two edges together from left to right, and back again from right to left

Commence and cut off the thread at the end of each line.

The space between the two lines of stitching must depend upon the cloth—if it is not likely to fray, the lines of stitching can

be worked very near together, just allowing for the opening for the pocket to be cut between them; but if it is not a closely woven material they must be further apart. However, the closer the lines can be stitched, the better the pocket will appear when the work is finished.

N.B.—The space between the two lines of stitching must be the same all along the curve, and both lines must be exactly the same length.

The upper thread at each of the four ends must be drawn through and tied firmly to its own under-thread, but they must never be tied across the ends.

The opening must now be made for the pocket. Take a small, short, sharp pair of scissors, and cut carefully between the

two rows of stitching; cut from the centre to each end as far as the stitching, but not beyond. If the space between the stitching will allow of it, the cut at each end can be made slightly slanting, almost to meet each row of stitching, thus leaving a tiny tongue of the cloth at each end; this little tongue is made in order that the corners may set perfectly flat when turned in. But if the rows of stitching are too close together for the opening to be cut in this way, it is not only unnecessary, but cannot be done. Turn the crossway piece of cloth through the opening to the wrong side, and tack it closely all round, and quite near to the edge of it—this should give the opening the appearance of being corded, and not bound round; the corners must set quite smoothly, and not appear puckered. Tack the two edges together, passing the needle through the corded edge only, tacking over and over, from left to right, and back again from right to left, drawing the two edges together just to meet, but not to overlap, and forming a cross-stitch, as shown in diagram No. 4.

Place the work wrong side uppermost on a bare sleeve or ironing board, cover it with a cloth, well wrung out of water, and press it well with a tailor's goose. Place one or more rows of machine stitching round the opening near the edge.

N.B.—In making a coat, the pocket is the first part which is to be stitched (for ornament), and as the number of rows placed on it must correspond with those to be placed round the collar, revers, etc., the number must be decided upon before the pocket is stitched.

To be continued.

PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

Continued from page 377, Part 3

Fur as a Season's Trimming—The Combination of Fur and Lace—The Intricacies of Rosette-making

WE must always remember that no hard-and-fast rules can be laid down with regard to the trimming of headgear. Every season has its novelty—or, rather, many novelties—but the best *modistes* of the world never overtrim their models, but depend rather on the application of fabrics of good quality at an artistic angle on the shape itself. The amateur, however, has much to learn regarding the elementary laws of trimming, even admitting that she has mastered in some degree the difficulty of shape-making and covering. In the last article we rehearsed the phases of tying the simplest bows; in this we will further elaborate a popular trimming.

Fur is used on hats no less than on dresses, and on millinery it is light and elegant as an edging to the lace rosette; a wintry appearance is therefore given to the hat without overloading the shape in a physical or an artistic sense, though, of course, fur is used equally for velvet or silk bows. It is sold by the leading drapers in strips, from 3s. 11½d. a yard, for millinery purposes;

marabout strips are also used, where a lighter and cheaper edging is required. For the lace bow, 1 yard of guipure or torchon lace, in black or white, at 2s. 11½d. per yard, 18 inches wide, and 4 yards of skunk or marabout will be required.

To Make the Bow

36 inches.

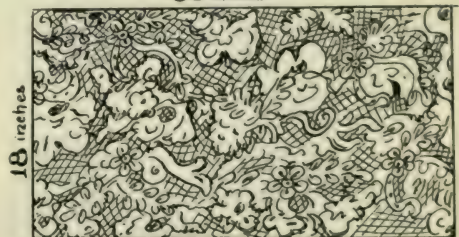


Fig. 1

Take 36 inches of lace, and cut it in half lengthways. This will give two lengths, each 36 inches by 9 inches.

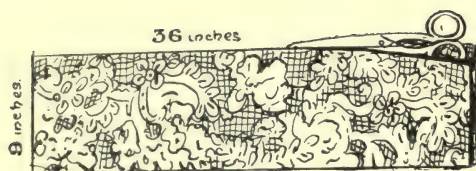


Fig. 2

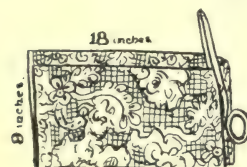


Fig. 3

Cut each of these lengths in half; this gives four lengths, each 18 by 9 inches. Three pieces are for the loops and the fourth for the "tie-over."

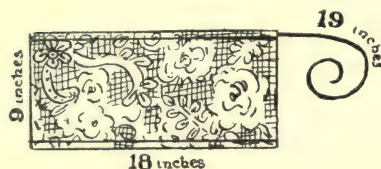


Fig. 4

Hem the two long sides of each piece, and leave the hem sufficiently wide to allow a wire to be inserted.

Nip off eight lengths of wire, each measuring 19 inches. Then push one of these through each hem separately to support and strengthen the bow.

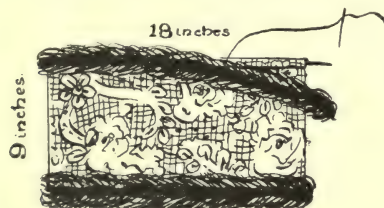


Fig. 5

Sew an edging of fur along each hem, on the wrong side, being careful not to catch the hair.

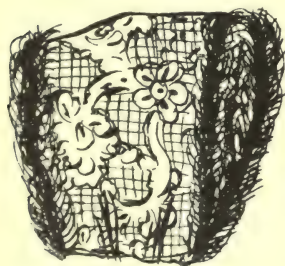


Fig. 6

Make loops of three lengths, as illustrated, and pleat each at the ends.

Fig. 7

Join two of these lengths together.

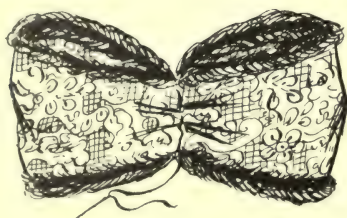


Fig. 8

Take the third length and sew on one inch from the top right-side front of bow, but on the slant; this is to avoid stiffness. Bend the wire here and there to give a softer effect.

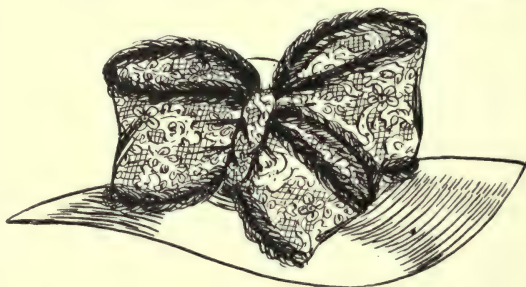


Fig. 9

Sew the bow on to the left-side front of hat, and stitch through the crown.

Tie or knot, as artistically as possible, the remaining piece of lace over centre.

A large rosette of Chantilly lace edged with skunk would also be a very smart finish for a hat. If skunk is too expensive, marabout or a velvet edging can be substituted.

Rosette-making

For a fairly large rosette, 1 yard of Chantilly lace, black or white, 18 inches wide (about 2s. 11½d. per yard), 5 yards of skunk or marabout, or any other fur selected, and two rings of lace wire to support the lace, are necessary.



Fig. 10

Cut lace in half lengthways; this gives two lengths, 36 by 9 inches each. The first stages are the same as described above for the making of the bow.

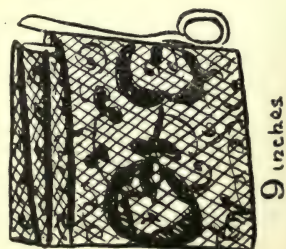


Fig. 11

Fold one of the lengths in half, then re-fold and cut, leaving four pieces, each 9 by 9 inches (see Fig. 11).

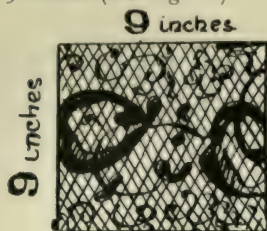


Fig. 12

Repeat the same with other half, and there will then be eight separate pieces, or squares, 9 by 9 inches each.

Pin all the squares one on the top of the other, round off each square at the top; this gives eight leaves, as illustrated. The object of placing one on the other is to secure perfect uniformity of curve.

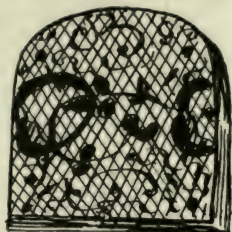


Fig. 13

The leaves, or loops, must now be supported by wire.

Hem each leaf very neatly, and leave the hem sufficiently wide to allow the wire to pass. Push wire through the hem.



Fig. 14



Fig. 15

form a rosette. It is almost impossible to describe how to do this, for the result depends on the worker's own discretion and taste.

Commence by taking a small piece of stiff net or buckram, or anything stiff in black (if black lace is used), cut out a circle 4 inches in diameter.

Buttonhole-stitch the wire round, or double lace wire could be used if no ordinary wire is obtainable (see Fig. 15).

It is as well to remember exactly how to make these rounds, as they are continually being required for trimming. The technical term for them in millinery is "ears," and the *modiste* uses them as a foundation for mounting and supporting feathers, bows, flowers, etc.; but this is a point requiring special skill.

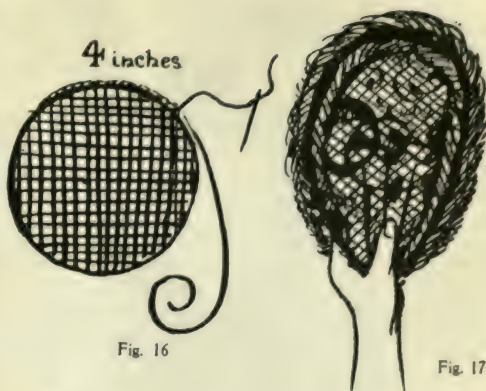


Fig. 16

Fig. 17

Pleat one of the leaves at foot with thumb and forefinger, and sew on to the edge of an ear, one inch down.

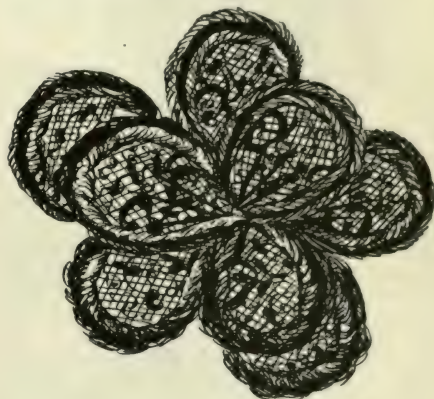


Fig. 18

Sew five leaves round the outer circle of this ear, each pleated in the same way.

The remaining three leaves are to be used for filling in the centre, and here again individual taste is the worker's guide.

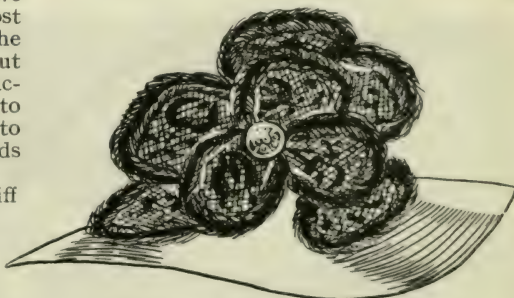


Fig. 19. The hat complete

Fig. 19 illustrates the rosette completed, with a small piece of fur, or a cabuchon ornament, placed in the centre to finish it off neatly, and sewn in position on the hat.

The edge of each leaf is straight, but the wire can be bent and curved according to taste, to render the effect as artistic as possible.

LACE SCARVES

The many Uses and Value of Real Lace Scarves—An ideal Wedding Present—Such Scarves may be Worn on the Shoulders, as Fichus, as Mantillas, or as Hoods

AMONG those dainty dress accessories which are always graceful and never out of date, long scarves of filmy lace must hold a place of honour. Many a portrait painter owes to them a deep debt of gratitude, for they have come to his aid times without number, softening the angles in some instances, and in others concealing an exuberance of outline with equal amiability.

For wearers of all ages, too, the lace scarf can be successfully adapted, since it may serve appropriately as a baby's christening veil or as a head-dress for baby's grandmother, who will be well advised to bring the long ends round under her chin, and to fasten them with some quaint old-world brooch set possibly with garnets and seed pearls.

A long and fairly wide scarf of fine real lace is a possession of which any woman may be proud. In the present, for her own use it has infinite possibilities, and in the future she likes to think that it will be handed down as an heirloom for generations to come.

When, therefore, rich aunts and fairy godmothers are debating as to their choice of wedding presents, let them always remember that a long lace scarf makes an ideal gift, and that even if the bride receives two or three such scarves, she will easily be able to find a good use for them.

It is not within everybody's means, of course, to purchase long scarves of fine real lace, but excellent imitation laces can be procured nowadays, especially in Limerick and Mechlin patterns, which are almost as effective as the real thing, and easily within reach of the most modest purse. Our sketches give some picturesque suggestions for the arrangement of a Mechlin lace scarf measuring about two and a half yards in length by

fifteen or sixteen inches in width. No matter how the scarf is arranged, the lace itself will be left intact, and will not need to be cut or damaged in the slightest degree.

As a Fichu

One of the most becoming ways in which to wear a long lace scarf is to drape it lightly round the shoulders, and to allow the long ends to fall on to the front of the skirt. The folds give width to the shoulders, and make the waist appear small by contrast; while the cascaded draperies, coming to a fine point, give length and elegance to the figure. The black velvet bow which holds the folds together at the waist lends a touch of distinction to the fichu.

In the case of youthful wearers, a single rose might be substituted for this velvet bow, and the folds of the fichu might be caught together higher or lower to suit the figure of the wearer. It is a pretty idea, too, to catch up the lace with a velvet bow in the centre of the back, thus giving that cape effect that is always becoming.

As a Shoulder Scarf

The figure, of which a back view is given, shows a simple but graceful way in which a lace scarf may be used to give a finishing touch to a simple evening gown. Considerable care is needed to drape the folds lightly but securely round the shoulders, and it is a good plan to fasten the scarf to the bodice on one side with quite a small brooch or jewelled pin, so that there shall be no risk of losing it in a crowded room; but this must be arranged very carefully, or it may tear the lace.

As a variation of this arrangement the scarf may be folded in two, lengthwise, and the folds caught together with a few firm

stitches at a distance of about half a yard from the end. When the scarf is draped round the shoulders, this will give a burnous effect, with a pointed hood of lace. The point might be weighted with a gold or silver tassel, which can easily be removed when the wearer wishes to arrange her scarf in a different way.

As a Hood

A lace scarf makes an ideal evening hood, as it gives a surprising amount of warmth, and its



Old English lace scarf of early 19th century work. The Brussels ornament above the scarf is intended to serve as an end for narrow muslin scarf

light weight will not damage the most elaborate coiffure. A sketch is given of a very becoming hood of this kind, which can be quite simply arranged by folding the scarf in the centre, and then using it with the double lace, draping it once round the head and securing it at the side with a safety hook and eye. This fastening is entirely hidden by a cluster of roses, a picturesque touch which adds greatly to the charm of the hood. Other flowers might be substituted to suit the rest of the toilette, or a bow of velvet or ribbon might be used instead.

As a Mantilla

A more fanciful arrangement of a scarf in the shape of a mantilla is the subject of



A Mechlin lace scarf worn as a fichu. This is a most becoming style in which to wear a scarf

our last remarks, and for a drapery of this kind, Spanish lace, either white or black, is most appropriate. The folds of lace are doubled in this case also, and draped round the head, where they must be lightly pinned to the hair behind a tall Spanish comb of dark tortoiseshell. The long lace ends are then brought across the front of the bodice and taken lightly over the shoulder, so that they fall gracefully on to the back of the skirt.

This way of wearing a scarf is becoming to every age and figure, but perhaps more particularly is it suited to the tall, graceful brunette, on whom it looks peculiarly "at home." The hair, of course, should be carefully dressed in order that the comb may be in the correct position for the mantilla to hang in graceful folds, or the effect is lost.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleaning); Grenfell, Frazier & Co. (Jewellery); Horrochises' (Longcloths and Sheetings, Wholesale only); London Glove Co. (Gloves); J. H. B. Dawson, Ltd. (Stork Baby Pants).



The scarf used as an evening hood. Such a wrap will not disarrange an elaborate coiffure



The lace worn as a shoulder scarf. This mode lends a charming finishing touch to an evening gown



This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Applique Work
Monogram Designs,
etc., etc.

HOME-MADE CHRISTMAS PRESENTS

By LILIAN JOY

Author of "The Well-Dressed Woman," etc.

A Cretonne Work-basket—A Doyley Case—A Mattress Pincushion—A Lavender Case—A Calendar Blotter—A Bag for Crochet—A Paper Handkerchief Sachet—A Muslin Milk-jug Cover

THE woman who can use her needle, even only a little, can evolve at small expense the charming Christmas gifts described in this article. No present is so much appreciated as that which has been made by the donor herself. The ideas, moreover, given in this article are all quite novel.

A Cretonne Work-basket

An original and dainty work-basket can be made of some pretty cretonne stiffened at the bottom and sides with millboard. Cut two pieces of millboard, $4\frac{1}{4}$ inches wide, and $6\frac{1}{2}$ inches at the lower and 8 inches at the top edge, for the sides. Two more pieces the same width, and 6 inches at the top and $4\frac{1}{2}$ inches at the lower edge, are wanted for the ends, and a piece $6\frac{1}{2}$ inches by $4\frac{1}{2}$ inches for the bottom.

Then cut the cretonne double, and measuring $15\frac{1}{2}$ inches by $13\frac{1}{2}$ inches, without turnings, pin the pieces of card between the cretonne in position to form bottom, ends, and sides respectively of basket, putting fine running stitches to keep them there. Cut the corners

of the cretonne in a rounded shape, and turn in the edges over the cards at the top of the basket, stitching them firmly with cotton. Close to the edge on the outside of the basket sew a very narrow gold and silk gimp to harmonise with the cretonne.

For the pockets at each end, cut two pieces of cretonne 6 inches deep by 9 inches wide. Make an inch-wide hem at the sides, and another an inch wide at the top with a narrow slot at the base; through this run a piece of elastic.

The bottom of the pocket has a half-inch turning, which is gathered top and bottom to a width of 2 inches. The pockets are then sewn on to the ends of the basket, the top edge with the elastic being drawn up to 3 inches in width.

TO MAKE THE HANDLE.—Cut a piece of millboard, $2\frac{1}{4}$ inches wide and $13\frac{1}{4}$ inches long. Cover it with cretonne, and edge it along the top with silk gimp, securing to sides of basket. At each corner of the basket sew two pieces of narrow ribbon, a quarter of a yard long; when these are tied together they



A CRETONNE WORK-BASKET

This useful present is as ingenious as it is dainty

serve to hold the sides of the basket up in position, which, when not in use, should lie perfectly flat.

A Doyley Case

Everybody uses the dainty little crochet doyleys for afternoon tea in these days, so a case to hold and keep them flat makes a useful gift. It consists of two circles of stiff cardboard covered with white linen or satin jean, and caught together at the top with two little bows of ribbon, which form hinges, and tied with ribbons at the lower edge.

Cut the two cards $12\frac{1}{2}$ inches in diameter, and four pieces of white linen rather larger. Across one of these latter write the word "Doyleys" in large letters, and outline them with any quick, effective stitch. A chain-stitch, in which the needle is returned just under instead of into the previous stitch, is a good one to choose. Add any little decorative design. The



A MATTRESS PINCUSHION

This pincushion is embroidered with silk and filled with lavender work should be done in thick mercerised thread in some pretty pale shade.

When it is finished cover the cards with the linen and oversew the edges; sew each ribbon at the top on to the edges of the case, about half an inch apart, to allow the covers of the case to separate sufficiently to hold the doyleys.

A Novel Mattress Pincushion

There is a rage for mattress pincushions, but one with an embroidered linen cover, and stuffed with lavender, is quite a novelty.

First make your under cushion of crash, about 5 inches square and with a strip at the edges barely an inch wide. Fill this with lavender flowers, which can be bought at the chemist's by the pound, and then mattress it down with coarse thread in the centre and at the four corners.

The dainty top cover is made of pretty coloured linen embroidered in a scattered flower design. For this oddments of silk

can be used, and each of the flowers can be done in a different colour, and the leaves in green; or the whole might be done in different shades of china blue or any other colour. The edges must be very



LAVENDER CASE

A delightful gift that will cost but little in time or money

finely oversewn, and along the upper one an extremely narrow cream silk cord is slip-stitched.

If this is wanted as an unscented pincushion without the lavender, the under part should be made of eight layers of the ordinary grey felting which is used under carpets. These should be tacked together and then covered and matted. A fine flock is sometimes used for stuffing these cushions and should have a little sachet powder scattered among it.

A Lavender Case

Another very dainty little novelty which can be made quite inexpensively is a lavender case, to be used among the linen or handkerchiefs. The whole, complete, will only cost a few pence.

Buy a tiny glove handkerchief as small as you can get. It should have an embroidered or lace edge, and if it is too large it can have a tuck run in it. Sew a little piece of muslin or linen to match the handkerchief across the lower half, and fold the other half over it to form a flap like that on a nightdress case. On the upper half, or flap, embroider some little sprays of lavender. Use a single thread of brown filloselle for the stalks. This is



BAG FOR CROCHET

A pretty gift for a busy worker

necessary to form a contrast with the green leaves and lavender flowers. Each flower is made of a single chain-stitch, caught down at the tip, forming what is called a bird's-eye or daisy stitch.

To fit inside this case a small, flat bag of fine net is made, which is filled with lavender; both stalk and flower can be used.



A PAPER HANDKERCHIEF SACHET

The original of this illustration was made by a little girl of seven

A Calendar Blotter

A good present for a man is a calendar blotter, a notion which hails from America. To make one, get a picture-frame maker to cut you a card measuring 17 inches by 11 inches. It might be dark green board on both sides such as is used for mounting prints, and the edges must be painted green, with water-colour paint, to match.

Four little triangular pieces of the card, $3\frac{1}{2}$ inches at the base, will be required to form the corners, and these should also have the edges painted. They are each kept in place by three ordinary paper clips, of which the heads are covered with sealing-wax in dark green or some contrasting shade. The wax must come over the edge of the heads of the clips or it will not hold. To make the blotter neat at the back and cover the ends of the clips, paste a piece of green glazed lining over each corner.

Now cut six pieces of blotting-paper to fit the blotter, and on the left-hand side of each piece paste two months of a calendar, one under the other. Little penny calendars will be big enough, and two will be required if they are printed on both sides. Then lay the paper so that the months come in order, and fix it in the blotter. A piece of blotting-paper is torn off every two months.

A Bag for Crochet

A novel and pretty little work-bag for holding crochet can be made from a 6-inch-wide chiné ribbon, of which one yard will be wanted. One edge must be gathered up and sewn on to a round of card, $4\frac{1}{2}$ inches in diameter, covered with silk to go with the ribbon. The other edge forms the top of the bag, and has a row of

Valenciennes lace beading, about 2 inches wide, sewn on to it. Through the slots in this two pieces of narrow bébé ribbon are drawn, and the bag is complete.

A Paper Handkerchief Sachet

It is not very easy to find dainty work for children to do in the way of Christmas presents, because, if things take long to do, they are soiled before completion.

A paper handkerchief case, however, is very quickly made. It is made from two Japanese paper serviettes. These are laid together with a thin layer of wadding between, and the edges bound with an inch-wide silk ribbon, which is tacked in place and then run with silk. Three of the points are then folded towards the centre and caught with a few stitches and a buttonholed loop on the top. The fourth corner is left loose and finished with a little bow.

The design on the serviettes which make the case seen in our photograph is a very suitable one, of white lilies edged with gold, and with green leaves on a white ground. The ribbon is a pale mauve.

A Muslin Milk-jug Cover

A thing which a child of six or seven can make entirely by herself is a little muslin cover, weighted with beads at the edge, to go over the nursery milk-jug to keep the dust out of the milk. A piece of common butter-muslin is used, merely hemmed all round, 11 inches square being a useful size.

The beads are of the kind usually seen in penny necklaces, and must be securely sewn on about two inches apart. It makes it more interesting to a child to use alternate colours, such as blue and green or pink and red.

These covers can be washed whenever required without removing the beads.

A set of three in different sizes, for various sized jugs, forms a charming present for a little girl to give away at Christmas-time.



MUSLIN MILK-JUG COVER

Another present that can be made by a young child

A FOURTH LESSON IN CROCHET

Crochet Squares as Corners for a Cloth—Alternate Squares of Linen and Crochet for a Bed-spread—
Squares as an Insertion or Border—Design for a Cloth with Crochet Centre

In the last lesson instructions were given for joining squares No. 1 into a border for cloths or other articles. Square No. 2 could be utilised for an insertion by placing the squares singly side by side, the joining being effected during the last round of work. When working the 2 double crochet, 3 chain in the last round of second square, make a single crochet in corresponding 3 chain of first square worked, being careful that both squares are placed right side up.

SQUARES ARRANGED FOR CORNERS OF AFTERNOON TEACLOTH

The squares placed in rows of eleven, nine, seven, five, three and one, and joined as described above, form a very handsome triangle for sewing to an afternoon teacloth, as clearly shown in the illustration, No. 1.

HOW TO MAKE A LARGE SQUARE FOR A BED-SPREAD

Arrange the squares and join them into rows of four to form a big square, and place these big squares alternately with the same sized squares of linen, hemstitched and embroidered. In this way, a very handsome bed-spread is produced.



Fig. 1. Squares arranged to form triangles for the corners of an afternoon teacloth

UTILISE THE SQUARES FOR THE CENTRE OF CLOTH

Squares of the crochet might form the centre of the tablecloth with the corners of the cloth of damask or linen, finished with an edging such as given previously, and a little feather-stitching.

HOW SQUARES OF CROCHET MAY FORM A BORDER

Join the squares while working the last row as directed above, and sew round the outside edge of the cloth or mat to be trimmed.

The mat shown in the illustration is one of a set for the dressing-table, of pale pink linen (price about 1s. 9d. a yard, double width), with crochet in linen thread (9 skeins for 1s.) of the same colour.

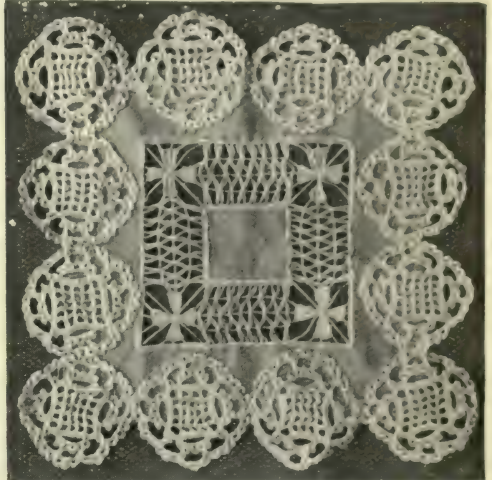


Fig. 2. Squares joined to form a border to a drawn-thread mat

A LINEN CLOTH WITH CROCHET CENTRE

1st row.—Work a chain the length required for the centre.

2nd row.—3 chain and a treble into every 3rd stitch all along the chain.

3rd row.—2 chain and 4 trebles into every other space all along the row.

4th row.—The same as 2nd row.

5th row.—The same as 3rd row. Continue alternately until the square is large enough.

Sew neatly to triangles of linen, feather-stitched and edged with crochet.



Fig. 3. A simply worked crochet centre for a cloth. This may be finished with feather-stitching and crochet edging

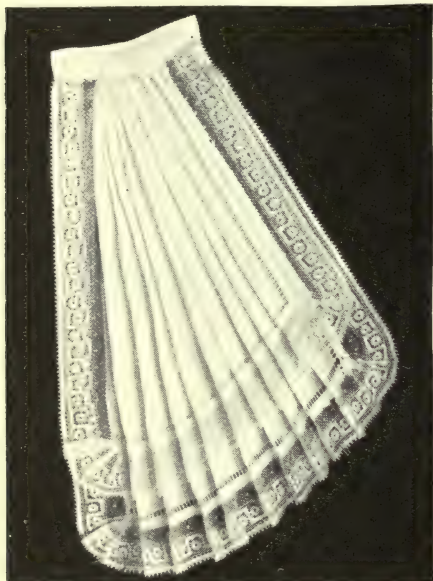
IDEAS FOR MAKING JABOTS OUT OF FANCY HANDKERCHIEFS

Fine Irish Linen with Fancy Hemstitched Border—Cluny or Valenciennes Lace for Edging—Upright Collar of Lace and Linen Forms a Dainty Finish to the Jabot

WITH very little trouble and a small expenditure of time, the most charming versions of the fashionable jabots and collars can be made out of embroidered handkerchiefs.

It is best to choose nice ones of real Irish linen, as the difference in cost is not considerable and the superiority of appearance is great.

Sometimes lace-edged handkerchiefs are used, at others it is better to purchase the lace and sew on the handkerchiefs as required.



No. 1. A lace-edged handkerchief is folded slightly cornerwise to fashion this jabot

One of the simplest patterns to make is shown in the first illustration. A dainty little handkerchief of fine transparent Irish linen, with a very narrow fancy hemstitched hem, and a lace edge of uncommon pattern, is chosen for it. This is folded slightly on the cross, and cut with one piece about $1\frac{1}{4}$ inches deeper than the other. The pieces are laid one over the other, keeping the edges at exactly even distances, and tacked together with very fine cotton or silk. They are then pleated up in narrow pleats, tacked in position, and ironed. The tacking threads are taken out, and the pleats drawn together in a straight line at the top, and put into a narrow band of muslin $2\frac{1}{4}$ inches long. This will cause the pleats to stand out a little at the lower edge. They will need another pressing with the iron.

Another very pretty jabot and collar (No. 2) is made from an Irish linen handkerchief, with a narrow hemstitched edge, and a decoration of a line of drawn-thread work

and border of embroidered shamrocks. Cut off a piece $7\frac{1}{2}$ inches in depth from the handkerchief to form the jabot. Edge this at the sides with narrow Valenciennes lace, and at the lower edge with a wider width of the same lace.

Mitre the lace at the corners. The wide lace should be $1\frac{1}{4}$ inches, and the narrower one five-eighths of an inch in width. Fold the handkerchief in fine pleats, about five on each side, going towards the centre. Tack and press these in position, take out the tacking threads, overlap the pleats a little in the centre at the top, and put them into a narrow band of muslin about $2\frac{1}{4}$ inches long. The remaining piece of the handkerchief is used to make the collar. It is cut in half, and the two points faced towards the front. Several rows of the narrow lace are then joined together, and inserted between the pieces of handkerchief in front



No. 2. A suggestion for a dainty jabot and collar made from a handkerchief and edged with Valenciennes lace

of the collar as shown in the illustration. The lower edge of the collar is hemmed and a support inserted at the back.

Several variations of this idea may be made. For instance, put one or two rows of lace insertion above the lace edging the jabot, to reach the hemstitching, but do not cut the hem. A real Cluny lace, which is not at all expensive, may be employed in place of Valenciennes. Yet another notion is to use a handkerchief with a scalloped edge, and rather deep embroidery.



Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Recipes for

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

A DINNER MENU FOR CHRISTMAS DAY

THE RECIPES

CLEAR SOUP À LA ROYALE

Required : One quart of clear soup.

For the savoury custard :

One egg and two extra yolks.

Quarter of a pint of stock.

Salt and pepper.

To make the savoury custard for the garnish. Beat the egg and yolks together until they are mixed, but *not* frothy, then add the stock gradually, and salt and pepper to taste.

Thickly butter the inside of a small jam-jar or large cup, strain in the custard, and twist a piece of greased paper over the top. Put the jar in a saucepan with enough boiling water to come barely half-way up the jar. Put the lid on the pan, and let the water round the jar bubble *very* slightly for about twenty minutes, or until the custard is solid. If the water boils, or even bubbles too much, the custard will have holes in it, and will resemble honeycomb, whereas it should be quite free from holes.

When it is cooked, turn it carefully out of the jar, cut into slices about an eighth of an inch thick, then either stamp these out into pretty shapes with small fancy cutters,

or cut them into neat dice or diamond shapes with a knife.

Make the clear soup boiling hot, put the custard shapes in a hot tureen, pour in the hot clear soup, and it is ready.

FRIED SMELTS

Required : A dozen smelts.

For the frying batter :

Two ounces of butter.

One whole egg and one extra yolk.

One tablespoonful of salad oil.

Two tablespoonfuls of milk or cream.

A few grains of salt.

First prepare the batter.

Sieve the flour and salt into a basin. Add the oil to the milk and pour these into the middle of the flour, mixing them in smoothly. Add the yolks of the eggs and beat the batter well.

Next wash and trim the smelts neatly. (This is done most easily with a pair of scissors, the tails being cut to a neat point). Then dip the fish in flour with a good dust of salt and pepper mixed with it, the flour will dry them. Put the pan of frying-fat on the fire to heat.

Whisk the white of egg to a stiff froth, add it very lightly to the batter. Coat each smelt with batter—this is best done by

THE MENU

CLEAR SOUP À LA ROYALE

FRIED SMELTS

FILLETS OF BEEF À LA VICTORIA

ROAST TURKEY OR ROAST GOOSE

BROWN SAUCE BREAD SAUCE

SEAKALE À LA CRÈME POTATO CROQUETTES

CHRISTMAS PUDDING

MINCE-PIES ORANGE JELLY

CHEESE STRAWS

DESSERT

holding the fish on a skewer in the batter and moving it about until it is completely covered with the mixture—then lift it up, and when a very faint bluish smoke rises from the frying-fat, drop it in and fry a pretty golden brown. Drain the fish on kitchen paper, and arrange them neatly on a hot dish. Garnish with thin slices of lemon and fried parsley.

FILLETS OF BEEF À LA VICTORIA

Required: About two pounds of fillet of beef.

A little glaze.
One ounce of butter.

Croûtes of bread.

Two bananas.
One egg.

A few breadcrumbs.

Half a gill of Bearnaise or white sauce.

A gill of Espagnole or brown sauce.

Cut the beef into neat rounds the size of the top of a claret-glass. The best way is to place a cutter of this size on the meat and then cut round it with a knife.

The fillets will then be all of one shape and size. Brush each over with a little melted butter, and grill them over a clear, sharp fire for about eight to ten minutes. They should be slightly underdone.

Have the pan of frying-fat on the fire. Stamp out some neat rounds of bread, one for each fillet, they should be about an eighth of an inch thick. Peel the bananas, cut each through lengthways, then divide each half in two or three pieces. Sprinkle each piece with a few drops of lemon-juice. Beat up the egg, brush the pieces of banana with some of it, and cover them with crumbs.

When a bluish smoke rises from the frying-fat, put in the bananas and fry them a golden brown; then fry the rounds of bread also. Drain all on kitchen paper. Put the rounds of fried bread in a circle on a hot dish, place a fillet of beef on each. Make the Bearnaise and brown sauces hot, put a small spoonful of the former on each fillet, on this put a few drops of brown sauce, pour the rest of the latter round the dish, and arrange the fried banana in the centre of the fillets.

N.B.—This dish need not be at all extravagant, for the cuttings from the fillets can be used for rissoles, scallops, patties, etc.

ROAST TURKEY

Stuffed with ham and celery stuffing, and garnished with rolled bacon and toasted sausages.

Required: A turkey weighing from eight to ten pounds.
Nine ounces of bread-crumbs.
Six ounces of chopped suet.
Three ounces of chopped ham or bacon.
Three tablespoonfuls of chopped parsley.

Four tablespoonfuls of finely chopped celery.

One teaspoonful of mixed herbs.

The grated rind of a lemon.

Three eggs.

If necessary, a little milk.

Salt and pepper.

First prepare the stuffing.

Mix together all the dry ingredients. Beat up the eggs, add them to the mixture, with enough milk to bind the whole together. Season it carefully.

Pluck, singe, draw, and truss the turkey. Insert the stuffing through the neck. Fold the flap of skin over, and keep it in place with a tiny skewer. If there is any stuffing over, shape it into neat, small balls, fry them, and serve them round the bird.

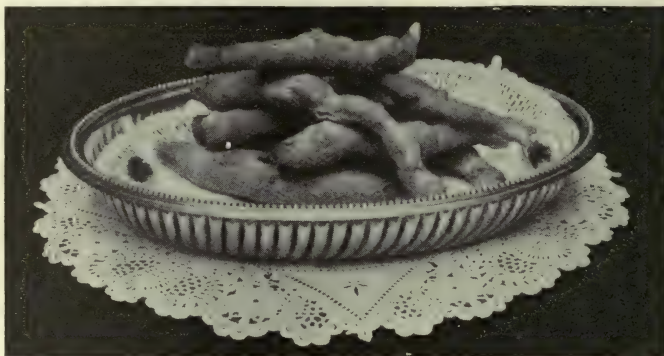
Tie a slice of fat bacon over the breast of the bird, and roast it either before a clear fire or in a quick oven, keeping it well basted.

About twenty minutes before the bird is done, remove the bacon, so that the breast may brown nicely. A bird this size will take about two hours to cook; bear in mind poultry of all kinds must be well done.

Serve the bird on a hot dish, garnish it with sausages and neat rolls of bacon. Serve the gravy and bread sauce in hot tureens.

THE SAUSAGES

If possible, purchase the tiny pork sausages called in some shops "midgets." Prick



Fried smelts

A. Ullvett



Fillets of beef à la Victoria

A. Ullvett

them each two or three times with a fork or skewer—this will prevent them bursting—then either toast them before the fire or fry them.

THE BACON

Should be cut in very thin pieces, rolled up very neatly, and threaded close together on a skewer. Then either toasted before the fire or put on a tin in the oven and baked.

THE GRAVY

When the bird is cooked, lift it on to a hot dish, pour off all fat from the baking-tin, being careful to keep back all gravy. Sprinkle a good tablespoonful of flour into the tin, and brown it carefully over the fire, taking care, however, that it does not burn, or the flavour will be spoilt. Next add about a pint of hot water or stock, and stir the gravy over the fire until it boils and thickens; unless it really boils it will taste raw. Season it carefully to taste and strain it into a hot tureen.

BREAD SAUCE

Required: Three-quarters of a pint of milk.

One medium-sized onion.

Three heaped tablespoonfuls of fresh white crumbs.

An ounce (or less) of butter.

Two cloves.

Salt and pepper.

Put the milk in a pan on the fire. Peel the onion, stick the cloves into it, and put in the milk. When the milk boils, stir in the crumbs, and let them simmer gently for about ten minutes. Then take out the onion and clove, add the butter and salt and pepper to taste. Serve very hot in a hot tureen.

N.B.—If the sauce is preferred only slightly flavoured with onion and clove, remove them sooner.

The consistency of the sauce is all-important. It must not be milky, nor yet stiff like porridge.

SEAKALE À LA CRÈME

Required: One basket of seakale.

Boiling water.

Salt.

One gill of cream (or less) and a little milk.

Two yolks of eggs.

One tablespoonful of white sauce.

Salt and pepper.

Lemon-juice.

A slice of toast.

Trim and wash the seakale, cutting off all the stumps, except just enough to keep the pieces together. Tie the pieces together in small bundles, put them in a pan of boiling water, to which add a little salt and the juice of half a lemon; the latter keeps the seakale a good colour. Let them boil quickly from twenty to thirty minutes. Try them with a skewer to make sure they are tender. Then lift them carefully out of the water, drain them well, untie them, and arrange on a neatly trimmed slice of toast on a hot dish.

Put the yolks of eggs, cream, and sauce in a small saucepan, and whisk them over the fire until they are quite hot, but not *boiling*,

otherwise the mixture will curdle and be useless. Season, and pour this sauce over the seakale and serve.

N.B.—If a cheaper sauce is preferred, use white sauce in place of cream.

POTATO CROQUETTES

Required: One pound of boiled potatoes.

One ounce of butter.

One egg and one extra yolk.

Breadcrumbs.

Salt and pepper.

Rub the potatoes through a sieve or mash them finely. Melt the butter in a saucepan, put in the potatoes with salt and pepper to taste. Stir the mixture over the fire until it is quite hot, then add the beaten yolk, and, if necessary, a little milk. Stir the mixture over the fire for a few minutes to cook the egg, then turn it on to a plate and let it cool. Flour the hands slightly, and shape the mixture into neat balls. Brush each over with beaten egg, and cover with breadcrumbs. Have ready a pan of frying-fat; when a faint bluish smoke rises from it put in the balls, two or three at a time, and fry them a pretty golden brown.

Drain them well on paper, and serve in a hot dish.

THE CHRISTMAS PUDDING

This must be boiled for two hours or longer if liked; then turn it on to a hot dish. After peeling some sweet almonds, cut them into shreds of even length and thickness, and stick them into the pudding, either all over or in straight lines, or in any way you fancy. Place a well-berried sprig of holly in the top.

It is an excellent plan to "light the pudding," for not only will it delight the heart of the children, but it will ensure the pudding being "piping hot," a most important point.

Slightly heat the brandy before pouring it round the pudding, and set it alight just at the dining-room door.

THE MINCE-PIES

It is a good plan to have one dish of hot mince-pies and one of cold. All tastes will then be suited.

Required: Pastry of any kind.

Mince-meat.

Castor sugar.

Though any kind of pastry can be used, it is generally puff-pastry that appears on the Christmas dinner-table.

Roll out the pastry barely quarter of an inch thick; choose a cutter a size larger than the patty-tins to be used. Stamp the pastry into rounds—these should be put aside for the tops of the mince-pies, as they will be superior to the pastry that has more handling and rolling. Next work all the trimmings into a smooth ball, and roll it out on a floured board rather thinner than the first. Stamp this also into rounds. Line the patty-tins with these rounds, pressing the pastry on to the tin. Put a good heap of mince-meat in each tin. Brush a round of pastry

with a little water, put it over the mince-meat, pressing the edges of pastry together. Make a hole in the centre of the pie with a skewer. When all are made put them on a baking-tin and bake in a quick oven.

When done, brush each mince-pie with a little water, and sprinkle it with castor sugar.

Arrange the mince-pies on a lace-paper, and put a sprig of holly on them.

N.B.—When using puff-pastry the tins need not be greased.

ORANGE JELLY

Required: One pint of orange-juice.

The juice of four lemons.

Six ounces of loaf sugar.

Two ounces of leaf gelatine.

One pint of water. Cochineal.

Put the water and sugar in a clean pan, add the thinly pared rind of six oranges, and the gelatine. Let these cook slowly on the fire until the gelatine is melted, and the colour and flavour are well out of the orange rinds.

Well wipe some unpeeled oranges, cut in half roundways, and with a teaspoon carefully remove all the inside, leaving a case of peel.

Strain a pint of orange-juice and the lemon-juice into the gelatine, etc. Arrange the cases of peel in a baking-tin or box, so that they will keep upright; it is often necessary to pack them round with soft paper.

Pour half the jelly into a basin, and colour it a pretty red with cochineal. Fill some of the orange-cases with red jelly, the rest with yellow. Leave them until quite set. Then take a sharp knife, dip it in hot water, and cut each filled case in half, making sippet-shaped pieces. Be careful not to drag the knife through the jelly, otherwise it will have jagged edges.

Arrange the sippets among natural leaves on a pretty dish.

N.B.—If time is an object, the jelly may be set in a mould, but, of course, it will not be so effective in appearance.

CHEESE STRAWS

Required: Two ounces of flour.

Two ounces of grated cheese.

Two ounces of butter.

The yolk of an egg. Salt and pepper.

Put the flour in a basin with a good seasoning of salt and cayenne, add the grated cheese. Parmesan has the best flavour, but any stale cheese can be used. Mix these together, then rub the butter lightly into them. Mix the whole to a stiff

paste with the beaten yolk of an egg, adding, if necessary, a little water. Roll out the pastry on a floured board to an eighth of an inch thick; then cut it into straws an eighth of an inch wide and three or four inches

long. Lay these on a baking-tin—which need not be greased—and bake them in a slow oven until they are a pretty biscuit-colour. These straws require very careful handling, as they break very easily.

N.B.—This same mixture can be stamped into rounds with a cutter, and baked. They should then be called cheese biscuits.

DESSERT

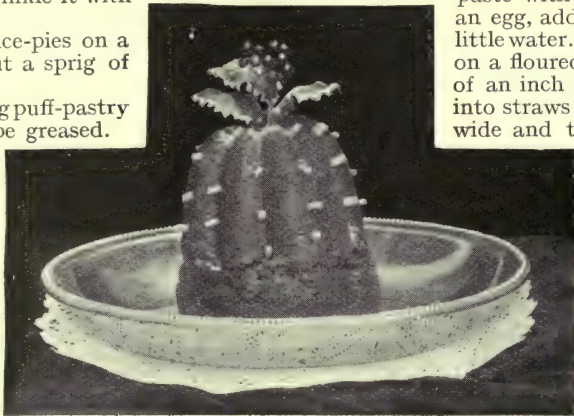
If carefully planned, the dessert should be the crowning-point of a good dinner, yet without being over-lavish or meagre in the supply of dainties. Remember a little really choice fruit is better than a profusion of what is indifferent in quality.

At Christmas-time, not only is the golden orange in perfection, but also rosy apples, and both lend a glow of cheerful colour that is most attractive.

Boxes of the tiny Tangerine oranges and diminutive "lady apple" can also be procured at this season, as well as assorted nuts to delight the men-folk, both old and young.

Christmas and almonds and raisins are almost synonymous terms, but be sure the almonds have been laid in cold salted water after being shelled, in order to regain their crispness.

Salted almonds, which may be bought ready prepared in bottles, are always popular, so also are a few small silver or glass dishes of olives, marrons glacés, and other bonbons, the latter often harmonising with the colour scheme of the table decorations.



Christmas pudding

A. Uilyett



Mince-pies

A. Uilyett

ROAST GOOSE

Required: A medium-sized goose.

For the stuffing:

Four large onions.

Eight sage-leaves.

Six ounces of breadcrumbs

Two ounces of chopped beef suet or melted butter.

Two eggs.

Salt and pepper.

Put the sage-leaves on a plate or tin in a very slow oven, and dry them; then powder them by rubbing through a small sieve or gravy-strainer.

Peel and quarter the onions, put them on the fire in a pan of boiling water, let them boil for five minutes, then drain off the water and pour on some fresh boiling water. Let them cook until they are tender, then drain off the water very thoroughly, and chop the onions finely. Now mix all together the onions, sage, suet, crumbs, and seasoning; beat up the eggs, and add them.

Have the bird very thoroughly singed, put the stuffing into the body of the bird at the tail end, folding the skin over the opening, and keeping it in place with a tiny skewer. Turn the flap of skin at the neck of the bird tidily under the body, and fasten that also in place with a skewer. Truss the bird neatly. Tie a piece of greased paper over the breast, and roast the bird either before a clear, bright fire or in a quick oven, keeping it well basted. About half an hour before the bird is cooked take off the paper, so that the breast may brown nicely.

A medium-sized bird will take from one and three-quarters to two hours.

Take out all skewers, put the bird on a hot dish, and hand with it some good gravy and apple sauce.

THE GRAVY

is made in just the same way as for turkey.

THE APPLE SAUCE

Required: One pound of cooking apples. Castor sugar to taste. Boiling water. A small lump of butter.

It is most important to keep this sauce a good colour, and, as a steel knife often discolours apples, if possible cut them with a silver one.

Quarter and core the apples, then peel them, and put them at once into a basin of cold water; this will help preserve the colour. Next lift the pieces of apple into an enamelled pan, add enough boiling water to just show among the pieces. Put the lid on the pan, and let the apples cook quickly, stirring

them now and then with a silver fork; on no account use an ordinary metal kitchen fork. Add the butter and sugar to taste. Stir over the fire until the sauce is quite hot and carefully mashed. Serve it in a hot tureen.

N.B.—If the sauce is at all lumpy, it may be necessary to

rub it through a sieve; but avoid this, if possible, for the sake of the colour.

THE CHRISTMAS TIME-TABLE

Practical Hints on Serving the Christmas Dinner

The menu is nothing specially elaborate, but it can be made simpler by omitting the soup or fish, the jelly—though it is specially given to provide a sweet that even the most delicate of the guests may not be afraid to eat—and, if desired, the savoury, although the latter course is extremely popular.

Again, should family custom demand the roast beef of Old England, have a joint of it instead of the more economical fillet of beef.

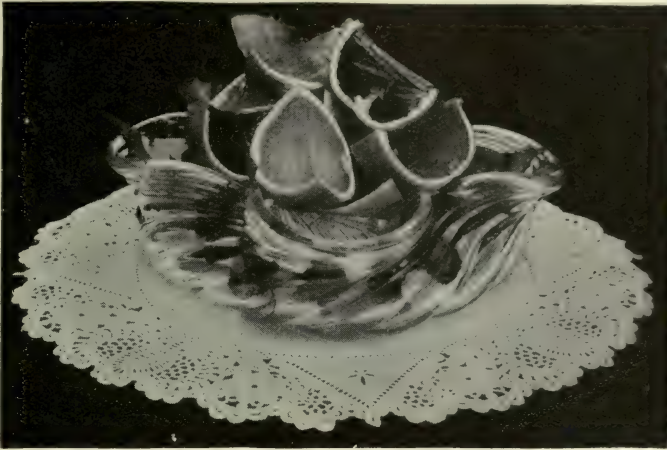
WHAT TO PREPARE BEFOREHAND

There is so much to do on Christmas Day itself that everything possible must be prepared in advance, and the following time-table should be a help:

TWO DAYS BEFORE CHRISTMAS DAY

Order all ingredients for the dinner, except the smelts, to be delivered.

Prepare stock for soup. Make the custard for it



Orange jelly in cases of orange peel

A. Utlyett



Cheese straws

A. Utlyett

and leave the shapes in a basin in a little weak stock. Make the pastry for the mince-pies. Make the cheese pastry for the straws, but do not cut them out. Make the orange jelly.

See that plenty of crumbs are ready for the croquettes.

THE DAY BEFORE CHRISTMAS

Stuff the turkey, and put it ready on baking-tin. Cut out and prepare the beef fillets, fry them for two minutes on each side in butter or dripping, and lay them aside on a plate.

Prepare and fry their garnish of fried bananas.

Cut out the cheese straws, and leave them ready on a baking-sheet. Make and bake mince-pies.

Prepare seakale. Make, but do not fry the potato croquettes.

Clarify the stock for the clear soup. See that the smelts, with their brown bread and lemon, are in the house. Also brandy and holly for pudding.

GENERAL REMARKS ON THE MAKING OF HOT PUDDINGS

THERE is but little to say on the subject of hot puddings that does not come under the special headings of boiling, steaming, etc. Still, it should be noted that all ingredients must be good and fresh, for, as in the case of cakes, there are some cooks who fancy that doubtful eggs, slightly musty suet, rancid butter, and stale fruit will not be detected in a well-spiced pudding. This idea is quite wrong, for the moisture and heat *develop* the objectionable taste, and do not disguise it.

Another fault commonly met with is to *over-sweeten* puddings. This is specially noticeable in the case of milk puddings and the fruit in tarts. It is far better to use too little, than too much sugar, for more can easily be added to suit individual taste.

With many varieties of puddings sauces play an important part, and these must be perfectly smooth, of the right consistency to flow round the pudding, but not so strongly flavoured as to overwhelm that of the pudding.

RICE PUDDING

Required : One pint of milk.
Two ounces of Carolina rice.
One ounce (or more) of sugar.
Quarter of an ounce of butter.
Grated nutmeg or any flavouring.

Thickly butter a pie-dish. Wash the rice and put it in the dish with the sugar, milk, and butter left after greasing the dish; add also flavouring, or, if preferred, merely grate a little nutmeg on the top. Put the pudding on a baking-tin in the oven, and bake it as slowly as possible from two and a half to three hours. The slower the cooking, the richer and more creamy the pudding will be.

Make bread sauce for turkey, and partially toast sausages.

Cut and roll the bacon.

Blanch and shell the almonds for pudding. Leave them in cold salted water.

ON CHRISTMAS DAY

Boil the pudding for two hours.

Roast the turkey.

Bake the cheese straws.

Cook the seakale. Make the sauce for it, the sweet sauce for the pudding, and the brown gravy for the turkey.

Reheat the soup and fried bananas, bread sauce, and mince-pies. Fry the smelts and potato croquettes, and grill the beef fillets. Shred the almonds.

Be sure and warm the brandy before pouring it round the pudding or it will not light.

Another decoration for the pudding is effected by sprinkling castor sugar freely over the top, giving the effect of snow, allowing some of the sugar to rest on the sprig of holly.

Prepare the fruit for dessert.

When it is time it should be done, raise a corner of the skin and take out a grain or two of rice, and judge by tasting if they are sufficiently cooked.

If, through cooking too fast, the pudding seems to be too stiff, pour in a little more milk under the skin, and stir it into the rice with the blade of a knife inserted under the skin, and let the pudding go on cooking.

N.B.—It is poor economy to purchase inferior rice, for it will never make good creamy puddings.

Condensed milk does admirably for puddings, but, when used, less sugar is required.

BOILED RAISIN ROLL

Required : One pound of flour.
Quarter of a pound of Demerara sugar.
Quarter of a pound of raisins.
Half a pound of chopped beef suet.
A few grains of salt.
Cold water.
One teaspoonful of baking-powder.

Chop the suet very finely, stone and halve the raisins. Mix together the flour, suet, sugar, raisins, salt, and baking-powder. Add, gradually, enough cold water to mix the whole into a soft paste. Roll it on a slightly floured pastry-board into a shape like a bolster. Roll it up in a cloth which has first been dipped in boiling water, then floured; tie the ends securely with string. Put the pudding in a saucepan of fast-boiling water, and let it boil steadily for three hours. Then take off the cloth and put the pudding on a hot dish.

N.B.—If more convenient, use currants instead of raisins, or chopped figs, or prunes make a pleasant change.

APPLE AMBER

Required : Six large apples.
The rind of a lemon.
Three eggs.
Three ounces of moist sugar.
Pastry.

Peel, core, and slice the apples, put them into a saucepan with the sugar, thinly pared lemon-rind, and just enough water to prevent them sticking. Let them stew until they are tender, then rub them through a sieve.

Roll out the pastry; any pieces you happen to have by you will do. Line a pie-dish with it, or, if preferred, line the edge and an inch or two down the side only with it. Separate the yolks and whites of the eggs, beat up the yolks and stir them into the apple. Put the mixture into the dish, and bake it in a moderate oven for a quarter of an hour. Whisk the whites of the eggs to a very stiff froth, heap it up roughly over the apple in the dish, sprinkling it with castor sugar, and decorate with a few glacé cherries and strips of angelica. Put the dish back in the oven for a few minutes until the white of egg is set and of a pretty biscuit-colour, then serve at once.

If possible, decorate the edge of the dish with stars or other fancy shapes of pastry. These should slightly overlap each other, and should be brushed with a little white of egg or water before putting them in place.

CHOCOLATE PUDDING

Required : Quarter of a pound of plain chocolate.
Quarter of a pound of castor sugar.
Six ounces of fresh crumbs.
Two eggs.
Vanilla.
Quarter of a pint of milk.

Well grease a pudding basin or mould. Grate the chocolate and mix it with the milk; boil them together, stirring all the time until the chocolate has dissolved. Beat the butter and sugar together until they are like cream, stir in the yolks of the eggs and the bread crumbs. Then add the milk and chocolate, and lastly a few drops of

vanilla. Beat the whites of the eggs to a very stiff froth, and stir them very lightly into the other ingredients.

Pour the mixture into the mould, twist a piece of greased paper over the top, and steam it for one hour.

Turn it carefully on to a hot dish, sprinkle it with castor sugar, and hand custard or other sweet sauce with it.

CABINET PUDDING

Required : One pint of milk.

One whole egg and two extra yolks.
Three tablespoonfuls of castor sugar.

Vanilla or any other flavouring.
Glacé cherries.
Stale sponge-cake or any variety without fruit.

Well butter a mould, decorate the bottom prettily with glacé cherries. Break up the sponge-cakes and cut the cherries in quarters. Pack the

cake and fruit loosely into the mould. Bring the milk nearly to boiling-point, beat up the egg and yolks. When the milk has slightly cooled pour it gradually on to the egg, stirring all the time. Then add the sugar and flavouring to taste.

Pour the custard over the cake in the mould and let it soak for half an hour. Cover the top of the mould with a piece of buttered paper, put it in a steamer, or into a saucepan, with boiling water to come half-way up the mould, put the lid on the pan, and steam gently for an hour. See that the water in the pan does not boil away; if more has to be added, be sure that it is boiling.

Turn the pudding carefully on to a hot dish, and hand with it a tureen of good sweet sauce.

BAKED CUSTARD PUDDING

Required : One pint of milk.

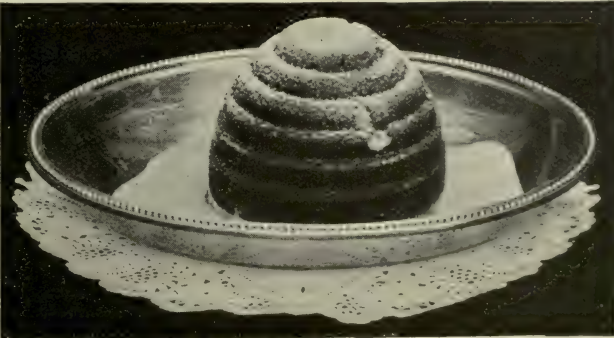
Three eggs.
Nutmeg or vanilla or other flavouring.
One tablespoonful of castor sugar.

Butter a pie-dish. Heat the milk, but it must not be quite boiling. Beat up the eggs, but do not froth them too much, or the custard will probably be full of holes when baked. Next pour the hot milk on to the eggs, stirring all the time; add



Apple amber

A. Uilyett



Chocolate pudding

A. Uilyett

the sugar, and, if liked, some flavouring. Pour the custard into the dish, and if the flavour of nutmeg is liked, grate a little over the top.

Place the pie-dish in a deep baking-tin with hot water to come half-way up the dish. Bake the pudding *very* slowly until it is set; if it cooks too quickly it will be full of holes, and there will be a lot of watery liquid with the custard. If the oven is really slow, the pudding may take an hour to cook.

N.B.—If a cheaper pudding is desired, use only two eggs. If liked, a strip of lemon-rind can be cooked in the milk to flavour it. Nutmeg will then not be needed.

FIG PUDDING

Required: Eight ounces of dried figs.

Eight ounces of castor sugar.

Six ounces of fresh breadcrumbs.

Four ounces of butter.

Half a gill of milk.

Two eggs.

Half a teaspoonful of powdered cinnamon.

A saltspoonful of grated nutmeg.

A pinch of salt.

Put the butter and sugar in a basin, and beat them with a wooden spoon until they are soft and white like cream. Beat the eggs slightly, then add them gradually to the butter and sugar, beating them well together.

Examine the figs carefully, chop them finely, and mix them with the crumbs, salt, and spice. Stir these into the eggs, etc., and lastly add the milk.

Put the mixture in a well-greased mould, twist a piece of greased paper over the top. Place in a saucepan with enough boiling water to come half-way up the mould, and let the pudding steam for three hours. Turn it out carefully, and serve with lemon or wine sauce.

BLACK CAP PUDDING

Required: Quarter of a pound of flour.

Half a pint of milk.

One egg.

A few currants.

A pinch of salt.

Sieve the flour and salt into a basin. Beat up the egg, add about two tablespoonfuls of milk to it; make a well in the middle of the flour, put in the egg and stir the flour gradually and smoothly, adding more milk until half the milk quantity is used. Then beat this batter well. Add the rest of the milk, and let the batter stand for an hour, or even longer if possible; it will then be lighter when cooked. Thickly butter some small dariole moulds or cups, sprinkle the bottom of each with some cleaned currants, pressing them on to the butter. Pour in enough batter to three-quarter fill the moulds. Place them in a shallow stewpan (unless you have a steamer) with boiling water to come half-way up them. Lay a piece of buttered paper across the top. Put the lid on the pan, and let the puddings steam for one hour.

Turn them out carefully on to a hot dish, and serve some marmalade sauce or other sweet sauce with them.

THE A B C OF SAUCE-MAKING

THE preparation of sauces is considered to be one of the highest branches of cookery. In their making much discrimination is needed to wisely select and skilfully blend ingredients and flavours in order to develop the characteristic features of any special variety, that it may be pleasing to the palates of those partaking of it. Again, sauces are an accompaniment, or accessory, of fish, meat, game, etc., therefore their flavour must never be too pronounced.

Inferior cooks are apt to be over-liberal with store-bottled sauces and wine in order to disguise the tastelessness of the sauce they have concocted. The result is failure, and a sameness about all their sauces which becomes most wearisome and monotonous.

CLASSIFICATION OF SAUCES

Sauces may be divided into two classes:

1. Hot sauces.
2. Cold sauces.

These must again be subdivided into three groups:

1. HOT SAUCES

- (a) Brown sauce.
- (b) White sauce.
- (c) Sweet sauce.

2. COLD SAUCES

- (a) Chaudfroid sauce
- (b) Salad dressing
- (c) Sweet sauce

There are two principal *foundation sauces*, from which, with a few exceptions, an almost endless number of varieties can be prepared.

These foundation sauces are:

Béchamel—a rich white sauce.

Espagnole—a rich brown sauce.

Plain household sauces have also for their foundation a brown and white sauce, but of a far less rich composition.

EXAMPLES OF VARIOUS CLASSES OF SAUCES

I. HOT SAUCES

(a) BROWN:

- * Espagnole (foundation sauce).
- * Brown (plain foundation sauce).
- * Bigarade.
- * Chasseur.
- * Caper.
- * Curry.
- * Mushroom.
- * Italian.
- * Robert.
- * Reform.
- * Piquante.
- * Tomato, etc.

(b) WHITE:

- * Béchamel (foundation sauce).
- * White (plain foundation sauce).
- * Bearnaise.
- * Cucumber.
- * Celery.
- * Mousseline.
- * Suprême.
- * Maître d'Hôtel.
- * Horseradish.
- * Hollandaise.

- * Soubise.
- Oyster.
- Egg.
- * Caper, etc

(c) SWEET SAUCES :

- Apple.
- Apricot.
- Custard.
- German.
- Chocolate.
- * Pistachio.
- * Lemon.
- Orange.
- * Sweet melted butter.
- * Mousseline.
- * Vanilla.
- * Wine.
- Jam.
- Cornflour, etc.

2. COLD SAUCES

(a) CHAUDFROIDS :

- White.
- Brown.
- Green.
- Tomato, etc.

(b) SALAD SAUCES OR DRESSINGS :

- Mayonnaise.
- Tartare.
- Ravigote.
- Vinaigrette, etc.

(c) SWEET SAUCES :

- Cream.
- Apricot.
- Sabayon.
- Vanilla.
- Chocolate.
- Caramel.

Recipes for sauces marked * are given in this article.

THE CONSISTENCY OF SAUCES

Sauces are chiefly needed for two purposes :

1. To *coat* over or mask some article of food, as a chaudfroid sauce to coat a fowl, or caper sauce to coat boiled mutton.

2. To *flow* smoothly round some article of food, as piquante sauce round veal cutlets, or marmalade sauce round a steamed pudding.

Coating sauces must be thick enough to smoothly cover the back of a wooden spoon when dipped into it. If the sauce stands in ridges on the spoon, it is too thick ; if it all trickles off, it is too thin.

Flowing sauces must be thin enough to be poured smoothly round the fish, pudding, etc. These sauces must not be watery, nor yet form ridges or lumps.

SOME USEFUL HINTS ON SAUCES

The success of *brown sauce* depends largely on the flour being correctly fried in the butter or dripping. This is done to colour the sauce, and to impart a rich, nutty flavour, which cannot be obtained by adding any colouring or flavouring. If the flour is fried too dark a colour, it gives a bitter taste to the sauce, and fails to thicken it correctly.

In *white sauce* the flour must be blended with the melted butter, and stirred smoothly in it over a gentle heat for about five minutes. It must not colour in the least.

The process develops the flavour, and improves the sauce by giving it a bright, glazed appearance.

Sauces should *simmer* for about five to twelve minutes by the side of the fire, in order to allow any greasy scum to rise,

which, by its removal, clears the sauce. Also, in some cases, this cooking is required to develop the flavour of the ingredients used.

Thoroughly *boil* sauce, in order to burst and cook the granules of the flour. Unless this is done the sauce will have a rough, raw taste, and will be indigestible.

Sauces, if over-cooked, will become oily. This can be remedied by adding a little cold liquid of any kind suitable to the sauce. Then stir the sauce over the fire until it just reaches boiling-point, and remove instantly.

Strain or tammy sauces to make them perfectly smooth. This, however, is not possible if they contain such ingredients as parsley, egg, capers, marmalade, etc.

RECIPES

HOT BROWN SAUCES

ESPAGNOLE SAUCE

A Rich Brown Foundation Sauce

Required : One pint of brown stock.

Two ounces of butter.

Two ounces of flour.

Three ounces of ham or bacon.

A bunch of parsley and herbs.

One sliced onion.

One sliced carrot.

One tablespoonful of chopped mushrooms.

Three tomatoes.

Three peppercorns.

One clove.

One glass of sherry.

Salt and pepper.

Melt the butter in a stewpan, add the ham (cut in dice), the herbs (tied together), the vegetables, and spice, and fry all these a light brown. Then add the flour, and brown that very carefully. Put in the stock, and the tomatoes cut in slices, and let the sauce simmer gently for half an hour. Stir occasionally, and keep it well skimmed. Add the sherry, and a careful seasoning of salt and pepper. Rub the sauce through a sieve, or, if preferred, through a tammy cloth, specially sold for this purpose. If the sauce seems too thick, add a little more stock.

N.B.—The wine and mushrooms may be omitted if desired.

A PLAIN BROWN FOUNDATION SAUCE

Required : One pint of brown stock.

Two ounces of flour.

Two ounces of butter or dripping.

One sliced onion.

One sliced carrot.

One teaspoonful of lemon juice.

A bunch of parsley and herbs.

Salt and pepper.

Melt the butter in a saucepan, add the vegetables, herbs, and flour, and fry them a light brown ; pour in the stock, and stir until it boils. Season carefully with salt, pepper, and lemon juice. Simmer gently for fifteen minutes, skimming it well. Pour through a gravy-strainer, and serve.

N.B.—Well washed bacon rinds or bones greatly improve the flavour of the stock.

To be continued.

The following are good firms for supplying foods, etc., mentioned in this Section : Messrs. J. S. Fry & Sons, Ltd. (Cocoa) ; Samuel Hanson & Son (Red, White & Blue Coffee) ; C. R. Shippam (Tongues, Potted Meats, etc.)



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

LADY SHACKLETON

"ABSOLUTELY fit. Home June." Such was the cablegram which Lady Shackleton received on March 26th, 1909, announcing the safety of her husband, Sir Ernest Shackleton, the hero of the famous dash to the South Pole. For twelve



Lady Shackleton
Fleet Agency

months she had anxiously awaited news, and yet she frankly confesses that the night she knew that her husband was absolutely safe was the only night she was totally unable to sleep. A rather tall, fair woman, with a delicate complexion, it is difficult to credit Lady Shackleton with the strong nerves which she must possess. She was Miss Dorman before

she married the explorer in 1903, and is the happy mother of two children, Raymond and Cecily, the former being born in 1905, and Cecily two years later. Since her husband's return, they have made their home at Sydenham, but formerly lived in Edinburgh. It was in a dainty house on the western border of that city that Lady Shackleton spent the anxious days while her husband was searching for the South Pole. A thoroughly homely, domesticated woman, Lady Shackleton devotes her whole time and attention to her home, husband, and children, and tells with considerable amusement how Raymond once remarked to her: "Mother, I am a hero-like father, for I fell off my chair and didn't cry a bit."

LADY DE BATHE

It is difficult to believe that Lady de Bathe, better known as Mrs. Langtry, was born as long ago as 1852. She is a native of St. Heliers, Jersey, her father, the Rev. W. C. Le Breton, being at one time Dean of that Channel island. Lillie Le Breton was the only girl amongst

seven children. At the age of 22 she married Mr. Langtry, a Belfast widower. Such were her personal attractions that when she came to London she was the reigning beauty for a number of years. Sir John Everett Millais painted her portrait and called it the "Jersey Lily." Tiring of the whirl of fashionable life, Mrs. Langtry decided to go on the stage, and on December 15th, 1881, made her début at the Haymarket Theatre in "She Stoops to Conquer." Then she "starred" the provinces, made an American tour, and accumulated a fortune of over £60,000 in six years. In 1897 her first husband died, and

two years later Mrs. Langtry married Hugo Gerald de Bathe, who succeeded to the baronetcy in 1907. Sir Hugo is nineteen years younger than his wife, and but a little older than Lady de Bathe's daughter Jeanne, who in 1902 married that rising politician Mr. Ian Malcolm. Successful on the stage and in society, Lady de Bathe has also won distinction on the Turf, and as "Mr. Jersey" was known to the public as the owner of several successful horses. Although she makes her home in this country, for over twenty years her ladyship has been a naturalised American citizen.



Lady de Bathe
Lafayette

MISS VALLI VALLI

MISS VALLI VALLI made her début on the stage at Terry's Theatre in 1896—she was only fourteen years of age at the time—as Nora in "The Holly Tree Inn." For the next three or four years she appeared in a number of small parts, her first real "hit" being made as the bride in "Véronique" at the Apollo Theatre in 1903. She also made a huge success in this part in New York, afterwards appearing in London in such plays as "Her Love Against



Miss Valli Valli
Sarony, New York

the World," "The Merry Widow," "The Duke's Motto." Miss Valli Valli says there is no city like London, and no country like England.

THE DUCHESS OF ABERCORN

A WOMAN who has used her wealth and position for the benefit of hundreds of others, the



The Duchess of Abercorn
Lafayette

Duchess of Abercorn has gained much popularity, particularly in Ireland, since her marriage to the duke in 1869. Prior to her marriage she was Lady Mary Curzon, daughter of the first Earl Howe, and at one time filled the position of Lady-in-Waiting to Queen Alexandra. For many years the duchess has spent a great deal of her time developing the

local industries around Baronscourt, her lovely Irish home. Her great hobby is a model dairy, run on strictly business lines, which supplies several large Belfast firms with butter and cream. She also encourages home knitting in the cottages, and thousands of pairs of socks are sent annually to the army clothing department. The duchess, too, moves largely in society, and was long a close personal friend of King Edward and Queen Alexandra. The latter was godmother to the duchess's eldest daughter, Lady Alexandra Hamilton, while King Edward stood as godfather to the Marquis of Hamilton, the Duke of Abercorn's heir, and to Lord Hamilton's son, who was born in February, 1904.

MRS. HERTHA AYRTON

AT an age when most girls are puzzling over the toilettes of their dolls Mrs. Hertha Ayrton was showing an aptitude for deep and serious study in various directions, and she had only just turned sixteen when she was earning her own living as a teacher at the famous college of Girton, near Cambridge. It was while at Girton that Mrs. Ayrton began original scientific investigations, and she ultimately returned to London for special study. She entered the Finsbury Institute, and there met the distinguished scientist who afterwards became her husband. For many years Mrs. Ayrton and her husband worked side by side on electrical



Mrs. Hertha Ayrton
Mendelssohn

investigations, and since Professor Ayrton's death, in 1908, his wife has continued those experiments which have made her so eminent in the world of science. She is the only woman member of the Institute of Electrical Engineers, and was the first woman to be honoured by the Royal Society, which four years ago awarded her the Hughes medal for

her investigations on the electric arc. And yet this lady scientist who has so many inventions and discoveries to her name confesses that she cannot "learn things easily." "I am very bad at examinations," she says, "and I only got third class in mathematics when I was at Girton." She

believes, however, that women are particularly gifted for scientific work. "They have a great habit of putting two and two together," she says, "and they have quite as good powers of observation as men, and greater patience."

MRS. ELINOR GLYN

IT was in the year 1907 that this well known

novelist startled the world with her book, "Three Weeks," and since then she has written "The Sayings of Grandmamma," 1908, and "Elizabeth Visits America," 1909, the latter being the outcome of a tour she made in the United States the previous year. Mrs. Glyn is of Canadian birth—Toronto is her native city—but in 1892 she



Mrs. Elinor Glyn
H. W. Barnett

married Clayton Glyn, J.P., and made her home in Essex. And at Harlow in that county she has built for herself a charming cottage, with a pavilion in the garden, where she does most of her writing. Her first book, "The Visits of Elizabeth," was published in 1900, and was really written to pass away the time while suffering from a severe attack of rheumatism, which made the authoress quite a cripple for the time being. After placing the book in the hands of a publisher, she started with her husband for Egypt, and on reaching that part of the world found that "Elizabeth" was famous. The criticism which Mrs. Glyn's books have aroused does not affect her one bit. Her independence is her most notable characteristic, and for public opinion she says she does not care one straw.

MISS ANNETTE KELLERMAN

MISS ANNETTE KELLERMAN began winning swimming championships when she was fifteen years of age. She is now twenty-four, and, although she has not yet succeeded in her great ambition to emulate Captain Webb's feat of swimming the Channel, many of her records have never been excelled, even by man. Born in New South Wales in 1886, she first distinguished herself in the aquatic world by easily winning the 100 and 440 yards and 1 mile ladies' championship of that colony fifteen years later. In 1904 Miss Kellerman swam 2½ miles in the Yarra river in 46½ minutes, and the following year she swam 10½ miles in 4 hours 52 minutes. In each instance Miss Kellerman had very little assistance from the tide, and her times remain records for Australia to this day, for they have never been beaten either by male or female. Shortly after her arrival in England, in 1905, Miss Kellerman swam from Putney Bridge to Blackwall, a distance of 13 miles 550 yards, in 3 hours 54 minutes—a feat which compares more than favourably with the very best performances in Thames waters.



Miss Annette Kellerman
Foulsham & Banfield

Queen Alexandra

By SARAH A. TOOLEY

Continued from page 413, Part 3

SHE continued her journey to the Castle of Rumpenheim, where was a family gathering. Rumour had preceded her, and when she arrived, the Hessian cousins came around her to know if it "was true," and "what he was like."

"He is as beautiful as Lohengrin," she replied. "I have got him here." And drew a portrait of the Prince of Wales from her pocket.

The formal betrothal of Princess Alexandra to the heir to the British throne took place on September 9th, 1862, at the Palace of Laeken, where Queen Victoria was visiting her uncle, Leopold I., King of the Belgians.

The unparalleled welcome given to the bride when she made her entry into London, and the stately and resplendent wedding at Windsor on March 10th, 1863, have been described in glowing periods by Dickens and Thackeray, and many another famous writer.

The veteran historian of "Our Own Times" was recently (1910) recalling to me his impressions of Queen Alexandra when she made her first progress through London.

"Her beauty," said Mr. Justin M'Carthy, "had been so noisily trumpeted abroad that one's natural instinct was to feel disappointed when she came in sight; but it was impossible to feel disappointment, or anything but admiration at the sight of that bright, fair face, so transparent in the clearness of its complexion, so delicate and refined in its outlines, so sweet and gracious in its expression."

Queen Alexandra's career as Princess of Wales is unique in history—for though there have been many of the title, she undoubtedly created a new rôle. When she came to England, Queen Victoria was a deeply sorrowing widow, averse to Society gaieties and State functions, and the beautiful wife of the Heir-Apparent became the virtual leader of Society. Her tact, joyous nature, and natural grace and charm made all things easy to the young bride.

Though but a girl, with no experience of English Court life, she held the Drawing Rooms as to the manner born. The first was one of the largest on record. It took four hours for the company to pass the throne.



Queen Alexandra, clad in golden sheen and sparkling with gems, made her never-to-be-forgotten progress up the venerable Abbey to the Coronation Chair

Photo. W. & D. Downey

That discriminating old beau, Lord Palmerston, pronounced the Prince's bride to be perfect, and when she graced the Guildhall banquet and ball, it was said that "the aldermen flopped themselves about in an agony of delight, and basked in her smile like their own turtles in the sun."

At that ball Disraeli was her devoted admirer. Queen Victoria called her daughter-in-law the "Fairy," and truly the progress through her first season in London was that of a queen of enchantment.

Possibly severe British matrons thought that this was all mere frivolity. But when the gay young girl became a mother there was no more devoted mother in all the land. The nurseries at Marlborough House were perfection, and often the Princess would snatch an hour from her multitudinous engagements to give "Eddy" his bath. Her eldest son, the lamented Duke of Clarence, was born at Frogmore House, January 8th, 1864.

A Home-loving Queen

The home-making and home-loving qualities so characteristic of Queen Alexandra were early displayed at her loved country home of Sandringham. There, when freed from the restraints and engagements of London, she lived a simple country life with her children always about her.

In the first year of her marriage she instituted treats for the village children on her birthday and at Christmas, which were continued annually. She visited the cottagers, tended the sick and infirm with her own hands, and founded technical schools for the young people.

Queen Alexandra loves horses and dogs, and, indeed, most living creatures; and the kennels at Sandringham have always been one of her chief interests. She is a frequent exhibitor at dog shows, and patron of the Ladies' Kennel Club. From childhood her Majesty has been a graceful and fearless rider, and her special stables at Sandringham are the home of many old favourites, whom she constantly visits.

Silver-lined Cloud

Queen Alexandra's life, passed amongst us so gaily, was destined to have shadow as well as sunshine. Her painful and protracted illness in 1867 called forth universal concern and sympathy. Again the nation sorrowed with her when her husband lay between life and death in that anxious winter of 1871. It rejoiced with her at the celebration of her Silver Wedding in 1888, and at the marriage of her eldest daughter, the Princess Louise, to the Duke of Fife in the following year, and it mingled its tears with hers when she drank the cup of sorrow to the bitter dregs at the death of her first-born. The Duke of Clarence died January, 1892.

But again sunshine broke through the shadows, and Queen Alexandra had the happiness of seeing our gracious King George V. married on July 6th, 1893, to the Princess May of Teck, the daughter of her lifelong

friend, Princess Mary of Cambridge, Duchess of Teck. Three years later, her youngest daughter, Princess Maud, was married to Prince Carl of Denmark, now King of Norway. Queen Alexandra has nine grandchildren.

Throughout her unprecedented career as Princess of Wales, she was her husband's devoted helpmate in the performance of public duties. Her visits to different parts of the country for the opening of institutions, stone-layings, and kindred functions always gave grace and charm to the occasion. She has interested herself very specially in hospitals for children, and many pleasing and touching incidents are connected with her visits to these institutions.

The second phase of Queen Alexandra's career was destined to be a brief one. Her reign as Queen Consort began January 22nd, 1901. Again the shadows crossed her path, and all the nation sorrowed with her through those terrible hours when King Edward lay between life and death on the eve of the day appointed for the Coronation.

When the deferred ceremonial took place—August 9th, 1902—Queen Alexandra had the triumph of her life as, clad in golden sheen, sparkling with gems and embroidered by workers in India with the beautiful art of the East, she made her never-to-be-forgotten progress up the venerable Abbey to the Coronation Chair.

The Queen Mother

Throughout the brief nine years of her reign, Queen Alexandra filled the position of Queen Consort with rare distinction, and held the love of all classes by her kindly interest in the poor and the suffering.

We see her yet again in the third phase of her career as the widowed Queen, comporting herself with wonderful calmness through the public progresses attendant on the lying-in-state and the funeral of our late revered King Edward VII., until her woman's heart broke in grief at the final scene, when she knelt beside her husband's coffin in St. George's Chapel, where she had stood at his side a bride. The tide of memory rolled backwards, and in those moments she mourned the lover of her girlhood, the husband of her youth.

When Queen Alexandra emerges from retirement, it will be to play a beautiful and beneficent part in the country of her adoption as Queen-Mother at the Court of her son.

Sandringham is her dower-house, and Marlborough House becomes again her London residence. In her own beloved Denmark she has her villa on the Sound. In the Princess Victoria her Majesty has a devoted daughter, while the Hon. Charlotte Knollys and General the Rt. Hon. Sir Dighton Probyn remain the trusted friends of her household.

The future, we doubt not, will link the hearts of the people more closely, if possible, to the Queen-Mother, and the later phase in the life of Alexandra will glow with the beauty of an Indian summer.



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

MARRIAGE LAW

Continued from page 416, Part 3

THE chief impediment to contracting a lawful marriage is the existence of the husband or wife of a previous marriage alive and undivorced. The ceremony of a second marriage is a mere nullity, and of no effect, under such circumstances.

Bigamy

The knowledge that there is a former undivorced husband or wife living at the time of the second marriage constitutes the offence of bigamy.

Persons who have been divorced have not the right to re-marry after the decree nisi has been pronounced; they must wait until the decree has been made absolute, which is generally after an interval of six months from the passing of the decree nisi.

If they marry between the decree nisi and the absolute dissolution of the marriage, they render themselves liable to be prosecuted for bigamy. Neither party can, of course, marry after a judicial separation without committing this offence.

Marriage After Seven Years' Absence

When the husband or wife of a person has been continuously absent for seven years, and nothing whatever has come to the notice of such person to indicate that the missing husband or wife is still living, the law allows a person, under such circumstances, to presume the death of the missing party, and to contract a second marriage, describing themselves as a widow or a widower as the case seems to indicate.

Should, however, the absent spouse return the second marriage becomes abso-

lutely null and void, and the returning party is in a position to enforce all his or her claims to a continuation of conjugal rights. No prosecution for bigamy can follow after a marriage contracted under such circumstances.

Lunatics and Idiots

As the consent of a free agent is a necessary part of the contract of marriage, it follows that the marriages of lunatics and idiots who are not capable of consenting to anything are void. And it may be said that the marriage of an idiot is invariably void because an idiot is a person who is mentally incapable from his birth. But the marriage of a lunatic, not under a commission of lunacy, during a lucid interval is valid. In order to support such a marriage it would be necessary to prove that there was an absence of all delusion on the part of the lunatic at the time of contracting the marriage. In the case of a marriage by a lunatic found so by inquisition, and placed under the care and custody of the Lunacy Commissioners, the ceremony would be absolutely null and void. The insanity of either party which does not develop till after marriage will not invalidate the contract; nor does it, at present, afford grounds for a divorce.

Impotence

If an impediment exists and is incurable, marriage cannot take place, and the contract will be annulled. Application must be made to the Divorce Court for a decree of nullity, which will have the effect of placing the parties in exactly the same position as they were before they went through the ceremony.

A marriage when either party is restrained by force or error is invalid, and a marriage may be rendered void on the ground of fraud, but no deception concerning the fortune, condition in life, or personal qualities of the parties will invalidate the marriage.

The Marriage of Fiction

As already pointed out, consent is necessary, therefore a marriage cannot be contracted in error. This destroys one of the favourite situations in fiction where the heroine, to escape a marriage which is obnoxious to her, gets some friend to impersonate her at the altar. The bridegroom, generally represented as a person of objectionable character who is tied to the wrong person for life, by way of punishment for his misdeeds, would have little difficulty in having such a marriage annulled.

Restraint of Marriage

A condition imposing a general restraint of marriage is void, and so also is a condition amounting to a probable prohibition. If, therefore, a legacy is left to a daughter on condition that she remains unmarried, the condition would be set aside and she would receive her legacy free from all restrictions. In a case where a legacy was left to a girl conditional on her not marrying a man with an estate less than £500 a year, it was held that the condition practically deprived her of any chance of getting married, and the court refused to enforce it. But restraint is allowable if it does not import an absolute injunction to celibacy. Therefore conditions prohibiting people from marrying under a certain age, or marrying a certain person, or altering their religion, or marrying below their station in life are valid. Where a marriage is prohibited without the consent of a trustee, such consent must not be corruptly or unreasonably withheld, and if the marriage appears to be a proper one it will be allowed to take place. A restraint imposed on a second marriage is good; a man can make the enjoyment of his fortune by his widow conditional on her not marrying again.

Marriage Brokerage

A marriage brokerage contract is a contract to bring about the marriage of certain parties, in the event of which one of the parties to the marriage brokerage contract is to receive some pecuniary recompense by way of commission or reward. Such contracts have always been regarded with disfavour and are not enforceable at law.

Valuable Consideration

Marriage is regarded in law as a valuable consideration sufficient to support a promise. Therefore if a man promises before marriage to leave certain property by will to his wife and then attempts to dispose of it in another manner, that is a distinct breach of contract.

In a case where an old gentleman when writing to congratulate his nephew on his intended marriage, promised to pay him an annual

allowance until his nephew's practice at the Bar reached a certain figure, it was held that his letter amounted to a request that his nephew should marry the lady and afforded good consideration for his promise.

Wife Acting Under Coercion

A wife cannot be convicted of any larceny, burglary, forgery, or for uttering forged notes or base coin if the offence is committed in the presence of her husband, as she is presumed to have acted under his coercion and is held excused. But the presumption may be rebutted by showing that in fact she was not acting under coercion. In treason, murder, homicide, perjury, and in misdemeanours generally the presence and coercion of her husband will not excuse her.

On a charge against husband and wife for stealing, the wife may be found guilty as well as the husband, if the evidence shows that she was not acting under his control. On a charge of receiving stolen goods jointly with her husband it must be made clear whether she received the property from her husband, or if not, whether she received it in his absence.

Future Separation

A contract for the future separation of a married couple cannot be enforced because it is illegal and void, such a state of things ought not to be in contemplation and may give inducements to the parties not to perform duties in the fulfilment of which society has an interest. But a contract providing for the separation of husband and wife is valid if made in prospect of an immediate separation. If, after the separation deed has been executed, the separation does not take place, the deed becomes worthless. It is usual in a separation deed to insert a *dum casta* clause, but it is not absolutely necessary that it should be inserted, and when not inserted will not be implied.

Wife Prosecuting Husband

Once the wife of a comic singer attempted to prosecute her husband for libel because he had inserted an advertisement in the "Daily Telegraph" suggesting that she was not his wife but his mistress; the summons was refused, and it was held that the Married Women's Property Acts do not enable a married woman to take criminal proceedings against her husband for libel.

Breach of Promise of Marriage

There appears to be little room for doubt that previous to the Reformation a solemn promise between competent parties to marry each other, either then and there or at some future time, when followed by cohabitation, constituted a valid marriage, and that in cases where connubial relations did not follow on the promise, the agreement was sufficient to render a subsequent marriage by either party to another person voidable.

To be continued.

LAW AND MONEY MATTERS

Continued from page 419, Part 3

Married Woman's Property

Committal Order

A committal order under the Debtors Act cannot be made against a married woman, even after proof of means, as a judgment against her is not a personal one but only a charge on her separate estate, although she may be carrying on a trade separate from her husband. But she may be committed for non-payment of rates.

Liability

A woman married after December 31, 1882, is liable for her ante-nuptial debts, contracts and torts, and the husband's liability is limited to the value of his wife's property which he may have acquired and as to which he can be sued without her, whether she is living or dead, and can be sued with her if the plaintiff seeks to establish his claim in whole or in part against both husband and wife. And as between him and her, the husband is entitled to be indemnified out of her separate property

wife cannot so dispose of them. The husband cannot, however, dispose of paraphernalia by will, and if his wife survives him they become her absolute property, unless his other assets are insufficient to meet his debts, in which case his creditors may lay claim to them. Paraphernalia consists of wearing apparel, jewellery and ornaments suitable to the wife's condition in life, and given to her for her personal adornment. Whether jewels given to a wife are to be regarded as paraphernalia, or whether they are part of her separate estate, having been presented to her as an absolute gift, is a question of fact; but unless it can be shown that the husband intended them for paraphernalia by forbidding his wife to part with them, they will be regarded as part of her separate estate. The Married Women's Property Act has not altered the character of paraphernalia, and things so given continue to remain paraphernalia, in spite of the Act.

Remedies for Protection of Property

A woman has the same remedies, civil or criminal, for the protection of her separate property as if she were a single woman, in enforcing which husband and wife are competent witnesses against each other. But no criminal proceedings can be taken by husband or wife against the other except when living apart. If, however, either of them deserts the other, taking with them property belonging to the person so deserted, the absconding party may be charged with theft.

Maintenance

To the extent of her separate property a married woman is, together with her husband, liable for the maintenance of her pauper husband, children, and grandchildren.

Insurance

A policy of life assurance may be effected by a married woman upon her own life or the life of her husband for her separate use. And a wife or a husband may effect a policy on her or his own life by way of settlement for the benefit of the husband or wife or children of the insured, or of any of them, in which case the insurance moneys will not be subject to her or his debts.

Paraphernalia

Paraphernalia has always been regarded as the wife's property, but only in a limited sense, for the husband can always sell or give them away in his lifetime although the

Heirlooms

These must not be confused with paraphernalia; heirlooms are family plate, pictures, or furniture vested in trustees to accompany the ownership and possession for the time being of the house. Strictly speaking, "heirlooms" are movable things which by special custom are owned by virtue of the ownership of certain land, and on the death of one owner passes to his successor. Of such are monuments, and tombstones in churches, boxes containing title-deeds, &c.

Pin-Money

This is another species of property which has always been considered as the separate property of married women, and is nothing more nor less in fact than a dress allowance secured to the wife on the understanding that she will spend it in the decoration and adornment of her person. Pin-money should be paid regularly, and married ladies should make a note of the fact that only one year's arrears of pin-money are recoverable from their husbands.

Marriage Settlements

Marriage settlements may be either ante-nuptial or post-nuptial, but generally the former, and are settlements of property in which the husband or wife is interested and made in consideration of the marriage; the property which is the subject of the settlement being settled on trustees for the benefit of either.

To be continued.

GLOSSARY OF LEGAL TERMS USED IN THIS SECTION

LUNATIC: A person suffering from mental incapacity, with lucid intervals.

IDiot: An insane person from birth.

"LUNATIC FOUND SO BY INQUISITION": A person declared mentally incapable after

examination and inquiry by the Commissioners of Lunacy.

DUM CASTA: A dum casta clause implies chastity on the part of the woman during the separation.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects:

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction

Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes

Proposals of Yesteraay and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 4.—MADAME DE MAINTENON

BUT few ages can boast of a longer list of illustrious women than can the seventeenth century—women who by their talents created history; by their wit, literature; and by their beauty inspired art. In bold relief, however, pre-eminent among this galaxy of splendid womanhood stands out the name of Madame de Maintenon.

She was famous in her own generation; she has become famous in the eyes of posterity, and her chief, but not her only, claim to fame is her sterling goodness. She was a woman—a woman very human and very lovely. Unsullied she passed through the fire of the gayest Court of Europe. Surrounded by splendour and the most subtle of allurements, she emerged at the end a splendid example of purity and inspiration.

Louis XIV., in spite of his unbending dignity, in spite of his insatiate

conceit, in spite of the transient nature of his affections, found in Madame de Maintenon a woman capable of awakening in him latent ideals, not of regal dignity, but of manhood. And before this woman he humbled himself as a suitor and as a man—Louis, le Grand

Monarque, the demi-god, who heretofore had recognised nothing in all the world as great except himself.

Madame de Maintenon was born in 1634, and at her baptism was given the name of Françoise. The days of her childhood, however, if not actually unhappy, were singularly unfortunate. In the first place, at the time of her birth, her father, Constantine D'Aubigné, a man of less noble character than birth, was undergoing a term of imprisonment, partly on account of complicity in political intrigue and partly because, as a means of meeting his liabilities, he had had recourse to the



A great uncrowned queen: Madame de Maintenon, the wife of the most splend of European monarchs.

coining of bad money. Secondly, Madame D'Aubigné, a woman worthy of little notice, throughout her life was so much engrossed in complex lawsuits, that she had but little time to attend to the affairs and interests of her children. Françoise, therefore, was virtually left an orphan. But eventually one of Constantine's sisters, Madame de Villette, took compassion on the little girl, invited her to her home, the Château de Mursay, and there cared for her as a mother.

In 1642, however, D'Aubigné was released, and—for he still had influence in high quarters—was appointed Governor of Marie-Galante, an island in the West Indies. But on finding his principality to be the abode of hostile savages, the new governor retired to Martinique, where he secured a subordinate government position.

Many romantic stories have been told of Françoise's life in Martinique, stories which, unfortunately, appear to be fictitious, for the child remained on the island barely a year. Soon, therefore, "la belle Indienne," as she came to be known, found herself again in France, and, since her father died shortly after his return, under the care of Madame de Villette. With her aunt, however, she was not allowed to remain for long; Madame de Villette was a devout Protestant, the D'Aubignés were Roman Catholics. Accordingly, Madame D'Aubigné entrusted her daughter to a certain Madame de Neuillant, a hard, severe woman, who, hoping to eradicate all traces of heretical doctrine, placed her charge in an Ursuline convent in the Faubourg St. Jacques, Paris. Here the child was treated with great severity—how great can be judged from a letter which she wrote to her aunt:

"Madam and Aunt,—The remembrance of the wonderful kindness you used to show to poor, forsaken children, induces me to beseech and implore you to use your influence to get me out of this place, where life is worse than death could be. You cannot imagine what a place of torment this house, called a religious house, is to me, nor the severity and cruelty of my custodians. I implore you, my dear aunt, to have pity on your brother's daughter and your humble servant.

"FRANÇOISE D'AUBIGNÉ."

To this letter, for some inexplicable reason, Madame de Villette did not reply. The result was that, in due course, Françoise became converted to the Roman faith. With her conversion came romance, and with romance came the poet Scarron. Paul Scarron was, perhaps, the most extraordinary man in Paris of the day. He was well born, and began life in affluent circumstances; a poet, a social genius, the idol of Parisian society, aided by influence, he secured ultimately the Canonry of Mans. His fortune, however, he soon squandered, and, thanks mainly to a fantastic freak, soon dissipated his health and looks.

At Mans, during a certain carnival week, he smeared his body with honey, rolled in a

bed of feathers, concealed his face behind a mask, and, thus disguised, sat in a sedan-chair at a street corner and poured witticisms on the passers-by. At length a crowd assembled, and Scarron, in his endeavours to escape, dived into the river and hid among the reeds. The result was disastrous. His sojourn in the water chilled him to the marrow, his limbs became paralysed, his face distorted, and the man was rendered a caricature of his former self. In short, nothing about him remained unaffected except his sight and wit.

And this was the man who became the first husband of Françoise D'Aubigné.

His salon at the Hôtel de Troyes was the centre of a most brilliant and polished society, and thither Madame de Neuillant often escorted her *protégé*, since, conscious of the girl's beauty and grace, she hoped there to find a suitable husband. The poet first met the child in 1652, and immediately evinced a deep interest in her; he admired the forlorn maiden immensely, saw that she was unhappy, and understood the reason.

"Your beauty and grace," he pointed out to her one day, "procure you many admirers, but you are not too young to understand that their admiration for a penniless young lady is not likely to lead to matrimony. In a situation like yours, I see only two alternatives—to accept a husband or to enter a convent. If you decide for the convent, I will pay your dowry. If you do not wish to become a nun, and if, in spite of my face, figure, and helplessness, you will consent to marry me, to be my companion and bear my name, I will do everything possible to make you happy; and I guarantee in advance that if you weep in my house, it will only be on the day of my death."

And so Françoise married Scarron. Why? It is possible to imagine, but it is impossible to define the motives which prompted the mind of the girl bride. Love and pity are close akin, and at the time of her marriage Françoise was but seventeen years of age.

But later, in a letter to her brother Charles, she said:

"He had a good heart. Everyone admired his wit. Though he was without fortune or other attractions, he drew the best of society to his house."

Scarron idolised his wife. Of this there can be no doubt, and his work bears the stamp of her influence, his later writings being marked by a polish and sense of moderation which distinguished them completely from the work of his earlier years. At the time of his marriage, Scarron sold his canonry, but from his work he derived an income sufficient for his requirements. He saved nothing, however, and when he died, in 1660, he left his widow penniless.

Of Madame Scarron as a widow, Mademoiselle de Scudéry has drawn a delightful portrait:

"She was tall, had a beautiful figure, and air of distinction. Her complexion was pure and perfectly white, her hair of a light

chestnut tint. She had a well-shaped nose, a finely cut mouth, and the most beautiful eyes conceivable—black, brilliant, expressive, changing from archness to sweetness with every thought. She spoke simply and without affectation in a dulcet, fluted voice, that was one of her greatest charms."

At her feet lay the wealth and talent of Paris; men of means and men of position offered their hearts and fortunes to the beautiful widow, but she would have none of them. Although among her friends she numbered the gayest of Parisiennes, she remained true always to her highest traditions. The friend of Ninon de l'Enclos, the confidante of Madame de Montespan, never was she infected by the shallowness or self-seeking natures of her friends, and she aspired to something higher than a union with one of the social butterflies of the day. And it is for this reason, perhaps, that Madame de Maintenon has often been declaimed a hypocrite.

For the first nine years of her widowhood, Madame Scarron resided in an apartment which she had taken in the convent where she had been converted. Here she was able to live in comparative comfort, for her friends persuaded the queen to

continue paying to his widow the pension which she had allowed to Scarron, and to increase that pension to 6,500 francs per annum.

In 1669, however, after the birth of Madame de Montespan's third child, the Duc du Maine, Madame Scarron became gouvernante to the king's children.

"I undertook this charge," she declared, "out of respect for the king, and because my confessor considered it a good work. At the commencement I believed that I should never get to the year's end without disgust. Little by little I silenced my emotions and regrets. A life of activity and occupation, by separating us, as it were, from ourselves,

extinguishes the exacting niceties of our sensibility and self-conceit."

Louis, however, although he regarded her as eminently suited to take charge of his and Madame de Montespan's children, disliked Madame Scarron intensely; he regarded her as a prude and a bore, and as such, indeed, it would be extremely easy to regard her were it not for the fact that she established herself indisputably as the centre of the cultured society of Paris, the most splendid in the world.

So great, indeed, was the king's dislike for Madame Scarron that if, when paying a visit to Madame de Montespan, he found the two women together, he would withdraw immediately.

One day, however, while crossing the vestibule he heard peals of laughter issuing from her room. He stopped and listened at the door, and was greatly amused by a story which Madame Scarron was narrating. At the conclusion of the story he walked into the room and complimented her.

"I thought you were of a serious, melancholy disposition," he said; "but, as I listened to you through the open door, I am no longer surprised that you have such long talks with madame la marquise. Will

you do me the favour of being as amusing some other time, if I venture to make one of the party?"

From this day Madame Scarron rose rapidly in favour with the king; in 1674 he presented her with ten thousand pounds, with which to realise the desire of her heart and buy the estate of Maintenon, and, in the same year, he authorised her to sign herself merely "Maintenon."

Madame's affection for her charge, the Duc du Maine, no doubt, did much to endear her to the king, for Louis was inordinately fond of his son. The duc, however, was slightly lame, and Madame de Maintenon took him to Bègère to try the waters. The treatment



Le Grand Monarque (Louis XIV. of France)
After Jean de la Haye

proved most beneficial. Louis was delighted. On the day of his son's return he dined *en famille*, and devoted his attention entirely to Madame de Maintenon. Madame de Montespan was furious, and, perhaps, not without reason; she now saw in Madame de Maintenon a rival, and, moreover, a rival who was poisoning the king's mind against her.

Indeed, Madame de Maintenon now addressed the king with the utmost candour, and from her he accepted rebuffs which he would not have tolerated from any other being alive.

"Sire," she said to him one day, "Madame de Montespan is dear to you, and gave herself to you by excess of love; but it was selfish love, which wounded her husband and your wife, dishonoured herself and her son, and connected scandal with your name, to the sorrow of all that is best in France."

Next, Madame de Montespan became frightened; she endeavoured to remove her rival from court, and strove to arrange for her some suitable marriage. But all in vain; Madame de Maintenon was now a favourite of the king, and he preserved her presence at court by appointing her lady-in-waiting to the wife of the Dauphin. In this the queen encouraged him, for Marie Thérèse had the utmost respect for Madame de Maintenon, and on July 30th, 1683, when she lay on her death bed, she drew a ring from her finger and gave it to madame, exclaiming, "Adieu, dearest marquise, to you I confide the king."

At this time, however, Louis fell under the influence of a certain Mademoiselle de Fontagnes, of whom Madame de Montespan once remarked, "God has never before made anything so beautiful." This affection on the part of the king, however, was purely superficial; in his heart of hearts he was deeply in love with Madame de Maintenon, and nothing shows more clearly how indispensable she had become to him than the fact that when she became ill, in March, 1683, he visited her three times a day.

To this period, moreover, belongs the only one of Louis's love letters which has survived. Before her death, Madame de Maintenon most carefully destroyed all her private documents.

"I take advantage of Montchevreuil's departure," he wrote, "to assure you of a truth that pleases me too much for me to tire of repeating it. It is that I cherish you always, and consider you to a point that I cannot express, and, in short, whatever friendship you have for me, I have more for you, being with my whole heart entirely yours.

"Louis."

Morganatic marriages nowadays are common occurrences, but Louis ruled in the hey-day of monarchical power, at a time when kings were accredited with a divine right. In his own, moreover, and in the eyes of the world, the Grand Monarque was the human embodiment of kingship in its highest form.

If Louis had given even a minute's consideration to the idea of marrying Madame

de Maintenon, even then his affection for her would have been revealed as no ordinary attachment, but when we find him consulting his confessor, not merely as to the advisability of the action, but also as to whether madame would be likely to accept his offer, then and then only can we appreciate the true depths of his passion. Père la Chaise, the confessor, approved warmly of the marriage, and promised to sound madame's feelings. She, however, on hearing of the king's desires, was overwhelmed.

"Oh, God," she exclaimed, "for what a fate have you reserved me, what a spectacle I shall provide for the world! What will France say! And the royal family! Even my own friends! Of what intrigues will they not accuse me!"

However, she accepted Louis's offer; that offer was her king's request.

At midnight, on January 12th, 1684, in the Royal Chapel at Versailles, Père la Chaise conducted the marriage ceremony, and afterwards the bridal pair set out for Maintenon to receive the Communion.

Madame de Maintenon was now a queen in all but name, and, until his death, she controlled Louis absolutely. Her courtiers addressed her with the title of majesty; Louis merely as madame. She drove in the royal carriages; at public functions she sat beside the king, and did not rise from her seat even to receive royal visitors.

Louis always had been devout, but only as befitted one belonging to his creed and a great Catholic monarch. Madame de Maintenon, however, made him truly humble, truly religious, almost fanatical. To her influence has been attributed the fatal error of the year 1685, the revocation of the Edict of Nantes, the edict which had granted toleration to the Huguenots, the best and most loyal servants of the king. This accusation, however, is unjust. Madame de Maintenon always was opposed to persecution, and Louis revoked the edict merely because the Huguenot element in France jarred with his dogma of absolute authority.

Indeed, it was at once the sorrow and tragedy of Madame de Maintenon's life that, as Louis improved as a man, he declined as a king. As a good man he proved a failure as a king; as a bad man he had been the most magnificent of monarchs.

And when Louis died, in 1715, he died among the *débris* of his former greatness.

During his last illness Madame de Maintenon nursed her husband with great devotion; it was only with much difficulty that she could be persuaded ever to leave his room, and sometimes she attended him for fourteen hours consecutively.

On August 26th, however, Louis begged her "to leave him and not to return, as her presence affected him too much." Madame de Maintenon, therefore, retired to St. Cyr, and did not return until September 1st, the day on which France's greatest king breathed his last.

LOVE-LETTERS OF FAMOUS PEOPLE

By LADY MARGARET SACKVILLE

DOROTHY OSBORNE

Continued from page 426, Part 3

"WHEN I have supped," continued Dorothy, "I go into the garden, and so to the side of a small river that runs by it, when I sit down and wish you were with me (you had best say this is not kind, neither!) In earnest, 'tis a pleasant place, and would be much more so to me if I had your company. I sit there sometimes till I am lost with thinking, and were it not for the cruel thoughts of the crossness of our fortunes that will not let me sleep there, I should forget that there were such a thing to be done as going to bed."

A Passing Cloud

This is a serious and, for Dorothy, a vehement letter. It is one written during a misunderstanding which took place between her and her lover—happily of short duration.

"That which I writ by your boy was in so much haste and distraction, as I cannot be satisfied with it, nor believe it has expressed my thoughts as I meant them. No, I find it is not more easily done at more leisure, and I am yet to seek what to say which is not too little nor too much.

"I would fain let you see that I am extremely sensible of your affliction, that I would lay down my life to redeem you from it; but that's a mean expression, my life is of so little value that I will not mention it. If I loved you less, I would allow you to be the same person to me, and I would be the same to you, as heretofore. But, to deal freely with you, that were to betray myself, and I find that my passion would quickly be my master again if I gave it any liberty.

"I am not secure that it would not make me do the most extravagant things in the world, and I shall be forced to keep a continual war alive with it as long as there are any remainders of it left—I think I might as well have said as long as I lived. Why should you give yourself over so unreasonably to it? Good God! no woman breathing can deserve half the trouble you give yourself. If I were yours from this minute, I could not recompense what you have suffered from the violence of your passion, though I were all that you imagine me, when, God knows, I am an inconsiderable person, born to a thousand misfortunes, which have taken away all sense of anything else from me, and left me a walking misery only. I do from my soul forgive you all the injuries your passion has done me; though, let me tell you, I was much more at my ease while I was angry. Scorn and despite would have cured me in some reasonable time, which I despair of now. I could say a thousand things more to this purpose if I were not in haste to send this away, that it may come to you, at least, as soon as the other. Adieu."

In the following letter she is herself again. She writes thus merrily after a short meeting with her lover:

Dorothy is Happy Again

"Lord, there were a thousand things I remembered after you were gone that I should have said, and now I am to write, not one of them will come into my head. Sure, as I live, it is not settled yet. Good God! the fears and surprises, the crosses and disorders of that day, 'twas confused enough to be a dream, and I am apt to think sometimes it was no more.

"But no, I saw you. When I shall do it again, God only knows. Can there be a romancer story than ours would make if the conclusion prove happy? Ah, I dare not hope it; something that I cannot describe draws a cloud over all the light my fancy discovers sometimes, and leaves me so in the dark, with all my fears about me, that I tremble to think on't. But no more of this sad talk."

The Happy Ending

The story *did* end happily after all, and these last notes are written when Dorothy was in London, after her formal betrothal, probably buying her trousseau. They sparkle with light-heartedness and joy.

"You are like," she writes, "to have an excellent housewife of me. I am abed still, and slept so soundly, nothing but your letter could have waked me. You shall hear from me as soon as we have dined. Farewell—can you endure that word? No, out upon't; I'll see you anon."

Sparkling with Joy

"Fie upon't, I shall grow too good now! I am taking care to know how your worship slept to-night—better, I hope, than you did the last. Send me word how you do, and don't put me off with a bit of a note now; you could write me a fine long letter when I did not deserve it half so well."

"Here comes the note again to tell you I cannot call on you to-night. I cannot help it, and you must take it as patiently as you can; but I am engaged to-night at the Three Rings to sup and play. Poor man! I am sorry for you, in earnest. I shall be quite spoiled. I see no remedy. Think whether it were not best to leave me and begin a new adventure."

After her marriage with Temple, in 1654, the letters end; but she wrote enough to make us understand that Dorothy Osborne was one of those unaging women whose charms never perish, and whose memory continues to secure them a succession of lovers till the end of time. Her letters possess that quality of which the world can never tire; they breathe the spirit of love and are, in addition, wholly natural and delightfully irresponsible.

FAMOUS LOVE PICTURES



KING COPHETUA
AND THE BEGGAR
MAID

AFTER
SIR E. BURNE-JONES



SILENT PERSUASION. By L. T. ALMA-TADEMA *Copyright, S. Hildesheimer & Co.*



DOUBTFUL MOMENTS. By H. GORDON

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This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion

Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities

Great Charity Organisations
Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar

What to Make for Bazaars
Garden Bazaars, etc.

How to Manage a Sunday School

CHRISTMAS IN MANY LANDS

By LOUISE LEDERER

IN our quest after Christmas observances in many lands we naturally direct our attention first to the Holy Land. How Christmas is celebrated there we gather from the writings of missionaries, one of whom has spent over twenty-three years in Jerusalem, which is only six miles from Bethlehem. "The churches in Jerusalem," he says, "are decorated with feathery sprays of the pepper-tree, which has bright red berries, and with branches of fir, also with palm branches."

Another pastor describes the ceremony of the Christmas festival at Bethlehem. "The interior of the church on Christmas Day was most picturesque. There were only a few chairs provided for the foreign visitors, while the bulk of the congregation were Bethlehemite women in their blue dresses with red frontlets, wearing peaked caps when married and flat caps when single, covered by white veils. As they first entered the church they knelt down, and then squatted on the ground in true Oriental fashion.

"At twelve precisely, Pontifical High Mass is celebrated with all the pomp and ceremonial of the Church. Then the *bambino*—a doll representing the Christ—is brought in a basket and deposited upon the high altar. Then the procession forms to accompany it to the crypt. As the long, chanting procession winds through the dimly lighted church, there is something weirdly solemn about the ceremony, and as the *bambino* passes various acts of worship are performed by the devout attendants. On the procession moves, through rough-hewn, age-worn passages, from

the Latin church to the Grotto of Nativity. When the long train of richly robed ecclesiastics reaches the silver star set in the pavement, they pause and stand in a group about the *bambino* in the basket, which is deposited upon the star. This is the spot on which tradition places the actual birth of Jesus. There the recital of the accounts of the birth of Jesus, as found in the Gospels, is slowly intoned, and when the passage (Luke ii. 7), 'And she brought forth her first-born Son, and wrapped Him in swaddling clothes and laid him on the manger, because there was no room for them in the inn,' is read the *bambino* is reverently picked up from the star and carried over to the opposite side of the grotto, where it is put in a rock-cut manger, and then covered with a wire screen. Here the *bambino* is left all night and all the next day."

Christmas in Rome will always attract the multitude. There is so much to be seen and to be done in Rome between Christmas Eve and Christmas Day. Vespers on Christmas Eve and lovely singing in the church, midnight Mass at St. Peter's, the Shepherd's Hymn at two in the morning, and then again morning Mass at St. Peter's, when the Christmas Day Mass is celebrated.

At the Sistine Chapel the Christmas Eve service is generally conducted by the Pope. A rigid rule prevails that women of all nations and all ages who appear in the presence of the Pope must be attired in black and wear black veils draped over their hair and no hats. The Sistine Chapel, famous for its frescoes by Michael Angelo, is always one of the sights of Rome, but on Christmas Eve,

alight with innumerable candles and filled with the gorgeously robed clergy, and at their head the Pope, a service in the chapel, with the wondrous notes of the organ and the lovely singing of the choir, cannot fail to impress the stranger very forcibly.

St. Peter's is claimed by the Italians as the finest cathedral of the world. At ten o'clock precisely on Christmas Day, the massive centre door being thrown open, music begins, and the grand procession of the day approaches. The great church is full of light, partly shed by the hundreds of ever-burning lamps round St. Peter's shrine and partly by the light streaming through the great coloured windows.

On comes the procession, bishops in purple and rich lace, canons in white, minor canons in grey fur capes, priests and deacons, and one hundred acolytes wearing silver buckled shoes and surplices. Red-robed cardinals in vestments of cloth of gold, adorned with precious stones, precede the Pope's chair, borne high on the shoulders of his bearers. With thumb and two extended fingers, to symbolise the Trinity, the Pope blesses the congregation.

At the high altar, a little in front of the attendant clergy, the Pope celebrates High Mass. When the Host is elevated, the crowds sink on their knees in silent worship. When High Mass is ended, the Pope, on his chair, is borne out of the cathedral on the opposite side of the nave, and again with extended hand blesses the crowd of worshippers.

In Naples the *Festa Natalizie*, as Christmas is called, is celebrated with much rejoicing.

Mirth and laughter prevail; but at midnight, when the toll of the church bell announces the hour of Mass, all fun and frolic ceases,

the streets are deserted, and every church is filled with devout worshippers, who on their knees celebrate the birth of the Saviour.

In Spain, Christmas is a two-days holiday. *Nochebuena*, as Christmas Eve is called, is celebrated by the civil and military authorities by visiting all prisoners, in company with their advocates, and there and then liberate all those who have been imprisoned for light offences.

Everyone is in the street on *Nochebuena*, and at midnight the gaily lit

churches are crowded with worshippers for Mass. This service is universal in Spain, and is called the *Misa del Gallo*, or Cock-crow Mass. There are three Masses on Christmas Day, and the Church rule, strictly observed, is, that if a man fails to attend the *Misa del Gallo* he must, to save his religious character, attend all three on Christmas Day.

The Russian Church is solemn in its celebration of Christmas. It sternly sets its face against "fiendish songs" and "devilish games." But the worshippers, after taking part devoutly in church services, tenacious of old customs, return to their revelries amid the protestation of their priests.

In Germany and Austria Christmas is eminently a festival of homely associations. At Christmas morning services families indifferent or long estranged meet in kindly feeling of goodwill.



The well into which legend says the star fell after the Nativity

WOMAN'S WORK AMONG OUR SAILORS

By FLORENCE BOHUN

The Great Work of Miss Agnes Weston and Miss Wintz in Establishing Sailors' Rests—Miss Weston's Work among Sailors—The Formulation and Development of her Great Scheme—Royal Patronage—The Present Dimensions of the Movement

UNTIL the latter part of the nineteenth century the British sailor on shore had no better shelter to go to than the "grog-shop," where in less than a week he could spend two or three years' savings. Two brave women altered all this, and have given every bluejacket a "home" on shore. To Miss Agnes Weston and her assistant, Miss Wintz, all this magnificent work is due.

It was in 1874 that some of the crew of H.M.S. Dryad asked Miss Weston to open

a temperance house for bluejackets close to the dockyard gates; "a public-house without the drink" was what they wanted. For six years Miss Weston had been helping the men of the Navy, writing them letters, greeting them as they came off the ships, holding Sunday afternoon meetings on board the men-of-war lying at anchor off Devonport and Portsmouth. But she had not considered permanent or regular work among sailors, and for some little time she

hesitated, though she recognised the urgent need for some safe and comfortable shelter for the practically homeless men.

There could have been no woman in England better suited for such a work. Shrewd, capable, bright, devout, she had every characteristic to make such a venture a success. To-day, among the men of both services there is real love and respect for "Mother," as many of them have called her. Both soldiers and sailors declare that there is no one in the world like Miss Weston.

Letters from Home

Encouraged by her mother—a noble-hearted woman—she had, when young, given up a great deal of time to philanthropic work. Later, work among the Militia in camp led her to start a system of letter-writing among the soldiers going out in the troopships on foreign service. A letter sent to one soldier on board H.M.S. Crocodile aroused the interest of the steward, who asked if he, too, might correspond with Miss Weston. Gladly she assented, and asked for a list of names of other men who might like a letter "from home" once a month. Many eagerly availed themselves of this privilege, and each month her list grew longer. This was Miss Weston's introduction to the men of the senior service.

Later the boys of the training-ships lying in the Hamoaze (Devonport) came under her notice, and she, with the assistance of Miss Wintz, arranged for them meetings every Sunday afternoon in Mrs. Wintz's kitchen. Miss Weston has always found work amongst boys most profitable, and is now able to say that some two millions have passed through her motherly hands in thirty-five years.

Then came the request for the Sailors' Home. All kinds of difficulties stood in her way, but she determined to grant the blue-jackets their request.

After a good deal of searching, she found a building that had once been a grocer's shop, standing at the bottom of Fore Street, Devonport, close by the dockyard gates and right among the "grog shops." She took it for one year, with the option of purchase at the end of that time.

The next and more difficult step was to collect funds. Explaining her project, she

wrote to the editors of many of the religious and temperance papers. At once she had practical sympathisers, and was able to start re-arranging and fitting up the building. Miss Wintz helped her in the organisation and management. With earnest whole-heartedness the two women threw themselves into the work. Every day they went from Stoke to Devonport to supervise and assist and arrange, till, by degrees, the old, dusty shop became a bright, comfortable restaurant.

The success of Miss Weston's Homes is due largely to their excellent design. The first received the same consideration and thought as the immense one standing at Portsmouth to-day. The kitchen was upstairs, connected by lifts and speaking tubes, the large reading-room was on the ground floor behind the coffee bar. At the back of

the house was an old coal-shed converted into a small hall, and across the garden were two cottages for the men's sleeping accommodation. Two basement rooms were sufficient for Miss Weston and Miss Wintz to live in until the lack of good air and sunshine forced them to be less unselfish as to their comfort.

By the end of the year 1875 Miss Weston had collected enough money to buy the house, and on May 8, 1876, the Home—the first sailors' Home in the world—was opened. The coffee bar did as good a trade on that first morning as it has done ever since. Miss Weston said afterwards, "You might have walked on the

men's heads" as they swarmed into breakfast.

It was determined that the Rest was to be strictly teetotal. All subscriptions were to go to the building fund and the charities in connection with the work.

Royal Interest in the Movement

All ranks of sailors—and soldiers, if they wished—might come and go freely, only paying for bed, food, or bath. Everyone was to be admitted while there was room; the sailor who had had a glass too many should have his chance of a bed just the same as the petty officer.

So successful were the first few months that the debt was quite paid off, and fresh subscriptions allowed of extra sleeping accommodation being built behind the house.



THE SAILORS' "MOTHER" Photo, G. West
Miss Weston, who has won the love and esteem of every member of England's first defence

When the Rest had been running a few years, Miss Weston paid a visit to the training-ship H.M.S. *Britannia*, off Dartmouth. It was commanded by Captain (afterwards Admiral) Fairfax, and two of the cadets were our present King and his brother, the Duke of Clarence. The two Princes had often heard of her from the boys on the ship, and they were glad to have the opportunity of meeting her and visiting the Rest. This early interest which our King then showed in Miss Weston's work has always been maintained.

About this time Miss Weston developed the other side—the spiritual side—of her work by assisting Lieutenant Pater, R.N., in the creation of the Royal Naval Christian Union, and initiated the first organised temperance work in the Navy by founding the Royal Naval Temperance Society. This union now numbers 1,969 members, and the Temperance Society counts 20,000 officers and men in its ranks.

Miss Weston's Enthusiasm

When the position of the Rest was safely assured, Miss Weston visited all the large towns of England, stirring up interest in the British sailor and what she had been trying to do for him. While at York in 1878 she heard of the wreck of the training-ship H.M.S. *Eurydice*, a ship stationed off Portsmouth, on which were many boys she had known well. This showed the necessity of a Rest at the great seaport. Relief and assistance were badly needed there, and she resolved to build a Rest.

An old music-hall in the most crowded part of the town seemed a likely place, and she rented it for a short time. Its tarnished glitter and decorations were restored, for she was competing with the public-houses and the real "halls." Here she held meetings and merry Saturday evening entertainments, which proved tremendously popular with the bluejackets. After a time the hall became too small for her needs, and more money was wanted. Bravely she set to work to collect it.

Several large gifts made it possible to begin the building. By 1881 it was opened, though not completed. Meantime, a branch Rest had been opened at Keyham (a suburb of Devonport) outside the gates of the steamyard.

At Devonport Miss Weston was much distressed by three public-houses standing between the Rest and the dockyard gates. But this brave and devoted woman allowed nothing to be impossible, even when she found she could only close them by buying them lock, stock, and barrel. She talked constantly of this, and shortly afterwards received two gifts of £1,000 each. This led to many more subscriptions, and the daring ambition was realised. The public-houses were pulled down, and on their site was erected the present large block of handsome buildings. In time, too, the immense Rest at Portsmouth was finished.

From the first days of her work, Miss Weston has always had the sympathy and help of influential men of the Navy, and since the year 1887 very many members of the Royal Family have inspected her Rests.

While staying at Osborne in the Jubilee year, the Crown Princess of Germany, later the Empress, made her first visit to the Devonport Rest. She was so delighted with it that she gave a cabin for the sake of her son, Prince Henry of Prussia. In 1897, at the Sailors' Rest, Portsmouth, the Empress opened a new block of cabins named the "Diamond Jubilee Block," and in 1898 Prince Henry of Prussia visited the Rests. Our present Queen, when Duchess of York, spent an afternoon at the Portsmouth Rest, showing herself specially interested in the sailors' wives and their Needlework Guild.

At the birth of the present Prince of Wales the guild worked and presented him with a robe. Our King has always kept in touch with the progress of the Rests. Not only does he remember his "old ship-mates," but he remembers their wives as well, sending an order to Portsmouth every year for a parcel of needlework. When Prince of Wales he became one of the patrons of the Royal Naval Temperance Society. King Edward, when Prince of Wales, visited the Devonport Rest, and later he and Queen Alexandra became patrons.

Work Among Foreign Seamen

Queen Victoria, in 1892, conferred the title of "Royal," saying it was "indeed Royal work." King Edward confirmed this title on his accession, and King George has continued the distinction. In 1895 the Queen presented a cabin, and the next year Miss Weston was summoned to Windsor to meet her. She had quite a long audience with the Queen, who was very eager to know any fresh news of the work. On Miss Weston's departure, she expressed a wish to meet her at Osborne. Three years later, Miss Weston was invited to Osborne by Queen Alexandra, to see the small coffin in which lay the remains of a queen who had never forgotten the men who served her.

A branch of Miss Weston's work which must receive the highest commendation is that among foreign seamen. When the American ships were lying side by side with the British ones at Yokohama, the journal "Ashore and Afloat" of the Sailors' Rests was passed on to the men of the American ships, with the result that the paper has become very popular in that service.

Often have the Japanese sailors been welcomed at the Rests; the Russians also have paid several visits, and men from the ships of almost all the other European navies have come into contact with Miss Weston. She now gratefully says that her work is becoming international. Not only Japan, but other countries have imitated England, and have built sailors' Rests, coming to Portsmouth for their model.

If Miss Weston has worked nobly for the men of the British Navy, she has done incalculable good among the wives of these men. When the ships have gone down, with almost every man on board, she has been the first to offer relief and sympathy to the agonised widows. The Naval Disaster Fund is especially for this sad purpose. At all times the women are welcomed to the Rests, special meetings being held for them every Monday afternoon. A sum of money collected at bazaars, and in other ways, is devoted entirely to the Victoria Jubilee Nurses, a band of trained nurses who are at all times available.

The children, too, have been considered. The boys are asked to belong to the Naval Brigade, in which they are taught drill and sports, combined with Bible-classes and Band of Hope meetings. For the girls, there is a juvenile branch of the Royal Naval Temperance Society, with its gatherings, games, excursions, and other amusements.

The Portsmouth Rest

The Portsmouth Rest as it now stands is an immense block of buildings. Its latest addition is the site of a public-house—the French Maid—another of Miss Weston's captures. On this it is proposed to build 200 cabins. The building has already been begun.

The restaurant is a large room, gay with mirrors and pictures, and fitted with a capacious counter and marble-topped tables. On Saturday evening the restaurant is open to the public, but on Sunday only blue-jackets are allowed. The week-end bill of fare is interesting: 1,700 sausages, 2,000 eggs, 3,000 rolls-and-butter, 80 gallons of tea, besides coffee and cocoa, two hundred-weight of bacon, five hundredweight of fish, and endless smaller goods, bread-and-butter, tarts, cakes, and so on.

Next to the restaurant is the petty officers' coffee-room, with its separate staff of waiters. This is for the use of the petty officers and their friends. On the ground floor is the parcels office, where the men can leave bicycles or parcels for a small sum.

Beyond are the reading and writing rooms, the last one being the largest, and possessing an electric piano. This room is generally used about twice a week for a snug "sing-song," the large hall being used for the big entertainments. A smaller hall is known as the "prayer-room," as it is devoted to religious meetings. There are other rooms, too, which can be used for temperance and Christian Union gatherings.

Above the club rooms are the dormitories, tier above tier, each little cabin partitioned off, many given in memory of some relative who has lost his life at sea. Each little cabin has its own curtained window, and pictures hang on the wall. A cabin costs 6d. a night, a bath 3d. Last year 144,579 beds were hired at Portsmouth, and 44,937 baths.

The basement is taken up by kitchens, stores, and machinery rooms. A 125-horsepower engine works the dynamo which produces all the electricity used in the building. Each bath, in its own little cubicle, is of white glazed earthenware, fitted with hot and cold water, drying radiators, cork mats, and all other conveniences. They pay for their own support once they are installed.

All the food supply is made on the building, and is of good quality and cheap in price. Tea, coffee, cocoa, are 1d. a cup; buttered roll, 1½d.; a large plate of cold meat, 4d.; fish supper, 6d.; tarts, cakes, etc., 1d. each. The restaurant receipts for last year at the three Rests amounted to £30,223 14s. 2d. All the profits are used in various ways for the good of the men and their wives.

The publication, "Ashore and Afloat," edited by Miss Wintz, is very popular, 567,360 copies having been issued last year, and Miss Weston still writes thousands of her monthly letters.

Sketched barely in outline, this is the work nobly, generously done by Miss Weston and Miss Wintz. Occasionally, the huge task has become too great a strain, and a holiday has been imperative; but for the most part, year in and out, these two women have stayed at their post, caring for the souls and the bodies of the men of the First Defence.



Humble in its origin, the Royal Sailors' Rest at Devonport has grown into a palatial building



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on:

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

THE SLADE SCHOOL OF ART

By GLADYS BEATTIE CROZIER

Foundation of the School—System of Reform Inaugurated—High Standard of Work Required—Success of the Women Students—Surroundings of the School—Working Arrangements for the Classes—Fees—Lectureships—Scholarships and Prizes—The College Hall for Resident Pupils.

IN consequence of Mr. Felix Slade's munificent bequest for the founding of professorships for the study of the fine arts at University College, London, with a further sum for the special endowment of several annual scholarships, a committee of the college authorities decided to vote £5,000 for the building of the Slade School of Art. This now forms one side of the college quadrangle, and was opened on October 2, 1871. Sir Edward Poynder, as first Slade professor in London, was in the chair.

The opening of the school was an epoch-making event for ambitious art students. At the time the manufacture of elaborately stippled drawings from the antique were still in vogue at most schools of art, and a new generation of brilliant young artists, aglow with pre-Raphaelite fervour, were clamouring for reform in the existing methods of instruction.

The substitution of a short for a long period of work in the Antique Room, before admission to the Life Class, formed the basis of the system of reform inaugurated by the Slade School. The work, moreover, with a single important modification—the abandonment of the Sculpture Class—remains to-day in all essentials the original scheme mapped out by Mr. Edwin Field, and organised by Sir Edward Poynder.

While the training given at the Slade School is essentially non-academic it is searching and thorough. Among the professors there is a constant effort to meet the changes of idea animating the students, both

by varying the scope of subjects set for the monthly compositions, and for the prize pictures, and by modifying and alternating, from time to time, various other regulations.

Teaching at the Slade during the régime of Professor Brown, both in the Life Class, and in the Composition Classes, aims primarily at a highly trained direct view of nature. This is supported by a study of the methods employed by former painters. The attitude of its students towards the Old Masters is, in consequence, rather one of love for and familiarity with their work than the distant and awed admiration accorded by the average art student.

Women students have always done well at the Slade School, and some of the finest prize pictures on the walls are the products of a feminine brush. On several occasions women have carried off one or other of the awards offered for the best picture or pictures of the year—for sometimes the prize is divided—in open competition with the men students. In 1897 Mrs. Hall Clarke (then Miss Edna Waugh) took the second prize for her brilliantly executed water-colour depicting the "Rape of the Sabine Women," and she has since done full credit to the Slade School training with her output of spirited and delightful drawings.

In 1902 the first prize was taken by Miss M. A. Wilson for her picture "The Musicians," and in 1903 it fell to Miss B. B. Whateley, the subject being "The Good Samaritan." In 1906 Miss E. Proby-Adams divided the first prize with a

masculine competitor for a fine rendering of "Mammon," and in 1908 the much-coveted prize was won by Miss Winifred Phillip.

The pictures for the most part are carried out on the large scale which befits the important nature of the subjects set, the present rule as to size for a prize competition being "not less than four feet by three feet."

The subject for the prize picture is given out at least six months in advance. Thus students have plenty of time to plan out their ideas before the summer holidays, when the pictures, as a rule, are painted.

This year the subject set was "Jephtha's Daughter," and several of the pictures sent in for competition, and hanging ready to be judged in one of the studios, showed much daring originality of treatment. The picture which subsequently won the prize showed an astonishing knowledge of anatomy.

The prize offered amounts to about £40 in money, and in addition the winner has the glory of being numbered amongst those whose prize pictures, painted in former years, adorn the walls of the staircase and corridors.

While it is impossible in such a school of art as the Slade to give any official attention to landscape painting, students are encouraged both by Professor Brown and his staff to bring any landscape work done in the holidays for criticism, and they also arrange that the Composition Classes shall include one landscape subject each month, when holiday work is eligible for competition.

The set subjects for January, 1911, consist of Special Figure. Figure. Animal. Landscape. Lear Cursing his Daughters. Hooligans. Captivity. Open.

The sketches, which must be marked only with the member's number, are hung up round one of the studios, and criticised by Professor Brown or Assistant-Professor Tonks, and prizes are awarded. A special Melville-Nettleship prize of the value of £3 10s. is bestowed annually upon the student who submits the best set of three sketches which have been executed, and have received marks during the year.

The surroundings of the Slade School are delightful. In the centre of the quadrangle lie wide-spreading green turfed lawns bordered with trees and flower-beds, and surrounded by a broad, stone-flagged walk,

where a large number of girl art-students, clad in workmanlike painting overalls of various soft artistic hues, may be seen strolling together on sunny days during the breaks which occur in the class-rooms while the models rest.

Inside, the building is a very fine one; the studios are magnificently lighted, and very airy. The Woman's Life Room and the Antique Room—the only one in which men and women students work together—are both very large, and capable of accommodating immense classes. Smaller studios are provided for painting from the head or costume model.

Students work from 9.30 to 5 every day, with a break for luncheon, except on Saturdays, when all classes cease at 1 p.m.

Both figure and draped models pose every day in the Women's Life Classes. The college provides seats and easels, but students must furnish themselves with the other materials and appliances they require.

The Slade School is one of the largest in London; there are 125 women students working there during the present session, and 54 men.

Intending students should communicate with Professor Brown before entering the school, and those living at a distance should not arrange to come up to town before being assured that there is a vacancy. It is, moreover, a rule that all women students should be recommended by the lady super-



In the Antique Room. A magnificently lighted room, capable of accommodating a large class of students

intendent, Miss Morison, and that they should produce a satisfactory reference or introduction before entering the college.

Students' fees at the Slade School are as follows:

Sessional fees for the session beginning in October each year and lasting for three terms ..	£21	0	0
For the term (6 days a week) ..	8	8	0
For the term (3 days a week) ..	5	5	0

These fees entitle students to the full courses of study at the Slade School, as well as to attendance at such courses of lectures as the professor may advise.

Students can also join for the half-term, working for six days a week for four guineas, and three days a week for two and a half guineas. These fees, however, do not entitle the students to attend the courses of lectures.

Students may also be admitted to the classes for a month at a time on recommendation of Professor Brown, on payment of a fee of three and a half guineas for six days a week, or two guineas for three days a week.

Sir Edward Poynder is Visitor to the school, and Slade students are to be congratulated on the fine band of distinguished artists, numbering some of the most brilliant and original portrait landscape painters and draughtsmen of the day, who form the teaching staff.

Professor Frederick Brown is Head of the school; the Assistant Professor is H. Tonks, and his assistant is Mr. W. Russell.

The assistant teacher of painting is Mr. P. Wilson Steer, and the assistant teacher of drawing Mr. D. Lees.

Special lectureships at the Slade School on anatomy, the history of art, and perspective are held by Professor G. D. Thane, Mr. Roger Fry, and Mr. Thomson respectively, while lectures on special branches of art are also given by the University College professors of architecture, archæology, and Egyptology.

All students must attend the course of lectures on perspective which are given during the first and second terms of each session, unless specially exempted by the professor, and they are advised to consult Professor Brown individually at the opening of the session as to the further courses of lectures they should take.

Scholarships and Prizes

Besides prizes amounting to £80 a year, there are two scholarships, each of the value of £35 per annum and tenable for two years, which may be awarded at the end of each session.

Competitors must not be more than twenty-one years of age on June 30th in the year of competition, and must have attended the school during the whole of the session—three terms—in which they compete. They must also produce satisfactory evidence of having studied with credit in some public school or approved place of secondary education.

There is a delightful organisation—the Women's Union Society—at University College, to which every woman student

may belong. Among the privileges to which a girl member is entitled is the use of the union reading and writing rooms, the use of the asphalt tennis-court, of the gymnasium, and of the athletic ground and pavilion, and the membership of any or all of the athletic and other associated clubs—the hockey club, tennis club, boating



A portrait-painting class and their model. Individuality of treatment and breadth of view are distinctive marks of the work of the students at the Slade School

club, gymnastic club, swimming club, magazine club, common room tea club, and debating society. Thus, tastes of every sort and kind may be gratified, while the subscription is only £1 11s. 6d. for the entire session, or, if the student has paid her sessional fee of £21 for the three terms, at the beginning of the session, she can join without any further subscription.

Another splendid institution in connection with the Slade School and University College is College Hall, in Byng Place, Gordon Square, an extremely comfortable and well-appointed house less than five minutes' walk from University College. It is under the care of the principal, Miss Lindsell, M.A., and here women students studying at the Slade School can be accommodated during term time. Girls coming from the Colonies, abroad, or from remote parts of the country, moreover, can make it their headquarters all the year round, with the exception of the month of August and two or three days at Christmas and Easter, when College Hall is closed.

There is a delightfully cheerful and homelike atmosphere about the house which well befits a place which takes the place of home to over thirty girls during the greater part of the year, and the expense of board and residence, including fire and light, ranges from £53 to £82 for the Slade School session of about thirty-three weeks.

For a period less than a complete session (unless such period terminate at the end of the school year in July), an extra charge of ten per cent. is made on the fees of one term.



III. THE GUILDHALL SCHOOL OF MUSIC

The Aims of the School—Musical Instruction for People with Small Means, Little Time to Spare, and who do not Intend to Take up Music Professionally—How to Join—Terms, Fees, Scholarships, etc.—Special Attractions, Operatic Performances, Concerts, and so forth

THE Guildhall School of Music differs in many important particulars from the Royal College and the Royal Academy. It was established by the Corporation of London in 1880, and is situated near Blackfriars Bridge, on the Embankment. Its object is to enable all desirous of obtaining musical education, whether professional or amateur, to have lessons from professors of the highest ability.

In order to meet the requirements of those whose time is very largely occupied, instruction is given daily from 8.30 a.m. to 8.30 p.m. In this way, the school brings cheap and good musical education within the means of those who work all day. The school year consists of three terms of twelve weeks each, beginning on the fourth Mondays in September and April, and the second Monday in January, but students may join at any time, lessons thus missed being made up, or allowed for.

The intending student should write for the form of entry, which must be filled up and signed by an alderman or a member of the Common Council. If the student does not know any of these gentlemen, the application form should be sent to the secretary, who will arrange an introduction for the purpose of nomination.

An appointment is then made for an interview between the principal and the student; at this a professor is chosen, and all made ready for the beginning of the lessons. There is no age limit for students.

The school occupies a handsome building in a very accessible part of the Embankment. It is administered by a music committee, the principal (Mr. Landon Ronald), the secretary, and the resident lady superintendent. In connection with the school, the secretary will give students introductions to an hon. consulting surgeon, and an hon. consulting physician. There is also an examination advisory board.

Luncheons and teas, at popular prices, can be obtained on the premises, and there is accommodation for the storing of bicycles free of charge. Among the other advantages of the school is a delightful little theatre, where from time to time well-known operas

are produced, in which the orchestra, the singing, the acting, and the dancing alike impress the serious critic with the admirable quality of the training given by the school.

A feature of these performances is that, with old-fashioned operas, old-fashioned instruments are used, so that in Purcell's "Dido and Æneas," for instance, produced in March, 1910, a fine harpsichord was brought over specially from Paris, and no instruments were introduced for which Purcell did not write 230 years ago.

At all concerts given by the orchestra or school choir, ladies are required to wear white or cream-coloured dresses. No student who has been less than two terms in the school is allowed to perform.

Lessons missed by the students are lost to them, those missed by the professors will be

made up, and all arrangements must be made in the office of the school, and not with the individual professors. In the same way, notice given to the professor is not valid, but must be given half a term ahead to the secretary.

Scholarships, Prizes, etc.

There are a number of scholarships, founded chiefly by the Corporation of London and the worshipful companies of London, and there are also several medals and prizes, which are competed for annually in June and July by students of the school.

The Corporation of London has founded no less than four scholarships. One, of £200 per annum, is divided into separate scholarships of £5 each; another, of £160, is given in two maintenance scholarships of £80 per annum; £150 is divided into five yearly equal scholarships; and, finally, the £100, the fourth donation, is divided into two special scholarships.

The Worshipful Company of Musicians gives five scholarships: one from itself, of £9 9s. a year, for students of composition; two of £23 a year from Mr. Andrew Carnegie, open to all, giving complete musical education; and two of the same value, called the "Ernest S. Palmer Scholarships," one of which is for ex-choristers of St. Paul's Cathedral and Westminster Abbey, and one for girls under eighteen years of age who show the best aptitude for reading at sight.



LANDON RONALD, ESQ.

The Principal of the Guildhall School of Music
Copyright, Dover Street Studios

The other scholarships are: Worshipful Company of Mercers, £52 10s.; Worshipful Company of Merchant Taylors, £40; Worshipful Company of Salters, £21 (divided into two of £10 10s.); Worshipful Company of Saddlers, £21 (four of £5 5s. each); Worshipful Company of Girdlers, £10 10s.; Worshipful Company of Grocers, £31 10s. (two of £15 15s. each, for nominees of Grocers' Company); Worshipful Company of Goldsmiths, £10; Worshipful Company of Leathersellers, £10 10s. (two of £5 5s. each); Baron Johann Knoop, £75, for violoncello, an open scholarship, including maintenance; Max Hecht, £10, for British vocalists studying classic song, one year; B. C. Wainwright Scholarship, £18 18s., for composition, one year; "W. M." Scholarship, £10 10s., orchestral wind instruments; John Brinsmead & Sons, £10, including use of piano, three years; Thomas Wingham Memorial, £6 6s., for composition, one year; the Cobb Scholarship, £20, for male violin student.

In addition to these a gold, a silver, and a bronze medal are awarded annually to those students of the school who obtain the highest mark-totals in the associateship examination on their first examination, except to those entering for the Elocution Diploma. Once in three years the Worshipful Company of Musicians gives a silver medal to the most distinguished student, male or female.

Again, a competition is held annually for the silver Jubilee Commemoration Cup. The successful student holds the cup for a year, and also receives a silver medal to keep. Two gold medals are also awarded—one for a lady violin student and one for a composition student. About two dozen prizes are given annually also, consisting of musical instruments, small sums of money, etc. A special syllabus, to be had from the secretary, gives particulars of various examinations open to the general public.

The fees are arranged in a way calculated to meet everybody's requirements. Instead of taking a course as at the two other colleges described previously, which includes a thorough musical training at a fixed fee, students may take a single subject, and any other subject can be taken at a reduced fee. Furthermore, each subject is divided into three sections, elementary, intermediate, and advanced, and a course of twenty-minute lessons can be had, or a course of thirty-minute ones. All this permits of very moderate fees, as will be seen.

There is an entrance fee of 5s., a deposit fee of 5s., and a term fee of 2s. 6d. The tuition fees are:

TUITION FEES.

These vary according to the professor selected, and are as follows:

(Per course of twelve private lessons.)

	Twenty minutes		
	1st Div. £ s. d.	2nd Div. £ s. d.	3rd Div. £ s. d.
Violin	1 11 6	2 2 0	3 3 0
Solo Singing			
Pianoforte			
Violoncello			
Harp			
Harmony			

		Twenty minutes									
		1st Div.			2nd Div.			3rd Div.			
		£	s.	d.	£	s.	d.	£	s.	d.	
Organ	..	1	11	6	2	2	0	3	3	0	
Elocution and	..										
Dramatic Art	..										
Accompanying	..										
Oboe	..										
Flute	..	1	11	6	—	3	3	0			
Viola	..										
		Thirty minutes									
		1st Div.			2nd Div.			3rd Div.			
		£	s.	d.	£	s.	d.	£	s.	d.	
Violin	..	2	7	3	3	3	0	4	14	6	
Solo Singing	..										
Pianoforte	..										
Violoncello	..										
Harp	..										
Harmony	..	2	7	3	—	4	14	6			
Organ	..										
Elocution and	..	2	7	3	3	3	0	4	14	6	
Dramatic Art	..										
Accompanying	..										
Oboe	..										
Flute	..										
Viola	..	2	7	3	—	4	14	6			
Gesture, Stage-Dancing, and	..										
Department	..	2	7	3	1	11	6	2	7	3	
Sight Singing	..										
Ear Training and Musical Dicta-	..										
tion	..										
Choir Training, the Art of	..										
Double Bass	..	1	11	6	2	7	3				
Bassoon	..										
Trumpet and Cornet	..										
Trombone and Euphonium	..										
Harmonium	..										
Acoustics	..	2	2	0	3	3	0				
Fencing	..										
Tuba	..										
Sight Reading from Score	..										
Conducting	..										
Improvisation	..	2	2	0	3	3	0				
German	..										
Italian	..										
Guitar	..										
Clarinet	..										
Saxophone	..	2	2	0	3	3	0				
Timpani	..										
Physical Culture (private lessons)	..										
French	..										
Mandoline	..										
Ensemble Singing (twenty minutes only)	..	1	11	6	2	7	3				
Horn (thirty minutes)	..										
Fees for forty minutes' lessons, double the above.											
Fees for sixty minutes' lessons, double the above.											
Extra subjects at reduced fees for those already taking another study, are :											
Pianoforte, Accompanying, Singing, Violin, Organ, Harp or Elocution.											
								£	s.	d.	
Per Course of twelve lessons of twenty minutes								..	1	1	0
Per Course of twelve lessons of thirty minutes								..	1	11	6
Per Course of twelve lessons of forty minutes								..	2	2	0
Orchestra, 5s. per term.											

Extra subjects at reduced fees for those already taking another study, are:

Pianoforte, Accompanying, Singing, Violin, Organ, Harp or Elocution.

	£ s. d.
Per Course of twelve lessons of twenty minutes	1 1 0
Per Course of twelve lessons of thirty minutes	1 11 6
Per Course of twelve lessons of forty minutes	2 2 0
Orchestra, 5s. per term.	

This table is for private lessons. Students taking private lessons have the privilege of being present for an extra hour in the classrooms. There are also classes, many of which are held in the evening. The highest fee for these is 2 guineas for orchestral or choral conducting class, while fencing and wind ensemble classes are 1½ guineas per term.

Stage dancing, elocution, ear training in musical dictation, chamber music, French, and physical culture classes are 1 guinea a term. Instrumental sight-reading and rudiment classes are 7s. per term, and vocal sight-reading and sight-singing are 5s. per term. There is also a Guildhall Students' Orchestra and Opera Class, students' recitals and concerts weekly, and orchestral concert, and various other recitals and lectures.

The success of the school proves that such an institution was badly needed.

This series will be continued.

The following is a good firm for supplying materials mentioned in this Section: The Imperial Fine Art Corporation, 64, High Holborn, London.



WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens

The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England

Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

PERPETUAL FLOWERING CARNATIONS

By HELEN COLT, F.R.H.S.

How Amateurs may Grow Tree Carnations—Conditions for Successful Culture—A Year's Work—The Best Varieties

THERE are two principal ways of growing the tree, or perpetual flowering, carnation, which has recently become so popular. The European system, since it is more suitable for ordinary culture, will be dealt with here. The second method is that of growing plants in the open ground during summer, and planting them indoors—not in pots, but on greenhouse benches—before the autumn. This is the American system. It is, of course, costly, though it is most successful for those who wish to grow carnations on a large scale. But for amateur gardeners the other is the better method.

Striking Cuttings

Having obtained two or three good plants, the prices of which will range—according to date of introduction of the variety, and also to size of plant—from 9d. upwards, it will be necessary to work up a stock from them. The winter months, from December to March, are the most suitable for this work.

The cuttings taken must be properly matured, not spindly and weak, nor from such wood as is running away to flower. Shorten the cuttings, if necessary, to three inches, and remove the lower leaves, allowing four to remain.

Use a sharp knife for making the cuts; this should be done in a horizontal direction immediately below a joint. Do not let the cuttings lie about. If the house is sunny, keep them shaded while waiting to be struck. Have ready pots or boxes of clean silver sand; the coarse Bedfordshire variety is the right medium for striking cuttings.

Clean and crock pots for the purpose, placing one large crock over the drainage

hole, and covering with smaller ones. Then fill up the pots with sand, which should be in a moist but not wet condition, pressing it down rather firmly.

Put the cuttings in with a small wooden dibber, and be sure that their ends are fixed in the sand. The cuttings should be put close to the rim of a four or five inch pot, and be buried up to their lowest leaves. The pots may then be stood over a flow-pipe, in order to give the bottom heat advisable. This, however, should not exceed 50°.

If a small glass case or a handlight is available, the pots should be placed under it. A sheet of glass can be laid on the top of pots or boxes placed over a pipe. If the pots can be plunged in cocoanut fibre, so much the better.



Copyright

LADY DAINTY

Simms & Co.

A beautiful example of a perpetual flowering carnation

Another way of providing artificial heat for striking the cuttings during spring or summer is to make up a small hotbed under glass, with old manure well trodden down, and to place the pots upon it. But if this is done, great care must be taken to avoid unhealthy closeness. Time must be allowed

Place the cuttings in the same house, if possible. They should not be allowed to be checked by draught at the time of dealing with them. Water immediately after potting off if the weather is bright, but if dull, a light syringing will suffice. Shade the plants for about four days after potting, and if hot sunshine prevails, shading should be continued during the hottest time of day.

As soon as the plants have become established, pot them on again into three or three and a half inch pots, making the compost rather richer, using a little old manure or a small flowerpotful of bonemeal to a barrowload of soil, and diminishing the quantity of sand used by about one-sixth. Compost for potting at this and the former stage should be passed through a quarter-inch sieve.

Pinching Back

Stopping is the next operation to be considered. The object of stopping, or pinching back, is to make large plants, with a strong and bushy habit of growth, and to regulate the time of flowering.

The method employed will differ with the variety treated, and can best be learnt by experience. It will also vary according to the time of year. A plant in spring will perhaps be growing more freely than in June, and will therefore require shorter stopping.

Morning or evening are the best times to do the work, as the plants are then standing up stiffly. Stopping must be short enough to induce plenty of strong shoots to break.



Copyright

BRITANNIA

Stuart Low

A two-year-old specimen of a tree carnation

for the rank gases to escape, and the bed to have cooled to a temperature not exceeding 70°. A chink of ventilation must always be allowed at the back.

In summer or early autumn an *old* hot-bed—i.e., one which is no longer hot—may be used with success.

Different varieties should be placed in separate pots and labelled, since the length of time for rooting varies a little. Three weeks is an average, during which time the cuttings should have as little water as possible, though they must not be allowed to become dry. They should be shaded after putting in.

Handling the Young Plants

As soon as the cuttings are found to have rooted, they should be potted singly in small pots, two and a half or three inches across. Lift the little plants with a thin piece of wood. If a quantity are taken out at once, they should be kept in a damp box until the moment comes for potting off. Hold the cutting upright in the centre of the pot after putting in sufficient soil for it to rest upon.

Pot rather firmly, covering the ball of plant with fresh soil, and giving the pot a tap on the bench to allow of the soil settling. The compost should consist of nice light loam, with a third part of sand and a sixth part of leaf-mould. The leaf mould must be freed from worms, either by baking or careful hand-picking.

Soil for potting should never be so moist as to cling to the hands. In potting the plants, leave half an inch of rim at the top of pot.



Copyright

PRINCESS JULIANA

Stuart Low

A charming variety of a Malmaison tree carnation



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The Chief Authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

LACROSSE AS A GAME FOR GIRLS

Lacrosse Beautifies the Figure—The Rules—How to Choose a "Crosse"—Clubs—Dress for Lacrosse

ENGLISH girls are greatly to be congratulated, first, on having borrowed so graceful and exciting a pastime as lacrosse from their Canadian cousins; and, secondly, on the speed at which they have learned to play a difficult game with grace and skill.

Girl votaries of lacrosse wax most enthusiastic in praise of the game. It is no whit less swift or exciting a game than hockey, and, as a woman's pastime, it is far more suitable, because it is played with a soft ball, and because all rough play is severely penalised by the laws of the game.

Schoolmistresses commend the game because it does much to counteract stooping shoulders and poking head, which too often are the outcome of hard study, and which hockey can do comparatively little to remedy.

Lacrosse induces a

splendidly free and upright carriage, since the greater part of the play takes place in the air, instead of, as in hockey, on the ground.

It is, therefore, rapidly becoming customary for the game to be played at the bigger girls' schools and colleges throughout the kingdom during one of the two winter terms, while hockey is played during the other.

Many girls living in or near London were so loth to give up their favourite winter game on leaving school or college that the Southern Ladies' Lacrosse Club was formed, with Lord's Cricket Ground as headquarters.

The subscription is 7s. 6d. per annum, and there is a 3s. entrance fee for new members.

The members meet at the practice ground at Lord's every Wednesday afternoon from October to May, and on Saturday afternoons



The right way to pick up the ball

teams picked from the members of the club play matches against various girls' schools or lacrosse clubs within easy reach of town.

Further particulars of the club may be obtained from the Hon. Secretary, the Ladies' Southern Lacrosse Club, 61, Queensborough Terrace, London, W. Moreover, for is. an excellent handbook, by J. H. Sachs, can be obtained, and this book will provide would-be players with all information concerning the game.

The rules for the laying out of a lacrosse ground are as follows :

THE GOALS must be placed not less than 100 yards nor more than 150 yards apart, one at either end of the field of play.

THE GOAL POSTS must be 6 feet high, 6 feet apart, and must stand inside a goal-crease which consists of a 12-feet square marked on the ground in chalk. The goal-posts must be set up 6 feet from the front and back lines, and 3 feet from either of the side lines of the square.

A CENTRE MARK must be drawn in chalk in the exact centre of the field, and here the ball is placed to begin the game.

THE BOUNDARIES can be decided on by the captains of the opposing teams before the beginning of a match.

A lacrosse team consists of twelve players : (1) Goalkeeper, (2) point, (3) cover point, (4) third man, (5) right defence, (6) left defence, (7) centre, (8) right attack, (9) left attack, (10) third home, (11) second home, (12) first home.

A diagram showing the players position in the field will be included in a subsequent article.

Two umpires stand behind the goal-squares, and a referee, armed with a whistle, entirely controls the game, and sees that it is played in accordance with the rules.

Each player in a team has a double duty to perform. Not only must she dog every movement of her special opponent in the field, frustrating and intercepting her throws and passes, but, at the same time, she must always be ready to play in complete combination with her side.

No player, except the goalkeeper, is allowed to handle the ball. It must be always picked up, caught, and thrown from the crosse, and an expert player should be capable of throwing it from goal to goal.

The *goalkeeper* has the privilege of stopping the ball with her hands, feet, crosse, or body, but only while she is *inside* the goal-crease.

A lacrosse match, as a rule, lasts for seventy minutes. At half-time a ten minutes' rest is allowed. The object of the game is to put the ball through the opponents' goal as often as possible during the time of play.

To begin the game, the ball is placed by

the referee in the middle of the ground, and the two opposing centres come forward to "face it"—*i.e.*, they lay their crosses on either side of it, and, as the referee's whistle goes, quickly withdraw them, and the fight for the possession of the ball begins.

Each player tries to get the ball up into the net of her crosse, and to pass it high above her opponent's head to a colleague, who will again pass it to another ally, who, if a possible opening presents itself, will, with lightning quickness, make a shot for the adversaries' goal.

A great advantage about lacrosse is its extreme cheapness; thick gloves are desirable, but no ankle or shin guards are required, and the player needs to provide nothing but the actual crosse with which she plays, and this may be bought for a few shillings.

The regulations provide that the crosse must not be more than one foot broad at

the widest point, and that it must be strung with raw hide or gut. The netting must be absolutely flat when the ball is not resting

on it, and a string must be brought through a hole in the side of the tip of the turn and attached to the handle, to prevent any possibility of the point catching in an opponent's crosse during play.

There must be no metal on the crosse. The handle may be of whatever length best suits the player, but when choosing a crosse, she should remember that one of the first rules of good play is that both hands must always be used to grasp the handle, one placed at the butt, and one at the collar of the crosse.

There are two special throws employed in lacrosse—the underhand and the overhand throw—

and it is an excellent plan for the girl who wants to join a lacrosse club first to get some player to show her the positions employed in performing these throws, and the correct movements for catching a ball. She will then be in a position to practise alone or with a friend, and a week's good practice should enable her to take a fair share of the work in her first pick-up practice game.

A short serge skirt worn over knickerbockers of the same material, with a loose white flannel shirt and a soft turnover collar, forms the most suitable costume for play. The rules of the game, moreover, forbid the wearing of spiked shoes: only rubber-soled boots or shoes may be worn.

To be continued.



The finish of the underhand throw

PALMISTRY

(continued from page 450, Part 7)

The Historical Significance of the Thumb—No Two Thumbs are Alike in their Markings—What the Thumb Tells—Character as Portrayed by the Fingers

No. 2. THUMB AND FINGERS

IN all ages and all countries, the thumb has played an important part in life generally. During the Roman gladiatorial combats, if the audience wished for the death of the fallen combatant, they held out their hands with the thumb turned out and downwards; if, on the contrary, they desired mercy to be shown, they held out their hands with the thumb hidden by the fingers.



Thumb with stiff joint

A clumsy thumb, thick-set and short, indicates a person with coarse nature and animal instincts. With very few exceptions, it will be found that idiots have weak, small thumbs, some not even properly formed. One that is well-shaped and long shows intellect and refinement.

One writer has very truly said:

"The thumb individualises the man," and, indeed, it often helps to give a very clear insight into character. The thumb should be long, well-shaped, and set neither too close to the hand, nor standing out too sharply from it. The latter indicates a nature liable to go to extremes, to be aggressive and almost impossible to control; the former a nervous, weak nature, cautious and utterly lacking in independence. If a weak thumb is long, the person is likely to use his intellect in a crafty manner to outwit his foe. If it is short and thick, he would use violence secretly.

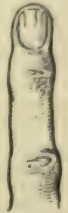


Thumb with flexible joint

The divisions of the thumb are three in number—love, logic, and will. The nail phalange denotes will, the second logic, and the third love. When normally developed, all three phalanges are about equal, but if any one of the three is unduly developed, that particular one rules the character. For instance, if the first phalange is longest, then we find the person depends on will alone to carry him through obstacles. If the thumb is small, and the Mount of Venus (the base of the thumb inside the palm) high, then passion or sensuality rules the nature.

Another point to notice is whether the thumb is stiff or flexible. If stiff, the thumb cannot be bent back at all, but if flexible, the first phalange will easily bend backwards. The stiff thumb, as a rule, belongs to

Northern races, while the flexible is distinctive of all Latin races. The latter gives an extravagant, improvident nature, not only of money, but of all things in life generally. Those who possess them are very adaptable, have a deep affection for race and country, but can easily fit themselves to any environment, and are impulsive. The stiff-jointed thumb gives a nature strong, self-contained, inclining to obstinacy, practical, averse to change, and cautious, and fond of home life.



Developed joints

The next thing to notice is the form of thumb, and to see whether the second phalange is thick, or has what may be termed a waist. The owner of one such as the latter will possess much tact, but, if thick, the intellect will not be nearly so refined. If the nail phalange is thick and heavy, with a short nail, giving a formation somewhat like a club, then the subject will be governed by brute force, particularly if the thumb is stiff-jointed. Such a person, in a fit of passion, would be likely to commit any crime or violence.



Pointed finger, smooth joints

The next thing of importance is to notice whether the fingers are smooth or have developed joints. If the former, the subject as a rule is quick in thought and jumps to conclusions, often correctly, without much reasoning. Those with developed joints take great care, and exercise their reasoning powers in working out everything.

It must not be forgotten, however, that the type of hand must be taken fully into consideration, as each different type either modifies or more fully confirms these characteristics of thumb and fingers.

Short fingers imply a quick, impulsive nature, and if, in addition, they should be thick and fleshy, particularly at the third phalange, selfishness and self-indulgence are shown. Long fingers give great love of detail in every respect.

Fingers standing widely apart indicate independence in thought and action; a long first finger, pride and a masterful disposition; a long and heavy second finger, a solemn, melancholy disposition; a long third finger, ambition and a love of honour.

The little finger, very long, indicates eloquence, ability to write, and to influence others.

To be continued.



Square finger, smooth joints

HOCKEY FOR GIRLS

By PERCY LONGHURST

V.-P. National Amateur Wrestling Association, Author of "Wrestling," "Jiu Jitsu." Official Referee, Olympic Games, 1908.

Continued from page 451, Part 3

No. 4. RULES AND HINTS

THE attackers, however, are under certain restrictions in their attempts to score a goal from a penalty corner. A flying hit at the ball is not permitted when it has left the taker of the penalty hit; the ball must first be stopped dead with foot or stick before the shot at goal is taken. The penalty for taking a flying hit at goal is a free hit to the defenders.

An ordinary "corner" is taken in almost precisely the same manner, the only difference being that the striker taking the corner hit is confined to a point within three yards of the nearest corner flag. A "corner" is given to

Whether "off-side" takes place within or without the striking circles the penalty remains the same—a free hit to the opposing team on the spot where the breach occurred.

Though "off-side" regulations may appear complicated, the player will find very little trouble in observing the rules. When in her opponent's half of the ground all that she has to remember is not to play the ball should she happen to find herself in front of it and it is sent in her direction by one of her own team.

The following brief hints concerning the different members of a team may be useful.



Shooting a goal

Photo: Sports & General

the attacking team when, within the 25 yards line, the ball glances off, or is unintentionally sent by one of the defending side across the goal line. Intentional sending of the ball over her own goal line by a defender is punished by a "penalty corner."

A player is "off-side" when she is, at any time when the ball is hit or rolled in by an opponent, nearer the opposing goal than her opponent—that is, to be between an opponent playing the ball and the latter's goal is to be "off-side"—*always providing that at least three of her opponents are not nearer their own goal than is the offender herself.*

A player "off-side" may not play the ball or interfere with any other player until it has been played by an opponent. But a player cannot be "off-side" in her own half of the ground, or if the ball were last touched by an opponent or hit by one of her own side who, at the moment of hitting, was nearer the opposing goal line than herself.

Forwards require to be fast, and must learn to pass quickly and accurately. They are the attack, and when within the striking circle should not waste time by indulgence in too much passing, but ought to shoot at goal at the first opportunity.

The left wing and left inner forwards should acquire the art of back-hand hitting, most of it will fall to them. The wing forwards should seldom shoot at goal, but centre the ball to one of the inside players. When following up, a forward should keep her stick near the ground, in order to be able to receive a pass safely.

Half-backs must combine offence with defence; they have the hardest work, assisting forwards and at the same time helping the backs.

Backs are required to hit strongly; passing by them is to be deprecated. As a general rule the goalkeeper should keep within her own striking circle. Should she follow up the ball and leave her goal one of the backs should drop behind to defend it.



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs

Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

BIRDS AS PETS

Written and Illustrated by F. J. S. CHATTERTON

Specialist Breeder and Judge of Poultry, Pigeons and Cage Birds; Judge at the "Grand International Show, Crystal Palace," Membre Société des Aviculteurs Français; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society; Indian Game Club, etc., etc.

Continued from page 453, Part 3

The Chaffinch—Bramblefinch—Hawfinch—Greenfinch—Their Habits and Treatment in Captivity

THE next member of the Finch family to be considered is the Chaffinch (*Fringilla cœlebs*). This is one of the best known and most beautiful of birds, especially in the springtime, when its plumage is very brilliant and the beak, which in winter becomes whitish, is blue.

The plumage of the hen is marked in a similar manner to the cock, but her breast is yellowish-grey with a greenish tinge, and her back yellowish-brown. The nest, which is one of the prettiest pieces of bird architecture, is composed of mosses and lichen and lined with hair and wool, the outside being covered with lichen in the same manner as the tree on which it is built.

The eggs (four or five) are also exceedingly pretty, of a greenish-blue colour with red spots,

having a dark-brown centre. Chaffinches usually nest about the middle of April.

When used to confinement chaffinches are easily kept; in an aviary they are apt to be

quarrelsome, since usually each wants to be "the master."

They are very active birds, and destroy a number of insects, which makes them welcome in a garden.

Bramblefinch (*Fringilla montifringilla*), sometimes called the mountain finch or brambling, is quite a hardy bird, and breeds in northern countries, only visiting this country in the late autumn and winter months. The plumage is extremely pretty, with very effective markings, and undergoes considerable changes. The plumage changes considerably. In the spring it becomes more intense in



Hawfinch

The largest member of the finch family. A handsome bird, but very destructive in the vegetable garden

colour. In winter the feathers on the head, neck, and back have brown edges, whilst in the breeding season they become jet black.

In shape and style the brambling closely resembles the chaffinch, and the cocks have the same habit of raising the feathers on the head.

The nest is found in May.

The brambling takes kindly to confinement, and, although a poor songster, makes a very pretty and interesting pet.

Hawfinch (*Coccothraustes vulgaris*), also known as the Black-throated Grosbeak, is by far the largest of our finches. It is a robust and thickly-built bird with a short tail, and has a rather short and very powerful bill, with which it can crack cherry and plum-stones; it also feeds considerably on hawberries, from which no doubt it derives its name.

It is fairly common in Surrey and Kent and in most of the southern counties.

Birds of the year are bold and venturesome and do a considerable amount of damage in the gardens of Surrey and Kent, especially to pea crops, of which they are very fond. With their powerful beaks they practically crunch up a pod full of the choicest peas in a very short space of time.

The old birds are particularly shy and are seldom seen; they do not visit the gardens like the young birds, but usually keep to the wooded districts. The adult plumage of the hawfinch is very beautiful and made up of delicate tints of brown-grey, reddish-buff, black and white; some of the feathers on the wings are of an intense black, having steel-blue lustre and in shape closely resembling a battle-axe. The plumage of the young birds is much more sombre in colour.

The nest is built towards the end of April, very often in a thickly-grown hawthorn bush; it is rather shallow and built of twigs and lichen and lined with fine roots and hair, in which four or five eggs are laid of an olive-green colour, spotted and streaked with dark-grey.

The hawfinch is a poor songster, its note being a long whistle which is repeated several times.

Greenfinch (*Ligurinus chloris*) is fairly common throughout the country. It is large and thickly-built, and has a strong beak, somewhat resembling that of the hawfinch.

The plumage is rather sombre in colour.

The greenfinch is not a great favourite as a cage-bird. As a songster it does not rank very high, although some specimens sing very much better than others.

The nest is found about the end of April, and is built in rather a loose manner. The eggs, four to six in number, are of a white or greenish-white colour spotted with grey and brown.

Food

The chaffinch in the wild state, in addition to eating all kinds of small seeds, catches a large quantity of different kinds of insect, especially in the spring. With these they largely feed their young.

In confinement they should be fed in a similar manner to the goldfinch, and in addition they will greatly enjoy a mealworm or two occasionally.

Green food, such as lettuce, watercress, chickweed, groundsel, etc., should be given them fresh daily, especially in the summer time.

Freshwater daily is very essential for all kinds of birds, and the water vessel must be thoroughly washed out before being refilled.

Both the brambling and the greenfinch are very similar in their diet to the chaffinch, and should be fed accord-



A brambling and a greenfinch—two members of the Fringillinae family which flourish in confinement

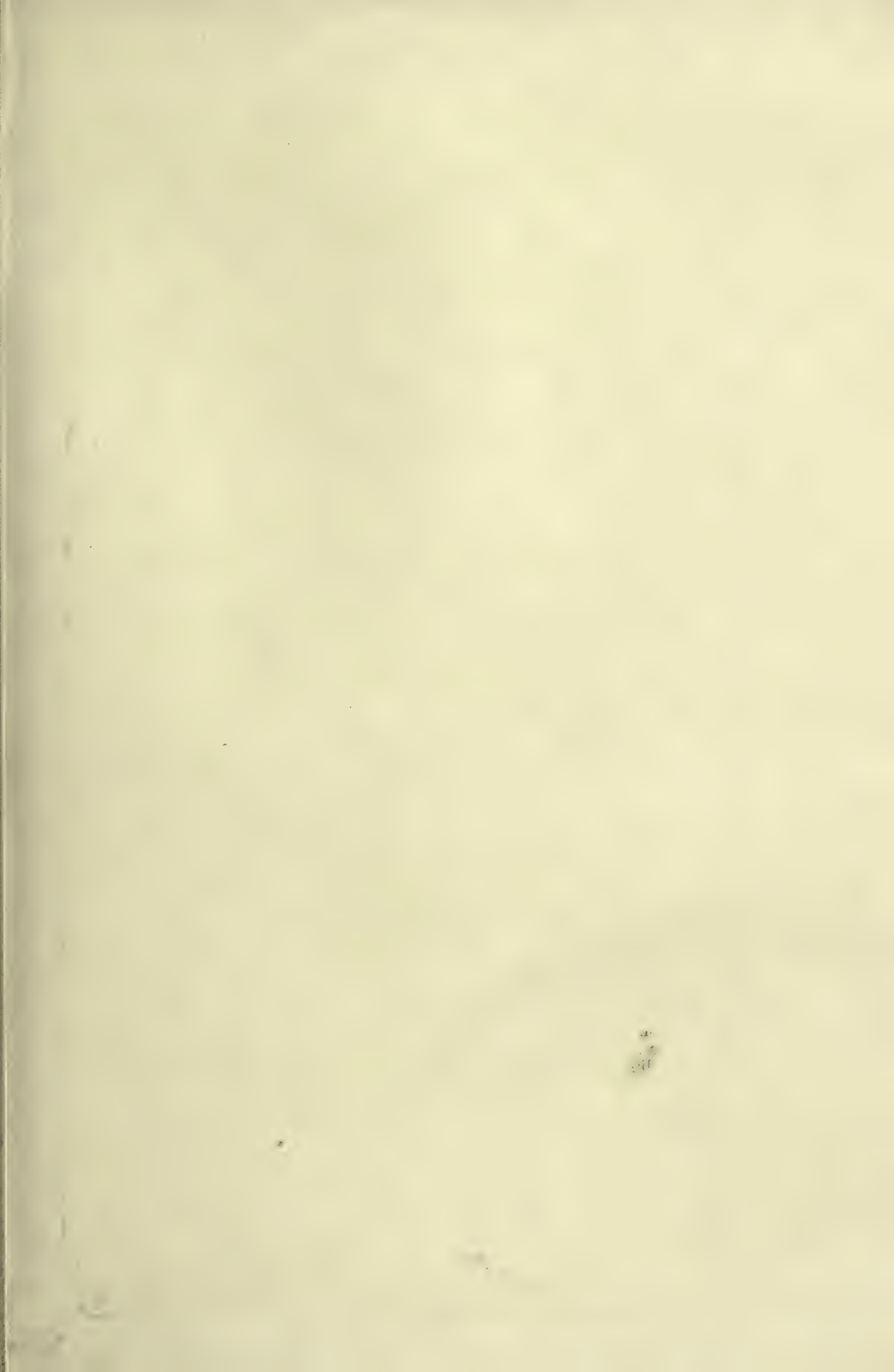
ingly. Bramblings also like mealworms, flies, and caterpillars (not hairy ones); they are also very partial to beech-nuts.

Hawfinches in their wild state live on the berries of juniper and white-thorn, cherries and plums, the stones of which they can easily crack with their powerful beaks, and they are very fond of the kernels they contain; also beech-nuts and various seeds.

In confinement they should have German rape, hemp, linseed, some sunflower seeds occasionally, beech-nuts, also hawthorn berries when obtainable, and they will enjoy some green peas in the season.

For the chaffinch, brambling, and greenfinch, a cage of the same size as that recommended for the goldfinch will prove suitable. The cage for the hawfinch should be of the same design, but slightly larger.

A description and treatment of diseases of birds will be found in a special article on the subject under the title of "Diseases of Canaries and other Cage Birds."





A FAIRY TALE. BY J. H. F. BACON, A.R.A.



This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with :

The House

Choosing a House *Heating, Plumbing, etc.*
Building a House *The Rent-purchase System*
Improving a House *How to Plan a House*
Wallpapers *Tests for Dampness*
Lighting *Tests for Sanitation, etc.*

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

Glass *Dining-room*
China *Hall*
Silver *Kitchen*
Home-made Furniture *Bedroom*
Drawing-room *Nursery, etc.*

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

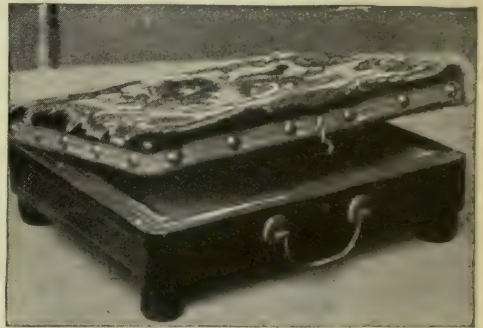
COSY WINTER ROOMS

By MRS. F. NEVILL JACKSON

Portière Screens—Foot Muff—Hot Water Stool—Drapery Arm—New Ventilated Eiderdowns

IN every house there should be a tiny room, garret, or cupboard where extra rugs, or carpets, curtains, screens and other winter comforts can be stored. Such things are but dust-traps in the summer. Rooms, however, overcrowded either with people, furniture, or draperies are an abomination. Therefore, put away extra flower vases and slippery, chilly chintz coverings during the winter, and get out cold-excluders and warmth-givers, which will in turn be stored when, perhaps in June, we shall be able to contemplate with equanimity the beauty of bare parquet or the absence of draught-excluding curtains.

How can a man be amiable when there is a draught at the back of his neck? See to it



Footstool which holds a tin hot water fitment. The lid is of a single piece of carpet so that the heat is felt through. Placed beneath a bridge table or in a motor-car such a footstool is a real comfort



Foot muff of fur-lined felt, which can easily be made at home. The floor of the muff should be stiffened with mill-board; layers of wadding and warm pieces of fur make it cosy inside

that it is possible for each member of the household to engage in their ordinary avocations without suffering acute discomfort.

During the winter, however, it is only the warm corners of our houses which we shall be able to use. The British ideals of health do not permit of the universal adoption of any systematic heating of our houses; hot-air pipes are usually considered stuffy; the heating by means of radiators is not popular. English people seem to prefer the open grate and the burning of soft coal, combined with the inevitable chill on every part of the body which is not actually toasted by the cheerful and genial warmth from the fire.



A woman's corner. Light comes over the shoulder, a screen prevents draught. Books, magazines, workbox, are all handy. Artificial light is provided for and a high fender footstool is ready for the tired housekeeper

It is not for us to argue about the matter, but, simply accepting things as they are, to make a few suggestions which may alleviate the situation.

It is quite easy to get in a couple of men for an hour and move the heavy pieces of furniture essential for daily requirements into a south room, and far less trouble than constantly surrounding oneself with screens and footwarmers.

Sometimes a warm wall, or the close proximity of a well-heated room, makes the choice of the winter sitting-room easy, and the woman who thoroughly understands the art of making herself and other people comfortable will see to it that every advantage is taken of all favourable conditions.

Exigencies of space, special requirements of the different members of a family, or other objections may make the removal into another room impossible, in which case the plan of campaign must be more subtle.

The Spare Room

Lounge chairs which have filled a natural place near the windows should during the winter be put in definite

positions where the fire makes things cosy. If there is a window near a chimney corner, put a simple screen round, so that light without draught is obtained.

Remember that well-arranged light for everyone is no unimportant matter, and if a couple of fresh switches for table lamps have to be added, the money will be well laid out if extra comfort is given, and fees to the oculist are saved.

The wear and tear in temper from badly arranged common rooms in the house sends many a son into chambers, or daughter to her club.

Put a foot muff or fur rug beneath the writing-table, unroll your stored squares of carpet or warm felt, and put them in sitting and bedrooms.

Let every window, however daintily draped with diaphanous casement curtains in the summer, be furnished in the winter with a curtain ample enough to draw right over the entire window. Nothing adds to the cosiness of a room as thick draught-excluding curtains.

There are many kinds of door coverings, from the Cordova



A screen for an Adams room. This is partly home made, American cloth in a pearly shade being painted with bunches and garlands of flowers. For spring, apple blossoms and daffodils; summer, a bunch of roses; autumn, dahlias; winter, chrysanthemums and Christmas roses. Trophies beneath carry out the symbols of the seasons

leather screen of the millionaire, or the carved Japanese folds of the connoisseur, to the drapery of art serge which those of the humbler means may rely upon. Many are the fixtures which are warranted to ensure such length of drapery as will exclude all draughts and yet preclude the possibility of interference with the opening of the door. Every iron-monger will display a patent; the choice alone is embarrassing, but the practical woman will use a good test before deciding.

There is a fine opportunity for a distinctive note of colour in a portière. Diagonal cloth of sage green, with velvet as a dado, looks well; the embroideress will realise her opportunity and suit her patterns to the style of the room—Elizabethan stitches for the oak-furnished room, dainty Adams designs where Sheraton chairs and side-boards are found. The richness of Louis XIV., or the restrained lines of Louis XVI., may respectively add to the beauty and completeness of the winter drawing-room in the French style.

It is impossible to feel really warm in a chintz-covered chair, and winter fog and

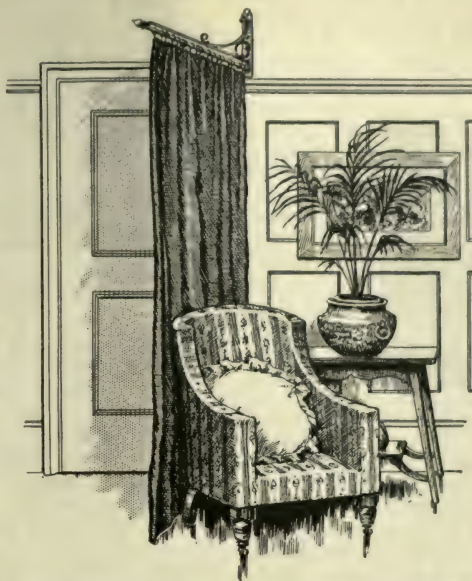
much burning of coal is not conducive to their cleanliness. Therefore, remove your cretonnes and enjoy the cosiness of your velvet saddlebag, leather, or damask seats during the winter; or, if winter soil is feared for

them, have slip covers made of wool damask, which is a well-wearing material, and can be obtained in every variety of artistic colouring.

See that each member of your family, and your maids, too, have as many blankets as they require. Some people like few, light bedclothes, others cannot sleep well without many coverings. With regard to eiderdown quilts, the lightest and cosiest of all winter bed-coverings, their ventilation has been much improved. Instead of the ineffectual eyelet holes, which were once relied upon, a line of openwork in silk or cotton, of the colour of the cover, is let in round the centre stitching.

An excellent plan for

preventing the quilt from tumbling off in the night is to sew wide satin ribbon across the lower corners, and to tie these ribbons round the foot rail. They are very ornamental, and a real comfort.



A curtain bracket to be used where a chair needs sheltering but there is no room for a screen. A curtain can also be fixed on to the door in such a way that its opening is not impeded. Such drapery is valuable also for its decorative effect

THE HOME-MADE LAMP-SHADE

By LILIAN JOY

Artistic Shades and How to Make Them—The Paper Shade Covered with Chintz—The Pleated Shade

IN lamp-shades, as in other things, fashion is always changing. At one time people exercised their ingenuity in devising new ways of manipulating crinkled paper with which to shade their lights. Now they design something more elaborate and lasting.

The paper shade, however, with a decoration of chintz or cretonne flowers, can easily be made at home. Indeed, cutting out the birds and flowers, and pasting them on the shades is a fascinating task, and one which is occupying a great many women. Moreover, by doing the work oneself, one is able to have a shade which suits perfectly the decoration of the room.

Anyone making an initial experiment who feels nervous about choosing a chintz, will probably find a shop assistant who will be able to tell her what designs are sold most commonly for the purpose, and what have been proved to be successful.

Chintz-covered Shades

Plain cartridge paper shades, bound top and bottom with gold and supported on wires, can be bought in a size to fit a standard lamp, and ready to decorate for 4s. 6d. If several are being made, however, it is an economy to buy the paper, which costs 1s. 6d. the yard. This paper has not the mottled effect of the ordinary drawing paper, and it is very wide. From one yard two shades can be cut, and it will cost 2s. 6d. to have each mounted. Thus the cost of the shades works out at 3s. 3d. each.

To get the right shape, first make a pattern in soft paper. The top should measure 36 inches, the lower edge 54 inches, and the shade should be 10½ inches deep. Lay this pattern on the drawing paper, mark an outline with a pencil, and cut out along the line with a pair of scissors. People sometimes stick the chintz flowers on the flat shade

before it is mounted, but the professional way is to apply them to the mounted shade. This makes it easier to carry the design right round the shade and over the join.

For sticking the chintz flowers a photo paste should be used. Brush a little on the back of the chintz design and then lay the chintz, face downwards, on a piece of blotting paper, in order that it may dry a little before being applied to the shade. This prevents

any of the wet paste from being squeezed out under the edges of the design. In doing this work, it is advisable to wear a pair of wash-leather



A home-made lampshade of thick cartridge paper decorated with chintz flowers

gloves. At any rate, owing to the moisture in the hands, the design and shade should be touched with the fingers as little as possible.

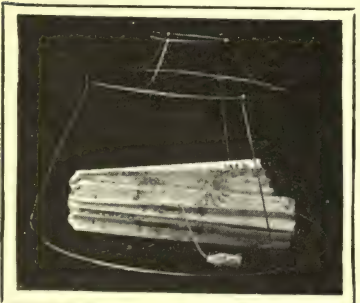
The cut-out flowers can be first arranged on the paper pattern of the shade in order to find out the best way to place them. This, of course, will depend on the style of the design chosen. Jacobean patterns, with bold flower effects, look best wreathed around the shade in a wide band, with perhaps a butterfly here and there on the blank space on either side of the wreath. Pompadour cretonnes with small wreaths and baskets should have trails of little flowers and small baskets placed at equal distances. The correct distances should be measured, and a faint pencil mark put where each part of the pattern is to come.

Candle-shades, which can be bought for 2½d. or 3d. each, can be treated in the same style. This is an excellent occupation for children.

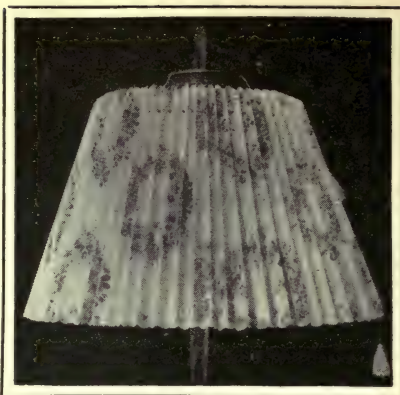
Similar effects can be obtained from the use of paints instead of chintz. Transparent colours must be used, but the design can be taken from chintz, cretonne, wallpaper, or china.

Pleated Shades

Pleated chintz shades, again, are very popular; they are cheap, they cost less than two shillingseach, wear admirably, and, if the dust is lightly brushed off, will keep clean for a long



The wire frame for a home-made lampshade. Inside is shown the folded shade



Pleated chintz shades such as this can be made at a cost of less than 2s. each, and are both pretty and serviceable

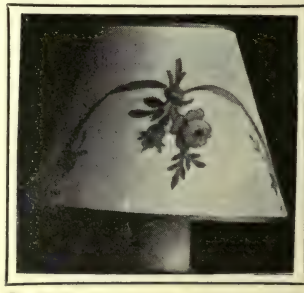
time. Small designs are most suitable, but a scattered wreath is always effective.

For a standard lamp about 1½ yards of chintz will be required. This should be cut into three widths, 13 inches deep, which must be stuck together at the selvages in one straight piece. Care should be taken in cutting the widths to see that the pattern will match at the joins. When joined, the top and lower edges of the chintz must be pinked, with a ¾-inch pink, care being taken to see that the pinks come opposite each other.

After the pleating is done, join the shade together with a liquid glue. At about 1½ inches from the top, cut little oblong holes on the inner edge of the pleats, so that they will rest on the wire, and just below these, in the centre of each pleat, pierce a hole with a stiletto. Through these holes run a narrow piping cord. This, when drawn up, will keep the shade firmly in position.

Instead of silk, small-patterned and chiné cretonnes can be used for covering lampshades. Such shades are expensive to buy, but can be made at home quite cheaply. The wire mount may have to be made specially by an ironmonger, since the supporting wires between the two circular ones must be curved inwards*so as not to show through the cretonne.

First cover these wires with thin tape, then gather on the cretonne, top and bottom, just as in the case of the silk shade. A dull gold fancy galon, with a waved lower edge, such as can be bought from an art furnisher for 3½d. a yard, should be used as a finish at the top and bottom of the shade. For the lower edge, a crystal-bead fringe will be wanted, costing about 1s. 6d. per yard.



Candle-shades may be decorated with designs taken from chintz, cretonne, wallpaper or china

FURNISHING

No. 5. LIBRARIES

By HELEN MATHERS

Continued from page 461, Part 4

The Simple Library—Beautiful Bookcases—Comfortable Furnishing—The Magnificent Library and the Humble Sanctum

You may call almost any room a library that has books in it, and the more it is a study and smoking-room combined the pleasanter it is. The simplest way of making an ordinary room look like a study is to put up two shelves, a good way apart, above the floor, and let these run right round the room, with a shelf on top on which to place china, small pictures, etc., the shelves to be bordered with a dark stamped leather border, and filled, more or less, with books. Some easy-chairs, a couch, a writing-table, and another for general use, complete a room made all the pleasanter for some masculine litter about and smoking paraphernalia—a man should be allowed to smoke all over his house if he pleases.

This, of course, is the plainest possible way of making a library; but Chippendale bureaux, with bookcases above, are a joy to behold, and keep safely one's most cherished volumes. A long Sheraton bookcase filling a recess, or placed against the wall, is the making of almost any room.

For those who can afford it, the Adams

bookcase is the most beautiful of all, with its open metalwork, through which you see and almost handle the books.

Plain high mahogany bookcases, with ledges below glass doors, and sliding panels underneath for paper, books, and so on, look extremely well, filling two sides of a room. Flowers and china on the ledge contrast well with such a background, and you can afford to be a little frivolous with your colours. One of the most charming libraries I ever saw was a "chrysanthemum" one. The carpet, subdued in effect, was shaded from brown up to orange; there were orange satin curtains; all woodwork and the overmantels were white; the latter had dishes of old yellow Worcester on the top, and yellow and orange flowers on the brackets and shelf. A looped Liberty curtain partly divided the room, and a Dutch marqueterie bureau and couch showed beyond with a gleam of chrysanthemum gold leather walls behind. Of course, the better the bindings, the more *convenient* the room, but a bookshelf filled with the dapper little sevenpenny



A charming library, filled with that atmosphere which a scholar alone can create, and yet a homely room, filled with flowers and comfortable chairs, and of an indefinite restfulness

volumes that make such fascinating reading is to be seen everywhere, and the depredations made on it are viewed by most folks with greater equanimity than those on their bookcases. People punctilious on other matters are extraordinarily dishonest about books. My son used to write on his the old threat :

"This book is one thing,

My fist is another.

Touch not the one,

For fear of the other !"

For filling a corner in any library that is not mainly composed of bookcases, I don't think the value of a Chippendale corner cupboard can be over-estimated ; it gives a grace, a finish, to a room that no other piece of furniture does. Nature abhors a vacuum, and it is just that ugly corner vacuum which the cupboard fills.

I confess to being fond of furniture that

has legs—otherwise, stands clear of the floor, and does not harbour dust. It is also more elegant, and this fact is now so well understood that old Sheraton and Chippendale cabinets, available for either books or china, are now frequently mounted in that way, usually on the lower part of some old piece of furniture, so that it really is all old together, if not of one piece. Some of the modern bookcases with glass doors, imitated from old models, with arch in centre and with



Sheraton cabinet mounted on legs for books or china

legs, are a delight to the eye. Indeed, there is hardly any model of old furniture that is not closely copied and in the market to-day.

If it is not exactly cheap, it is moderate in comparison to the work of those great designers, Chippendale, Sheraton, and Hepplewhite, who, if they had glorious names—where are such names now?—thoroughly lived up to them. One knows their work at a glance, first by its beauty of line, then by the workmanship that makes its use the very perfection of comfort. It is said that Chippendale produced his results by using nothing but seasoned wood. Then in those leisured days workmen took time. It is because work is done with such haste nowadays that drawers will not open or shut properly, locks will not work, and when our temper gives way, it is the modern craftsman, not we, who are to blame.

The lighting of a library or study is simple

—the less light there is on the walls, the more on the writing and other tables, and by the fireplace, the better. The latter lights should be placed low, so that, sitting in an easy-chair by the fire, one is able to read comfortably ; and lamps, electric or otherwise, should be arranged according to the number of people making use of them, and the size of the room. I do not believe in a central light for a library, or, indeed, any room, if it can be avoided. To select the middle of a room in which to read is ridiculous. A library that has irregular walls and corners is twice as nice as a square room, and now that, with modern building, the alcove is coming more and more into use, the sinful parsimony in taste and material that made windows straight instead of rounding and projecting them, so that they made practically another room, is a thing of the past. Some of the most

charming rooms owe their beauty, not to furnishing, but to breaking up into all sorts of unexpected nooks and corners. No inspiration is wanted in arranging these—merely to look after your carpet and curtains ; and a library of this kind, where an easy-chair, a bookshelf, or even a revolving bookcase, invite several persons at once to surrender themselves to recreation, is something to be thankful for in these restless days.

The first illustration, showing a

library in an ancient Cornish house, represents something very different from the informal one just described. Here is the indescribable atmosphere that the great scholar, the bibliophile, alone can create, here are costly first editions by the score, writings on parchment, everywhere the rare, intangible fragrance of old, old leather bindings, breathing strange secrets, and you understand why the savant values his books before all else, understand also that books furnish more richly even than pictures ever can a room. Yet this one is homely, too, with its couches, easy-chairs, and flowers and birds, and the spirit of kindness that is so frequently found with true enlightenment.

I think the same rule applies to magnificent libraries as to humble sanctums which hold only a bookshelf or two. You were meant to be happy in them, and certain it is that books refuse to lend

themselves to vulgarity, and with people of flagrantly bad taste the library is usually the least offensive room in the house. I confess to a sneaking sympathy with the *nouveau riche*, who complacently remarked on showing his walls panelled to the ceiling with splendidly bound books, "and not a page of one of them cut!"

The very fact that he had not time to read them proved that he was doing things. The love of reading may be indulged in till it becomes a disease, and has ruined more promising careers than the world will ever know of. It is emphatically a recreation, not a man's object in life, but, as such, should be provided for, and a room without books in it is ghastly beyond telling. I once paid my first call at a house where

the double drawing-rooms were furnished in duplicate, in rose-coloured brocade; glasses there were, but not a flower, not a book, not a photograph, save of the hostess in Court dress at one end of the room, of the host in ditto at the other! A servant left me there. I looked, I shuddered, I fled! When my hostess descended she searched for me in vain in that wilderness of rose-colour. One book with the page turned down, one scrap of needlework would have appeased and kept me there.

So books let us have by all means with which to pass a suffering or idle hour in every room you occupy, but when we have collected and arranged a good many in one place, whether we call it library, study, or smoking-room matters little, so long as we make it thoroughly comfortable.

HOME LAUNDRY WORK

Continued from page 321, Part 3

MATERIALS NECESSARY AND THEIR DIFFERENT PROPERTIES

Advantages of Soft Water—How to Soften Hard Water—Soap—Soda—Borax—Ammonia—Starch—Blue—Salt—Gum Arabic—Turpentine—Bran

WATER. A plentiful supply of soft water is very necessary for laundry purposes. By soft water is meant water in which soap will lather easily, and this depends upon whether the water contains certain mineral substances or not. Rain-water is the softest water obtainable, and if it can be collected clean, and in sufficient quantity, it is the best for washing clothes. When hard water has to be used, some softening substance must be added to it, such as soda, ammonia, or borax. It is impossible to wash well in hard water, as the soap does not dissolve.

Soap and Soda

SOAP. Common yellow soap is the best for washing. A good quality should be bought, as the cheap makes contain a large percentage of water and waste quickly. Soap should be bought in fairly large quantities, then cut into pieces and left to thoroughly dry before use.

Soap has great cleansing properties; it renders grease soluble, and forms a lather with water; it would be impossible to cleanse most clothes without it.

SODA. Soda is used to soften water, but must be dissolved in boiling water previous to use. It acts on grease, making it easily removable. Soda must never be used for coloured things, as it will either fade or entirely take out the colour. Neither must it be employed for woollen things, as it has the property of shrinking these and making them hard. Soda is specially valuable in the washing of strong and coarse articles, and things that are dirty and greasy. It should be put into a covered jar and kept dry. It is cheaper when bought by the stone.

BORAX. This is also used to soften water, and it is a much simpler preparation than soda. It does not destroy colour, and can be used with the finest articles. It is also

used for stiffening and glossing linen. It may be obtained either as a powder or in lump form. The latter is the purer, but as it has to be dissolved before use, the powder is usually preferred.

AMMONIA. This is another water softener, and is particularly valuable in the washing of woollen goods. It must not be used too freely, or it will weaken the fibre of the wool, and never for the washing of coloured articles. The quantity to be used will depend upon the strength of the ammonia. It should be kept in a tightly corked bottle.

Other Laundry Requisites

STARCH. This is used for stiffening different kinds of material. It gives clothes a fresher, crisper appearance, and prevents them becoming so easily soiled. Starch is obtained from every kind of grain, but principally from wheat and rice. The best and finest work is done with rice starch. According to the amount of stiffness required, the starch is mixed with hot or cold water. Cold water makes the stiffer starch.

BLUE. This is added to the water in which white things are rinsed, to give them a good colour and to counteract the yellow tinge given by wear and washing. There are many different kinds of blue, but the solid or stone blue is the most easily managed. When a cake is required, it should be tied in a small woollen bag or piece of calico.

SALT. Used for fixing certain colours. It is usually put in the rinsing water, as it would be impossible to wash in salted water.

GUM ARABIC. Used for stiffening purposes, especially fine articles such as lace and silk.

TURPENTINE. This is used in cold-water starch to give a gloss and to make the iron run smoothly.

BRAN. It is used in laundry work for the washing of sewn work where the colours are liable to run. It also gives a slight stiffness.

OLD BRISTOL PORCELAIN

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

The Maker of Priceless Porcelain—How He Did in Poverty—Famous Examples of His Work—A Cup and Saucer Worth £90—How to Distinguish Real Old Bristol Porcelain—The Marks

IN the year 1773, Richard Champion, of Bristol, purchased the patent rights to make porcelain, from William Cockworthy, of Plymouth.

It will be remembered by those who read a previous article upon Plymouth china that William Cockworthy migrated in 1770 from Plymouth to Bristol, and for three years manufactured porcelain there.

Early Troubles

There is no doubt that for many years pottery had been made there, and the glass industry had flourished for over a century. In a diary written by Dr. Pocock, we learn that as early as 1750 porcelain was being made in Bristol at a glass house called "Lowris Glass House," and that "soapy rock from Lizard Point" was one of the components of this ware. He mentions "very beautiful white sauce-boats adorned with reliefs of festoons, which sell for sixteen shillings a pair."

One of these sauce-boats may be seen in the British Museum, and a few specimens are known to exist in other collections. The mark upon these pieces is interesting, being the word *Bristol*, in raised letters. In 1765, Richard Champion essayed to manufacture porcelain in Bristol, but this proved a failure. The third attempt was the famous Bristol factory—a continuation of that established by William Cockworthy.

Although Richard Champion's porcelain was of excellent quality, the undertaking was a disastrous one from a financial point of view.

In these days, when hundreds of pounds are given for a Bristol vase, and when a cup and saucer may command as much as £90, it seems a cruel irony of fate that their maker should have died in poverty.

Champion, having expended a large sum on the patent, petitioned Parliament for an

extension of the same. In this he was materially assisted by his friend Edmund Burke, but the petition was vigorously opposed by Wedgwood, and although he won his case, the expenses were very heavy. Meanwhile, the American War was ruining his trade as a merchant in the West Indies, and in 1781 it was found necessary to close the Bristol works, which had made very little porcelain since 1777.

The plant and patent were bought by a firm of Staffordshire potters, and the manufacture was carried on from this time in Staffordshire, at New Hall.

Bristol porcelain is hard paste, it is milk-white in colour, and is very vitreous.

The spiral ridges described on Plymouth porcelain are also characteristic of this factory. The glaze is bright and thin, and is not discoloured by smoke, but it lacks purity, and is disfigured by black specks. Under the base of large pieces, such as dessert and other dishes, an extra support is given. This takes the form of a pot-hook moulded in the paste, and reaching from side to side of the ring, a device not found upon any other English china.

Early pieces were decorated in

Chinese style in blue under the glaze, but the best-known form of decoration is that of wreaths of laurel green or looped-up festoons of flowers in colours. Cottage china was painted with detached sprigs and sprays of flowers, the edges being lined with dull red or a chocolate brown, in place of gold.

It is upon this commoner ware that the spiral ridges are most in evidence. Champion became famous for his tea-services, and these being more carefully potted, and very frequently fluted, the ridges are not so pronounced.

Two very famous tea-services were made at Bristol—the first, designed by Champion and presented by him to Edmund Burke, and the second made by Champion for Edmund



A beautiful Bristol teapot, blue marbled ground, richly gilt, enamelled with flowers. From the Schreiber collection. This piece originally belonged to the Cockworthy family and is marked with the Plymouth sign for tin in gold, but was no doubt made at Bristol.

Burke, and presented by that gentleman to Mrs. Smith, who had hospitably entertained him during the election in Bristol in 1774. This service is decorated with wreaths of laurel green and mat gilding.



A magnificent Bristol vase painted alternately with landscapes in blue and carmine, and with birds, insects, and foliage in colours. Bought at the Bristol factory by the late Mr. Joseph Fry. From the Fry collection.

Each piece bears the arms and crest of the Smith family, and has the initials of Mrs. Smith (SS) in tiny coloured flowers. Some years ago £93 was given for a cup and saucer of this service.

Champion was a great admirer of Dresden porcelain, which he copied. He even went so far as to adopt the mark of this factory upon some of his pieces.

He also made very beautiful figures, some of which were of large size. A few are in white, but the majority are painted in fine enamels and gilt. Perhaps the most celebrated are those representing the four quarters of the globe. "Europe," with a book in one hand and a palette in the other, has a reclining horse and war trophies at her feet; "Asia" holds a vase of spices, with a camel at her feet; "America" extracts an arrow from her quiver with one hand, and holds a bow in the other—at her feet is a prairie cat; "Africa" is represented by a young negress, with a lion, an elephant's head, and a crocodile.

Other well-known sets of figures are "The Seasons"; "The Elements"; "Earth," a husbandman leaning upon a spade with a basket of fruit at his feet; "Air," a winged figure resting upon a cloud; "Fire," Vulcan forging a thunderbolt; "Water," a nymph, with fishes in a net at her feet. These last figures are signed (T_o), and are supposed to have been the work of a clever modeller named Tebo,

who was employed at Bristol. Henry Bone, who afterwards became so celebrated as a miniature painter in enamels, and who wrote "R.A." after his name, was Champion's first apprentice.

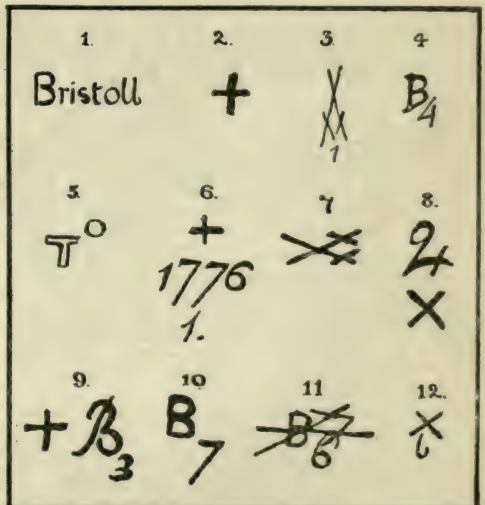
A specialty of the Bristol factory are the biscuit (unglazed) plaques, with portraits or coats of arms surrounded by exquisitely modelled floral designs in high relief. These are generally entirely in white, but a bust of George Washington in the British Museum is surrounded by a wreath of dull gold, enclosed by festoons of white flowers and foliage in high relief.

The modelling of these delicate flowers and tendrils is so fine that it is wonderful to reflect that a plaque so decorated survived the fire at the Alexandra Palace, and is now in the British Museum.

Distinctive Marks

The mark most frequently met with upon Bristol porcelain, is a cross in grey or blue, under the glaze, and in other shades and gold, over the glaze. On early pieces, the Plymouth and Bristol marks were used conjointly, and the letter (B) also appears, with the sign for tin. The crossed swords of Dresden were used in blue under the glaze; the letter B is sometimes found with these, and a numeral from 1 to 24. The numbers are said to denote the painter; thus, Henry Bone, the celebrated enameller, being Champion's first apprentice, marked his work with the numeral 1. Some pieces so marked may be seen in the British Museum. William Stephens was Champion's second apprentice, and is known to have signed his work with the numeral 2.

A cross incised in the paste was also used as a mark, but the forger of old Bristol has made this peculiarly his own, whilst he marks other pieces with the Bristol rendering of the Dresden crossed swords, with numerals higher than 24.



Bristol marks. The mark most frequently found is a cross in grey or blue.

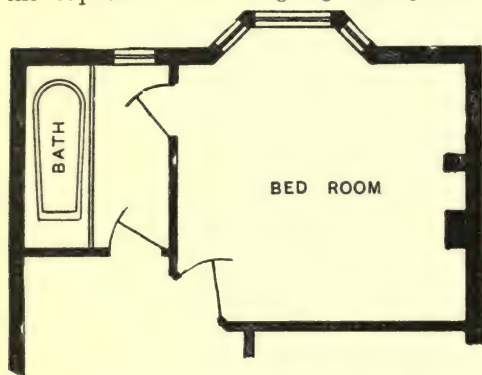
HOW TO CHOOSE A HOUSE

Continued from page 468, Part 4

By W. S. ROGERS, C.E., Author of "Villa Gardens," etc.

The Importance of the Butler's Pantry, a Good Linen Cupboard, and a Good Box-room—Window and Door Fastenings and Fittings—The Bath-room—The Water Supply

A MOST useful adjunct to the kitchen, not so common in modern houses as one would wish, is the butler's pantry. There glass and china ware may be washed and put away in the cupboards without going through the



Bath-room annexed to principal bed-room

ordeal of association with the heavier delf, a fruitful cause of breakages.

The sink should be lead-lined, but if it is enamelled, there should be a wooden grid at the bottom. These are precautions against breakage.

One has only to experience the convenience of the butler's pantry to realise its value. Its presence or absence should be noted when weighing up the relative desirability of the several houses that may be under consideration.

The Bath-room and Box-room

A house without a bath-room is impossible to most people, yet even in London and other large cities one may meet with many such.

The discriminating home-seeker will avoid not only the houses that fail in this detail, but also those in which the bath obviously has been squeezed into some inconvenient corner as an afterthought.

The bath-room should be roomy, well-lighted, and well-ventilated. It should also be readily accessible to the occupants of all the bed rooms.

In point of size the majority of bath-rooms err in the direction of smallness. A bath-room 6 feet by 4 feet, a not uncommon size in small villas, is ridiculously inadequate in cubic space. A hot bath taken in such a room with the usual inefficient ventilation, brings one near to asphyxiation. Moreover,

the energetic bather is apt to receive unlooked for damage to his elbows in the towelling stage. A minimum size consistent with comfort is, say, 7 feet by 8 feet.

In some houses the bath-room opens out of the principal bed-room, as shown in the accompanying diagram. This is very convenient for the occupant of that bed room, but is not very desirable if there is only one bath-room in the house.

There are things that one had rather keep out of sight—e.g., travelling trunks, the baby carriage no longer required, spare items of furniture, and a dozen things the catalogue of which will vary with each household.

These intermittently useful articles do not add to the comfort of the home, nor have they any decorative value when displayed to view in passages and bed-rooms.

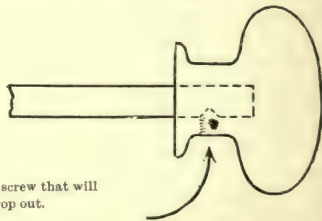
Therefore see that your choice falls upon a house with at least one spacious box-room

The Linen Cupboard

Again, the value of the linen cupboard should not be overlooked. It should be roomy, well provided with shelves of open rack-work, ventilated, and heated by a coil of piping connected with the hot water system.

It is usual to find the quality of the house fittings a close match to that of the house itself.

The house of jerrydom is jerry-built all through. If the walls are damp, the floors, doors, and windows draughty, the roof leaky, and the ceilings cracked, it is more than probable that the door fastenings will be defective, the water-taps leaky, the grates flimsy and badly set, and the cold and hot water systems inefficient.

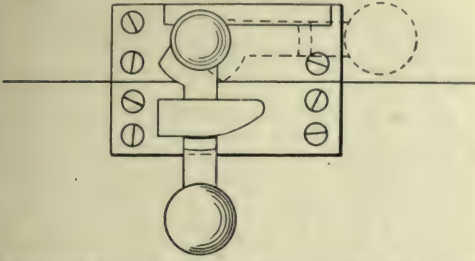


The little screw that will drop out.

An obsolete type of door knob

The house-hunter must have a keen eye for the minor defects of the house, because many of the inconveniences that arise in the daily routine of the home have their origin in such defects.

The door that bangs all night and deprives us of our well-earned rest could explain its misbehaviour by pointing to its cheap and flimsy latch. The wet patch on the bedroom ceiling is an outward and visible sign of a leaky cistern in the roof.



Safety-catch for sash windows. Note the cam that prevents opening with a knife blade

House fittings may be considered under the following headings :

Fastenings, the water system, lighting, heating, ventilation.

To those who know just how cheaply the speculative builder buys his bolts, locks, and other fittings, it is not surprising that many prove unequal to what is demanded of them.

Door locks usually are of the "mortice" variety, sunk into the woodwork, and thereby concealed from view. But it is not difficult to detect the cheap and flimsy lock.

Push the door to, allowing it to shut by its own momentum.

It should do this with just a suspicion of a click as the catch glides into the socket.

The cheap latch will either fail to catch, or will shoot home with more noise than is pleasant. Its working parts are roughly finished and carelessly adjusted.

Another annoying defect of the door furniture is that the latch handle becomes detached. This is particularly the case in old houses dating from a period when door knobs were fixed by a little headless screw ever ready to jump out of its socket and lose itself in some obscure cranny in the floor.

Modern ingenuity has abolished this ineffective device, and all up-to-date door knobs are secured in a way which prevents them from being detached except by sheer violence.

One may generally judge of the quality of a lock by its key. The better the former the better the design and finish of the key.

The tendency now is towards small keys that project as little as possible from the door surface.

Hinges should be of ample depth and not too light in construction. They have to carry the whole weight of the door, and if not strong enough for the purpose the door will sag and the latch fall out of line with its socket.

Front door latches are now usually of the Yale type, the advantages of which are excellence of workmanship, safety (a Yale lock is practically unpickable, and no two are alike, consequently each lock can only be opened with the key supplied with it), and

lastly, the smallness of the key, which is thin and flat, and may be carried in a purse, a convenience appreciated by lady members of the household.

It is by no means uncommon for the latch locks of ordinary make to be identical in pattern in a whole street of houses, a state of things that hardly makes for security.

Bolts are usually strong enough, but in cheap houses the sockets are of the flimsiest construction, thereby discounting the security one would infer from the stoutness of the bolt.

Window fastenings vary in kind according to the type of window.

The sash window is secured by a spring catch of a pattern familiar enough to everybody, including the persevering burglar, who finds it easy to push it back from outside with the blade of a knife.

Catches of this pattern must be at least a century old, and as they have not been improved, except in one detail shortly to be noticed, presumably they represent the best form of fastening available for their particular purpose.

The improvement consists in so shaping the base of the catch that it becomes impossible to open the catch from outside.

Casement windows are secured by a lever bolt, which cannot be tampered with from outside so long as the glass remains intact.

Stays are provided to keep the casement fixed when opened the desired amount.

These stays are not infrequently too light for their purpose, and being weakened by the line of holes down the centre, they break in careless hands, or when strained by a sudden gust of wind blowing on the open casement.

As they are exposed to the weather when the windows are open, these stays are sometimes made of brass, an excellent material if heavy enough to ensure the requisite strength.

Iron stays are preferable to light brass ones, and if black enamelled, are not likely to rust under careful treatment.

Every stay should be provided with *two* pins on the window-frame, on to which it drops when the casement is closed. This gives additional security, as the stay then becomes a supplementary fastening.

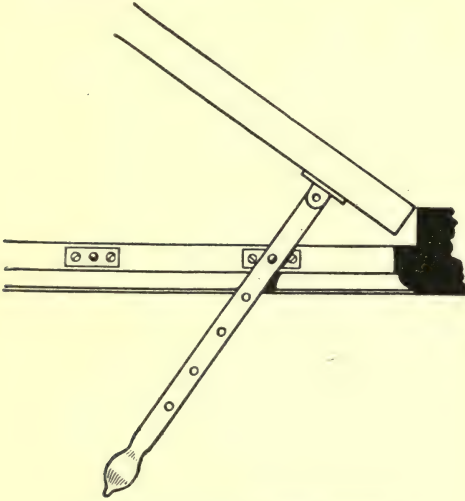
The water supply may come from one of three sources—the rain, the well, the water company's system.

In cities it is almost always from the last of the three. On the other hand, in country districts, well-water is often the only source of supply. Under certain conditions of soil, wells run dry in hot summers, and then the storage of rain-water may become necessary, but this is exceptional



Lever catch for casement windows

In considering any house remote from a public supply, the water question is one of the first and most important matters on which to obtain the fullest information.



A good form of stay for casement windows

The questions to be asked are :

What is the source of supply? If rain-water, how is it stored and filtered?

If well-water, where is the well situated, and what precautions are taken to prevent pollution? Is the water hard or soft?

Should there be any circumstances of a kind to cast doubt upon the purity of the water for domestic purposes, it is wise to leave the house alone, unless the would-be tenant is prepared to spend money in putting things right, or is able to induce the landlord to do so.

Apart from unwholesome pollution, well-water is sometimes rendered unpalatable by the intrusion of roots from a tree in the near vicinity. In a case investigated by the writer, the roots formed a tangled mass almost filling the well. In another instance, the rain-water from the roof was carried directly into the well, with the result that the well-water was always turbid after rain.

These instances show that one cannot be too careful in searching out all possible causes of pollution of the domestic water supply before committing oneself to a tenancy.

Rain-water

Little need be said on this head because rain-water seldom constitutes the main domestic supply. There must be other very great attractions to make desirable a house that depends solely on a rain-water supply.

The water is taken from the roof, and, therefore, is subject to contamination by the organic matter that collects there. Consequently it becomes essential to provide means for rejecting the water that comes down first, otherwise the roof washings will descend to the storage tank. Even then it is safer to boil or efficiently filter it before use.

As a supplementary supply in country districts, rain-water has a very real value for washing and culinary purposes, owing to its softness.

It has been seen already how liable to contamination is well-water. The wholesomeness of water from surface wells depends upon the efficiency of the means adopted for guarding it against the infiltration of organic impurities. In many cases no such means exist.

The Well

Well-water is usually bright and palatable, but these characteristics may co-exist with organic pollution of the grossest kind.

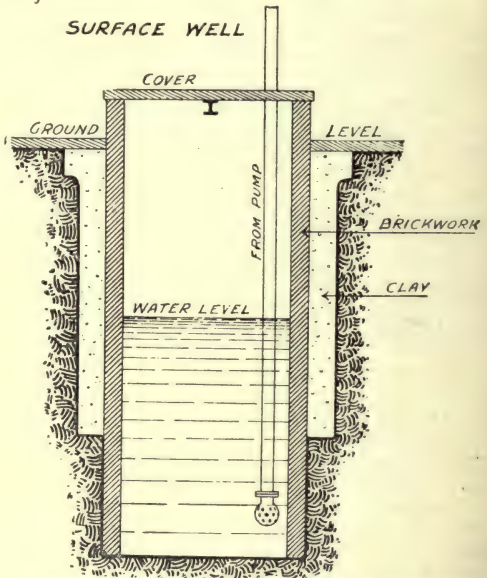
In taking a country house supplied with water from a surface well, it is imperative that the tenant should have some guarantee that the water is pure, and this can only be obtained by putting the matter into the hands of an expert.

Open wells are always liable to pollution by dirt and other offensive matter blowing or draining into them. The bucket also carries in its quota of dirt every time the water is drawn.

The best type of well is one that is built in cement for the greater part of its depth, so as to exclude the surface drainage, and is covered in at the top.

Tube wells have the same advantage, since the water is drawn entirely from the lowest level.

The pump should always be indoors, both to guard it against frost, and for convenience. The best arrangement is a "force pump," delivering the water to a cistern in the roof, whence it may be distributed throughout the house. Lead pumps, formerly common, are dangerous when the water is soft. Modern pumps are of iron, which is free from this objection.



A surface well should be covered in at the top, and be built in cement for the greater part of its depth

The cistern should be covered in to exclude dirt and animals, and put in a readily accessible place to permit of periodical cleansing. Every cistern should be provided with a ball-cock of approved pattern.

To be continued.

TABLE DECORATION FOR JANUARY



Chrysanthemums arranged in a bright pottery vase are effective if small daisies are placed among the blossoms. To preserve an effect of lightness and grace, the flowers should not be massed too closely together



Lilies in a silver stand surrounded with small pots of growing ferns give a simple colour contrast that is restful and soothing. The line of trailing smilax on the table-cloth affords an additional and extremely attractive effect



January roses, with their own foliage, in crystal vases of graduated heights, placed upon an oblong mirror, bordered with sprays of maidenhair fern, present a very dainty appearance. The mirror is an invaluable aid to effective table decoration. If a mirror is not available, a sheet of plate glass forms an excellent substitute, and can be cut to any size desired

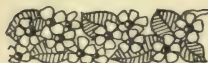


TABLE DECORATIONS FOR JANUARY



By LYDIA CHATTERTON

FLOWERS AVAILABLE

Winter aconites
Carnations
Berberis
Crocus
Cyclamen
Chrysanthemum

Daphne mesereon
Christmas rose
Iris
Japay quince
Violets
Anemone

Laurestinus
Narcissi
Lilies
Snowdrops
Tulips
Roman hyacinths

Spiraea
Ferns
Evergreens
Mimosa
French roses
Smilax

It is difficult to define January flowers in these days of commerce, for this month brings a wealth of blooms from abroad.

Very lovely are these summer blossoms that come to us in dreary weather, but they do not possess the same delightful charm as the first snowdrop bravely peeping above the cold ground in our own gardens.

The laurestinus is a brave shrub that never minds the weather but gives its pretty pinky-white blossoms when there is very little else. One wonders that this shrub is not more generally grown, and that it is so seldom seen in use for home decoration. Clusters of it are very effective in tall vases or majolica bowls of a full shade of blue, and it is pretty, too, for table decoration. Its beauty is enhanced if used in conjunction with bright-hued ribbons or enamelled baskets. Enamel a table basket a bright shade of cerise, trim it with cerise and white ribbons, and fill with laurestinus blossoms. Place this in the centre of the table, and at the corners upstanding bows of ribbon, with clusters of laurestinus in the centre of the bows, which should be wired.

A bright pottery vase with a country scene upon it is depicted filled with chrysanthemums and tiny daisies. Such a vase is also suitable for laurestinus.

A charming arrangement of flowers is the subject of another illustration, that could be used either for drawing-room decoration or for the centre of the dinner-table. In the centre is a silver stand filled with large white lilies, and their leaves, around which are small Worcester ware pots in a basket design, containing growing ferns, the mould being hidden with moss.

A square of Renaissance lace is placed on the table, with the silver stand in the centre. Put a spray of smilax leaves on the lace at each corner, with a line of smilax arranged just beyond the lace square upon the cloth, forming a diamond. With this centre use bright orange candle-shades, menus, and guest-cards, and cover soufflé cases with frills of orange paper for the sweeties, filling them with white fondants.

Roses in January sound extravagant, but foreign roses are not expensive, and as only five are required for the table, the outlay will not be great.

A long, narrow strip of looking-glass is used as a foundation for this scheme. If you do not possess an odd piece that can be utilised, it is not a bad investment to purchase one.

The edge here is hidden by sprays of preserved maidenhair fern, which will last perfectly fresh out of water. For the roses have five vases—one tall, slender one, two a little smaller, and two of yet a smaller size, and place them as in the illustration. For the candle-shades, cover asbestos shades with paper rose petals, using for the purpose tissue paper of the same shade as the roses.

Serve ices in the form of roses, or, if you cannot manage this, cover soufflé cases with rose petals, and fill the case with a cone-shaped ice, coloured to match the paper, so that it appears like the heart of a rose.

Roman hyacinths are very suitable for table decoration, with their delicate fragrance and bell blossoms. For a dinner-party mix them with bright scarlet tulips and tiny maidenhair ferns, and plant them in a set of gilded table baskets. Lattice-work the table with long trails of small pointed ivy, and place the baskets upon them.

For a luncheon party, when a good daylight effect is desired, choose Roman hyacinths with Parma violets. Use a tall épergne of the kind that is meant for fruit, and arrange the flowers in the dishes in a bed of moss, having the violets forming a groundwork and the hyacinths standing up above. From the top of the épergne arrange a shower of Parma violets and white ribbons, and around the épergne on the cloth place miniature baskets that have been painted silver and filled with crystallised violets. To each basket-handle tie some of the ribbon strands.

White narcissi are used for another table design. A diamond of scarlet ribbon is first placed upon the table, and other lengths of ribbon are placed across and across until the design is complete.

At the corners of this bunches of narcissi are placed where the ribbons join. In the centre a pretty vase filled with narcissi.

Narcissi blend well with mimosa, with its fluffy golden balls of scented blossom, but too great a quantity must not be used together or the perfume becomes oppressive.

Various are the designs that can be worked out with the little narcissus blossoms stripped from their stalks.

Arrange on the cloth in a waved line down each side of the table, and in each curve stand a specimen vase holding a bright red carnation with some of its foliage, or fern.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. John Bond's Marking Ink Co. (Marking Ink); F. C. Lynde (Sanitary Inspection of Houses); Potter & Clarke (Asthma Cure); H. J. Searle & Son, Ltd. (Berkeley Easy Chair); Wheelpton & Son (Pills).



This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents.

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

No. V. GEORGIANA DUCHESS OF DEVONSHIRE

By PEARL ADAM

"Fox's Duchess"—A Child-wife

FANNY BURNEY said of "Fox's Duchess" that "the epithet 'charming' might have been coined for her." Walpole called her "a phenomenon." Even Dr. Johnson praised her. To be sure, earnest clergymen wrote pamphlets in the form of letters to her, criticising her conduct, and warning her that she would hear of them again, and that it depended on her conduct whether they would praise or blame her. She was, in fact, the most famous woman in English society at one time, and, as such, was bound to be the object of both censure and praise.

A Devoted Daughter

She was the elder daughter of the first Earl Spencer and his beautiful wife, and was born in June, 1757. Her childhood was uneventful, and at seventeen she married "the first match in England," in the person of William, fifth Duke of Devonshire. This gentleman, so far as one can judge by comparing reports of his character, was a serious, rather stiff-necked, cold, worthy, dull person—the kind of man who is considered by slight acquaintances "very estimable," and by his wife's admirers "a lump of clay." At any rate, what warmth there was in his nature seems to have been spent upon Lady Elizabeth Foster, his wife's close friend, who became his second duchess.

He married a child, high-spirited, with a sense of fun, lovely, fond of admiration, and at an age when she needed love and care. She was still studying, and the months after her marriage were spent at Chatsworth and Hardwick with music and drawing and

language masters, and a great scheme for studying the history of Greece and France under Louis XIV. at one and the same time, "as these, being so far apart, will not confuse me."

Our best picture of the duchess herself comes from her letters to her mother, to whom she was passionately devoted. Indeed, Sir Nathaniel Wraxall, in his dry and rather pompous way, tells us that "to her mother she was attached by more than common filial affection, of which she exhibited pecuniary proofs rarely given by a daughter to her parent." Countess Spencer wrote to her in answer to her almost daily letters, and from her motherly admonitions we can learn what a child the young duchess was. After a series of country balls, we find Lady Spencer writing: "Your dresses were very pretty. Why did you not rather dance with some of the gentlemen of the county than with Mr. Wyndham the second night?" One can quite imagine the lovely duchess preferring brilliant Mr. Wyndham to the fox-hunting "gentlemen of the county."

Life in a Free Age

The Devonshires came to town in the following year, and she conquered all by her beauty and charm. She became a leader of fashion, and abolished the ridiculous hoop. She became a desperate gamester, and her debts were prodigious. She was also a political power, and a patron of the arts. Among her friends were Fox, Sheridan, and Dr. Johnson—of whom, by the way, she

wrote, "He din'd here, and does not shine quite so much in eating as in conversation, for he eat much and nastily." Her letters abound in little sketches of people she met. Here is a pretty little incident: "Miss Mary Walpole is one of the gravest girls I ever saw, and when she does speak, which is seldom, it is in the sharpest, shril'est voice

those days of strong speech, that "she is devilish ugly."

It was a free age, not only in speech, but in manners, and getting drunk was the favourite occupation of the men. Here is the account of her first ball. It is extraordinary to our notions to see how calmly the young girl of seventeen takes some of its features:



Georgiana, Duchess of Devonshire, at Hardwicke Hall. This beautiful, high-spirited girl was popularly known as "Fox's Duchess," from her warm championship of his cause in politics
From a painting in the collection of the Duke of Devonshire

I ever heard. However, I took a resolution to get the better of her gravity, and I so effectually fastened myself on her that before the end of the evening we were great friends, and she even condescended to laugh."

Of a French lady we read the emphatic statement, not, perhaps, so emphatic in

"I was Drest in a demi-saison silk, very like one I brought from abroad and wore at Bath, Pink trim'd with Gauze and Green Ribbon. We met F. on the stairs extremely Drunk, and I stood up with young Mr. Coke for almost ten Minutes in the middle of the Room before they could wake the Musick to play a minuet, and when they did they all

of them play'd different parts. I danc'd Country Dances with Mr. Coke, but as nobody was refus'd at the Door the Ball Room was quite full of the Daughters and Wives of all the Voters, in check'd Aprons, etc., etc."

Her mother writes to her sometimes, warning her to be nice to the right people, and civil in the right places, and not to be too civil to all the men and put on that "frozen, cold look you have sometimes" to the women. Yet others have said that she never seemed conscious of her rank.

A Devoted Mother

She seems to have been one of those women whose looks vary greatly from day to day. In Gainsborough's picture she is very lovely, in one of Romney's passable, and in another quite plain. There is a sort of childlike wistfulness about her under Gainsborough's brush. She impressed people differently, too—Walpole said she was not a beauty, and Miss Burney found her at the first meeting not so lovely as she had expected. Later, however, Miss Burney met her again, when she was in good spirits, and said she was indeed lovely, but required vivacity to show her at her best, as that was the distinguishing trait of her character.

She was not a happy woman, for she was formed for love and affection, and she was tied to a man who had no appreciation of her nature. When he was roused from sleep and told that Chatsworth was on fire, he simply said he hoped they would put it out, and went to sleep again. He was no husband for a brilliant young girl whose loveliness was in everybody's mouth. Disappointed in her married life, she tried to find other interests. She dabbled in chemistry, and had a laboratory fitted up, until the duke forbade her to visit Frederick Cavendish's laboratory at Clapham, on the grounds that "he is not a gentleman—he works!" She wrote poetry, she painted, she played the harp, and was an adept in languages. She was a devoted mother in an age of great laxity, and set the fashion of nursing her babies herself. Her friendship with Lady Elizabeth Foster was such that for nearly twenty-five years they lived under the same roof, and when the duchess feared to lose her sight, the poems she wrote to her friend were touching in the extreme.

Shining Light of the Salon

Of course, she flirted; that was a foregone conclusion when flirting was as much the fashion as drinking or card-playing. At the latter she got into many scrapes, fearing to tell her cold husband of her debts, and haunted by the fear of bailiffs. At one time she was in such sore straits that she had to make a hasty dash across the hall of Devonshire House every time she went out, for fear she should be arrested before she could reach her carriage.

She interceded for the life of Marie Antoinette, but fruitlessly.

She was the head of the party which wished the Prince of Wales made Regent, in opposition to the Duchess of Gordon and Pitt. All the world knows that her party succeeded. But her most famous exploit was the great Westminster election, when she canvassed for Fox. She sported his emblem—a fox's brush in a wreath of laurel—she entered the lowest houses in Long Acre; she cajoled, smiled, argued, even kissed, for votes. For forty days Covent Garden, where the battle raged, was in a ferment and crowded with all the scum of London.

The political squibsters wrote sarcastically or admiringly of her, according to their party.

Here are quotations from both sides:

"E'en cobblers she canvass'd, they would not refuse,

But huzza'd for Fox, and no wooden shoes;
She canvass'd the tailors, and ask'd for their votes,

They all gave her plumpers, and cried,
'No turncoats!'"

"Array'd in matchless beauty, Devon's fair

In Fox's favour takes a zealous part;

But oh, where'er the pilferer comes, beware!

She supplicates a vote and steals a heart."

She and her sister Harriet were at this time said to be "the most lovely portraits that ever appeared on a canvass."

The Press reviled the duchess for taking part in the election, till she longed to retire, but could not for her party's sake. She went on, and finally Fox was triumphantly returned with a majority of 250 votes. The duchess rode in a six-horse coach, and there were great scenes of rejoicing.

She it was who led Mrs. Fitzherbert in to have the betrothal ring placed upon her finger by the Prince of Wales. She was the shining light of Mrs. Montagu's salon. Now and then she retired to Chiswick House to rest, where she built two new wings and decorated some of the rooms in the Italian style.

"Generous, High-minded, Glorious"

She died before she was forty, her beauty dimmed by worry over her debts—which, however, her husband at last settled for her two years before she died—and by the chill of her private life. She was a good friend and a splendid mother, and her faults were all on the surface. She had great courage; during the Gordon Riots she wrote: "I was very much frighten'd yesterday, but kept quiet, and preached quiet to everybody." What a treasure of a woman in an emergency! When she went into camp with the duke, she wore the Derbyshire regimental uniform, and roused great enthusiasm.

Lord Ronald Leveson-Gower says of her that she was a "generous, high-minded, glorious woman." Of not every historic beauty can a tenth of that be said.



BEAUTY CULTURE FOR WOMEN

Continued from page 474, Part 4

No. 5. BEAUTY OF MOUTH AND LIPS

The Beautiful Mouth is Shapely, "like a Bow Unbent"—Contortions and Grimaces Spoil the Mouth—Some Simple Breath Sweeteners—Charming Lip Salves Made at Home—The Fashionable Crimson Lips—Avoid Poisonous Cosmetics

TIME was when only the tiny little "rosebud" of a mouth was considered a feature of beauty, but nowadays one sees professed beauties with quite large mouths, which they do not mind enlarging into the "camera smile," so as to show perfect rows of teeth.

This change in opinion may be brought about because of the pleasant things physiognomy has to say of the generous nature which goes with a large mouth. The owner is likely to be a lover of children and animals and in keen sympathy with all that is beautiful in life. She is "human" and lovable, and therefore appears to all who know her to have some claim to beauty.

The Mouth "like a Bow Unbent"

But, whatever the size, the shape of the beautiful mouth must be good—"like a bow unbent"—and it must have lips fairly full and of a good colour. The red lips must then be set like strawberries in cream—*i.e.*, the skin round the mouth must be smooth and white. Expression must undoubtedly be good, if such a thing be possible, since a bad expression ultimately spoils the shape—a well-formed mouth governed by an unpleasant expression would not be beautiful. No lines, not even good ones like the laughter lines, are pretty once they become too marked, and hence the utility of massage at any and every age.

Most women make too much use of their mouths—speaking strictly from a beauty-culture point of view—and the muscles become overworked and old prematurely. The woman most conscious of any weakness about her mouth errs the most, for she contracts the habit of pursing up the lips, or biting them, or drawing them together continually in a vain effort to hide teeth not beyond criticism.

Simple Breath Sweeteners

The first thing to be done, then, is to see to the teeth. Decayed teeth are the immediate cause of unpleasant breath, and being the reason for much indigestion, they thus bring about this undesirable state of affairs in two ways. A simple remedy for unpleasant breath is liquorice, a little piece being used after the teeth are cleaned.

Liquorice has also a beneficial effect on the digestion. A mouth-wash of warm water, to which has been added a few drops of Condyl's Fluid, will sweeten the breath for the time being, and, where there is indigestion, a charcoal biscuit is efficacious.

A nice home-made mouth-wash is as follows: Take a pint of sage-tea—made by pouring boiling water, and leaving it to infuse for half an hour, on two tablespoonfuls of sage leaves. To this add two ounces of glycerine, one ounce of tincture of lavender, and half an ounce of tincture of myrrh. Shake well before using.

For home-made pastilles try the following, if you do not like the usual spice ones sold for the purpose:

Mix two parts of powdered coffee with one part of vegetable charcoal and one part of powdered sugar. Flavour with vanilla, and make into pastilles with a sufficient quantity of mucilage of gum arabic.

Care of the Lips

The teeth attended to, there is now no feeling of necessity to contort the mouth. Massage the lines already formed, and learn to keep the mouth in repose, so as to give the muscles a chance of becoming firm again.

The hygienic care of the lips is simple. The delicate skin must be kept clean, especially at the corners; it must be protected from cold and wind, and it must not be irritated and left moist, as, for instance, it is apt to be by the wearing of a veil. A cheap veil causes more harm than a good silk mesh, because the moisture releases the cheap and nasty gum with which it is stiffened.

Chapped lips are extremely uncomfortable as well as unbecoming. A popular remedy is glycerine, and its use may be occasionally beneficial; but the regular use of glycerine coarsens the skin and dulls the colour of the lips. Here is a simple

ROSE LIP SALVE

Sweet almond-oil	.. ..	2 ounces
Spermaceti	.. ..	$\frac{1}{2}$ ounce
White wax	.. ..	$\frac{1}{2}$ "
Alkanet root	.. ..	$\frac{1}{2}$ "
Essence of almonds	..	a few drops

Melt and mix the almond-oil, spermaceti,

and white wax over a slow fire; or, better still, in a jar which stands within a pan of hot water. Add the alkanet root, and stir till the whole is rose-tinted, and perfume with a few drops of essence of almonds. Strain.

Another simple lip salve is composed of two ounces of fine honey, one ounce of white wax, and half an ounce of myrrh. Melt by gentle heat, and mix.

Crimson Lips

There is a fashion of painting the lips in a vivid hue that outrivals Nature. Exaggeration invariably kills beauty, and the perfection of art in painting a face or a picture is still to conceal art. For it is quite permissible, should the lips be pale, to use the expedient carmine; that is to say, if the cause of the pale lips, which is a low state of health, is being treated by diet and medicine.

If cosmetics are objected to, avoid biting the lips to bring up the colour, and try the simple little plan of sucking a cayenne lozenge for a few moments. A home-made lip salve is, however, harmless—a thing not true of many of those sold under fancy titles, and which contain the poisonous red lead. Try the following:

Pure white wax	.. ..	1½ ounces
Spermaceti	.. ..	2
Almond-oil	.. ..	½ pint

Melt in the jar immersed in hot water, and add carmine to colour. For vermilion tint, use alkanet instead of carmine. Tie the chippings in muslin, and soak in the almond-oil for a few days before making the salve up.

Control of the Mouth

For a simple lip salve intended just to preserve delicate lips and protect them out of doors, take two ounces of almond-oil, and mix it with an ounce of white wax. This is,

of course, white. It may be scented with a few drops of oil of rose.

But all this care will be of no avail unless the owner can control her mouth whilst she is speaking. To realise fully what this means, contrast a snapshot of some celebrity with face in repose with a snapshot of that same individual whilst speaking.

Many faces fail to pass the test, which can be made upon oneself by standing before a mirror and speaking in a natural way. Perhaps the lips are too firmly set, or they fall apart at pauses. Is the line of irritability marked from the corner of the mouth downward? A common habit is to elevate one corner of the mouth unduly, so that few people nearing the rubicon have mouths set perfectly straight in their faces.

Firm Lips—Firm Character

If this ugliness is already a thing accomplished, take care to consult a good dentist when getting new teeth. The right sort of man allows for the distortion, whilst an inartistic mechanic will give you a faultless row of teeth which shall make the mouth look worse than before. Next to the hands, which are difficult to make up in order to disguise age, comes the mouth. Close attention to detail whilst massaging, and a determination not to form ugly lines, can do much; but the keen observer notes mouth and hands when trying to detect flaws in a make-up. It will be well to close this article with an observation from Lavater, which will serve as a guide to the culture of beauty of mouth and lips.

"Firm lips, firm character. Well-defined, large and proportionate lips, the middle line of which is equally serpentine on both sides, and easy to be drawn, though they may denote an inclination to pleasure, are never seen in a bad, mean, common countenance."



THE HAIR



Continued from page 478, Part 4

No. 5. DYES (continued)—DISEASES OF THE SCALP AND HAIR

A BLACK hair dye is best applied in two solutions. A well-known French form quoted in the "Chemist and Druggist" is as follows:

No. 1 Fluid.

Acid pyrogal, ¼ dr.
Sodii sulphit., 10 gr.
Spt. rectificat., ½ oz.
Aq. ad., 2 oz.

No. 2 Fluid.

Argent. nit., 1 scruple.
Liq. ammon. fort., q.s.
Aq. ad., 2 oz.

Dissolve the nitrate in half an ounce of water, add ammonia until the precipitate is re-dissolved and make up to two ounces with water.

To use this dye, cleanse the hair from all grease by washing it with hot water in which a little soda has been dissolved, and dry with a towel. Next, pour a little of the

fluid No. 1 into a saucer and apply with a white-haired, short-handled toothbrush. Immediately afterwards use No. 2 in the same way, with a black-haired brush, avoiding as much as possible touching the skin. Wipe the parts round the hair receiving the dye with a damp sponge, and do not wash or grease the hair for several hours after its application. The dye is best applied at night.

Hair restorers are slightly different from stains. They are really slow-acting dyes, and do not, of course, restore the natural colour to the hair. A well-known formula is as follows:

Acetate of lead, 1½ dr.
Milk of sulphur, 3 dr.
Glycerine, 1 dr.
Heliotrope perfume, 2 dr.
Rcse water, 10 oz.

Mix the powders intimately and rub up

with the glycerine; gradually add the water and lastly the perfume.

Hair bleaches are less used than formerly, as they are found to considerably injure the hair. Peroxide of hydrogen was the medium used very largely a few years ago to obtain the golden or "cornfield" shade then so much in vogue. A ten vol. solution of peroxide of hydrogen is the strength generally employed. After washing and drying the hair, the solution is applied carefully with a sponge or with a small hair-brush damped with it. It is used once a week or fortnight, according to the colour of the hair. The effect of the continued use of peroxide of hydrogen is to cause the hair to become very dry and brittle, to break off at the roots, and, frequently, to become

prematurely grey. A solution of bichloride of tin, with a mordant of hydro-sulphuret of ammonia, gives a rich golden tint to light hair and an autumnal brown to dark hair. Acetate and nitrate of lead, with a mordant of chromate of potash, gives a yellow hue. A solution of sulphate of copper, sixty grains to one ounce of water, well applied to the hair, and, an hour afterwards, the same quantity of ferro-cyanide of potassium in water, will dye light hair a rich golden brown. It is not advisable, however, to experiment in making hair dyes at home. The manufacture of such preparations must always be left to the chemist. It must be remembered that all dyes have only a mechanical effect on the hair already formed, and no effect on that which is in formation.

DISEASES OF THE SCALP AND HAIR

Affections of the Scalp—Ringworm, its Cause and Treatment

THE scalp, like other parts of the skin, is subject to many and various affections. Some of these may be traced to hereditary tendencies; others are due to contagion, while many are caused by neglect.

One of the most common scalp affections is ringworm. This generally attacks children, although it is sometimes seen in adults. It is so contagious that one child may infect a whole school, and it is unfortunately one of those diseases of the scalp which does not readily yield to treatment unless taken in the first stage.

Failure on the part of parents or those having the care of the child to recognise the affection often results in its making enormous headway before medical treatment is obtained.

There is a popular idea among ignorant people that ringworm is an affection caused by a small worm which burrows under the skin, travelling in circles, hence the name "ringworm." As a matter of fact the disease is caused by a vegetable parasite or fungus which consists of spores and tubes. The favourite, if not exclusive seat of the parasitic growth is in the hairs and hair-roots. After it has gained a lodgment in the follicle, it almost immediately invades the hair-root, infiltrating it among and between the fibres of the hair.

There are three stages of ringworm. The first is characterised by small round patches or rings of a pinkish colour, and rather rough surface, the margin being of a brighter pink than the central part. Occasionally, little rings of vesicles are developed, but these last but a short time, and may easily escape notice. The second stage is of longer duration, and corresponds with changes in the structure of the hair and the development of the parasite on the surface of the skin. It shows itself on the broken hairs in the form of an asbestos-like covering of a dull white colour.

These sheath-like coverings more or less surround the broken hairs, and when the covering is complete the hairs are entirely hidden and can only be recognised by the little prominences produced; when these are numerous the surface looks as if covered with white frost. The third stage, which, happily, is not often reached, is a serious development, as acute inflammation occurs in the minute tress, or follicles, in which the hairs are set. This leads to the destruction of the hair and the formation of permanent bald patches.

The disease seems to originate spontaneously in some children of weak constitutions and debilitated health, but it is principally propagated by contagion. Treatment should commence by washing the head with hot water and carbolic soap. If the affection has made much headway it is generally best to cut the hair close to the scalp. In quite young children very strong remedies are not advisable. As a rule, if in the first stage, it will only be necessary to paint the parts affected with a little tincture of iodine for a few days, and this should be followed by the application of white precipitate ointment. Extraction of all the diseased hairs is often advocated, but this is not very easy, and breaking them off at the roots is, of course, useless.

In older children stronger treatment may be applied than in the case of those who are very young. One of the best known remedies is oleate of mercury combined with lanoline. The following is a good formula:

Hydrarg. oleat..	..	..	..	1 dr.
Ac. carbolic	..	..	..	1 1/2
Lanoline, q.s. ad.	..	..	..	1 oz.

This should be applied twice daily.

Another excellent remedy is made up as follows:

Chrysophanic acid	..	..	1 scruple
White vaseline	..	..	1 ounce
Ung. aqua rose	..	..	1 "

Apply with a fine, soft brush to the diseased part once a day until the skin becomes inflamed; then wash off with brown Castile soap and dress with olive oil or simple cerate. Be careful to keep this preparation out of the eyes. A preparation which has recently been greatly extolled is a four per cent. solution of formalin in glycerine. First remove all grease with oil of turpentine; then apply the formalin-glycerine several times for about an hour.

It is claimed that, in the first stage of ringworm one treatment of this kind generally suffices. If the system is in a weak condition, cod-liver oil should be given, and, in some cases, an iron tonic is advisable. The diet should be nutritious; good milk and fresh butter should be given generously, and the child should have as much opportunity as possible for open air exercise.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Thomas Belvoir ("Culto" Nail Polish and "Cultone" Tooth Polish); T. J. Clark (Glycolia); Iclima Co., Ltd. (Toilet Preparations); A. & F. Pears, Ltd. (Soap); Wright, Layman and Unney, Ltd. (Coal Tar Soap).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby

Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.

Education

How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without Apparatus
Breathing Exercises
Skiping, etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

A COTILLON FOR CHILDREN'S DANCES

The Popularity of a Cotillon—Some Attractive Figures and Explanations as How to Arrange them—Careful Forethought is Essential to Success—Favours and other Accessories can Easily be Made at Home

THERE are few gayer or more picturesque sights than a children's cotillon dance, and a number of the prettiest and most novel figures take very little time and trouble to prepare beforehand.

A cotillon, as a rule, takes place directly after tea at a party given for small children, while for bigger boys and girls it may begin towards the middle of the evening when the first half-dozen dances are over. The first general shyness will then have worn off, and every one will be prepared to enter merrily into the spirit of the revels.

To begin the cotillon a ring of chairs must surround the walls of the dancing-room, and the boys are told each to choose a partner and sit beside her in the magic circle. They dance the first dance together, and they sit out any

intervals which may occur as the figures are being performed, side by side, but for the rest of the dances they are expected to exchange favours with children sitting in

some other part of the ring, and *not* with their next-door neighbours.

It is of the utmost importance that, once started, the cotillon should go with a swing from start to finish. The music must go with scarcely a break between the dances, and the two cotillon leaders—a boy and a girl—must be well drilled in their duties beforehand, so that figure may follow figure in swift succession without a hitch.

It is quite a good plan to have four leaders instead of the more customary two, and to arrange for them to lead alternate figures and to distribute trayfuls of favours in turn.



Fig 1. The Chariot-driving Figure. The boys have a team of girls, and the girls a team of boys



FIG. 2. The butterfly figure. This begins by the girls loosing the mechanical butterflies

The Chariot-driving Figure is a good one to begin with.

The two leaders, wearing golden fillets on their heads, enter the ring, each driving a prancing steed, which curvets to the music of a lively galop. The boy leader drives a little girl between bell-bedecked ribbon reins, and the girl leader a small boy. They drive round the ring, touching boys and girls with their ribbon-lashed whips, and each boy or girl so touched leaves his or her place and joins the driven team, until the boy is driving half a dozen girls and the girl half a dozen boys. The two teams are now driven triumphantly round the room side by side, and with a sudden jerk of the reins both teams come to a standstill, and, casting aside the intervening ribbons, each boy dances off with the little girl he finds beside him.

After each set figure comes a presentation



FIG. 3. The same figure, showing the boys capturing the butterflies

of favours to every one present, so that all may join in the dance.

The leaders come in bearing bunches of airballs of every imaginable hue. These they proceed swiftly to distribute. Then the boys and girls run about the room matching airballs and so choosing partners. Those whose airballs match in colour waltz away together with the balls floating by strings above their heads as they dance.

A Butterfly Chase

The Butterfly Figure may follow. Six or eight girls are called out to stand in a row at one end of the ballroom, each one armed with a previously well-wound-up little Japanese paper butterfly, the elastic secured by a pin. Each butterfly is numbered, and the



FIG. 4. The boy who succeeds in capturing the bait receives the girl angler as his partner

girls wear corresponding numbers pinned to their frocks.

A corresponding number of boys stand in a row at the other end of the room, and as the music strikes up the pins which hold the butterflies are withdrawn, and away they flutter high up to the ceiling and then slowly down again, to be captured eagerly by the boys, who run forward to claim the owners of the butterflies as their partners for the next dance.

A Strawberry Bait

A distribution of zoological favours follows—the animals from a huge Noah's Ark, or penny toy animals, further decked by gay bows of ribbon and a safety-pin, by which they can be fastened to the wearers' jackets and frocks—and then comes the Fishing-rod and Strawberry Figure.

A row of chairs is arranged down the middle of the room, and the boy leader, calling out half a dozen little girls, gives each a fishing-rod from which dangles a marzipan strawberry. The girls then mount chairs and fish over the back for a partner.

The girl leader meanwhile calls out a dozen boys to stand in couples by each chair, and to vie with each other, open-mouthed, for the possession of the strawberry. The little girls, with true feminine enjoyment of their power, after duly tormenting their would-be partners for a moment, each pop the coveted goody into the mouth of the favoured swain, with whom then each proceeds to dance.

A distribution of Japanese parasols and fans may follow—the boys and girls exchanging favours and dancing together beneath the opened parasols.

Through the Looking-glass

The Looking-glass Figure, though by no means new, must find a place in every cotillon.

A little girl sits on a low chair in the middle of the room, a handkerchief in one hand and a mirror, into which she looks, in the other.

A cushion is placed just behind her chair, and half a dozen boys are called out singly, one after another, to go down on one knee behind her and glance over her shoulder into the mirror.

As each face appears reflected in the looking-glass she rubs it out with her handkerchief, until the partner with whom she wants to dance is reflected. Then she rises, giving him her hand, and they dance away together, her place being taken by another little girl.

A shower of small gold and silver ribbon-decked balls make a charming exchange of favours. The boys have gold balls given them and the girls silver ones. At a given



Fig. 6. Fencing with powder-puffs. The prize for the victor is to have the little girl as his partner

signal the balls are tossed into the air, and the girls and boys whose balls have a corresponding ribbon dance together.

The cotillon may well wind up with the Fencing with Powder-puffs Figure.

Two boys are called out and are each armed with long pliable wands bound in silver ribbon (to give the idea of steel) and tipped with powder-puffs which have been sprinkled with white powder.

A Bloodless Duel

A little girl stands beyond each couple of fencers, and at a signal the fencing bout begins, and the fencer who first succeeds in placing a dab of powder on his opponent's coat dances off with the little maiden as a prize.

In devising the accessories for the various figures, and the favours by the matching or exchanging of which the children find or choose their partners, artistic taste and skilful fingers are everything, for home-made favours are far prettier than anything one can buy even in Paris, and it would be hard to find a pleasanter or more engrossing occupation for the grown-up members of a Christmas house party than the preparing of the countless gay trifles which will play such an important part in the success of the party.

The reins for the chariot races should be of 2½-inch-wide satin ribbon—old rose colour or powder blue is charming, and will harmonise with anybody's frock—liberally adorned with gold and silver bells. The whips are short hazel-wood wands bound with ribbon, with ribbon loops to form the lash.

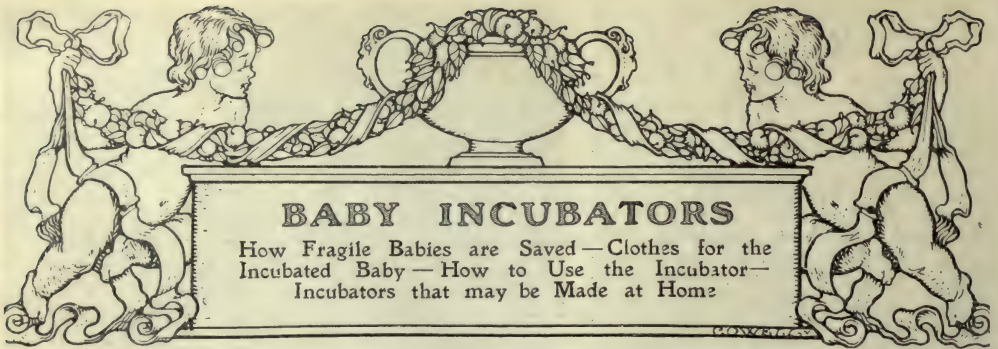
The charioteer's wreaths are made of tiny pink and blue crinkled paper roses entwined with narrow gold braid, long ends of which are left to tie the wreath on with.

The powder-puff-tipped fencing foils consist also of hazel wands bound with strips of silver tissue, with a stiff green satin bow tied just above the handle.

Ribbon armlets adorned with tiny bells, big ribbon rosettes made in two colours, air-balls, and boxes of sweets tied with ribbon bows all make charming favours.



Fig. 5. Comparing balloons in order to select a partner for the dance
Photos, Gladys Beattie Crozier



THE baby incubator is one of the happiest and most ingenious contrivances of the age for the prevention of infant mortality, for by its aid countless weakly infants, who in former days would have died a few hours after birth, are reared into merry, laughing, romping children, who show no trace, after the first few months, of their former delicacy.

A specially simple and most successful baby incubator is in constant use at the General Lying-in Hospital at York Road, Lambeth, London.

Invented by a former house-surgeon in 1907, it has already performed perfect miracles of life-saving.

Its record performance was reached when a wee mortal who had opened its eyes upon the world far too soon, and who actually weighed only 2 lb. 1 oz. at birth (less than a third of the weight of the average newly-born infant), was reared with its help into a thriving baby, to the delight of the poor mother and the pride of the whole hospital.

Since its invention the hospital has never lost a prematurely born but otherwise healthy child. In 1908 a baby weighing 2 lb. 6 oz. was reared in it, while a 3 lb. 9 oz. infant is regarded by the specially-trained incubator nurses as quite a strong, healthy baby for whom no fears need be entertained.

The way in which the ventilation of the baby incubator is worked and the heat regulated is most ingenious. The special nurse in charge sets the thermometer inside the incubator according to the heat at which it is desired to keep it, this usually varying from 90° to 85°, according to the vitality and prematurity of

the small occupant. The first thermometer stands just beside the infant's head, while a second thermometer controls an alarm bell, which, should the temperature rise above the exact warmth fixed upon, continues ringing until the heat is reduced to the point at which the first thermometer is set, thus avoiding all possibility of accidents.

The incubator is ventilated by air which, on entering from beneath it, is first filtered through a thin layer of cotton-wool; it then passes over the chamber in which the electric lamps are burning, and, thus warmed, passes through perforated holes in the floor of the incubator, and circulates over the baby before passing through the outlet, which is of sufficient size for adult ventilation, so that the little one gets a bounteous supply of life-giving oxygen.

The top of the incubator and the side and ends are made to open, thus rendering attention to the baby a very easy matter; and, indeed, the entire incubator is so simple to work that it is scarcely any more trouble to rear an infant in it than in a cradle.

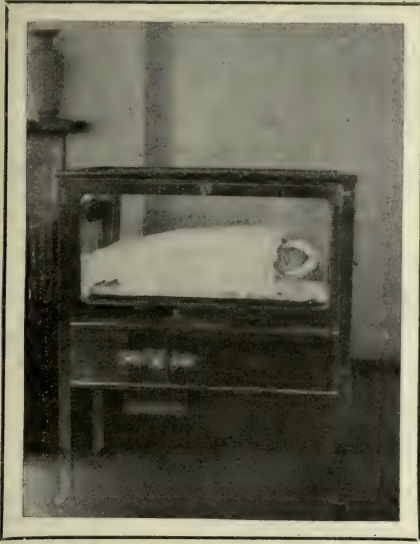
One of the incubator's special charms is that it stands on four wheels, and so can be placed beside any bed in the building, and be attached to the electric current which is ready to be switched-on from beside it. Since it has glass sides, the mother can keep her treasure in sight all the time, although she may not actually touch it.

Each tiny inmate of the incubator usually remains there for from three weeks to a month, after which time the temperature is gradually lowered from 85° or 90° to about 75°



"The top of the incubator lifts up, and the side and ends also open, thus rendering attention to the baby a very easy matter"

when the baby is taken out, and partial incubation is arranged for it with screens, hot-water bottles, and a basket on a chair placed close by the fire, until it is pronounced



The baby incubator now in constant use at the General Lying-in Hospital at York Road, Lambeth, London

strong enough to be promoted to an ordinary cradle; and soon after this the delighted mother is allowed to come and take it away home with her.

The skin of an infant which is prematurely born is, as a rule, far too delicate for it to wear the usual clothes from a layette prepared for an ordinary little one, or even to be bathed in the customary way. Instead, it is carefully oiled all over as quickly as possible, and gently wrapped in cotton-wool, while a wee woollen or muslin cap, also lined with cotton-wool, is put on to its head. It is now ready to be placed in the incubator, there to remain, if necessary, almost without handling, for several weeks.

A delightful set of dainty little garments has been provided for the inmates of the incubator by one of the old hospital sisters.

Baby incubators are not only used in hospitals and public institutions; they are in great request by private patients for the use of delicate children born in their own homes, and specially-trained nurses used to incubator work are often despatched from the hospital all over the country at a moment's notice.

An excellent baby incubator may be obtained for £7 15s., and can be warmed by either gas, oil, or electricity, but it is also possible to arrange to hire one for a specified length of time.

In cases where a child is born prematurely, or is very weakly at birth, and no proper incubator is to hand—in one of our distant colonies, or in India, for instance, and for

people of limited means, who could not afford the expense of such an apparatus—an admirable substitute may be rigged up at a moment's notice, all that is absolutely required being an ordinary threefold kitchen clothes-horse, a couple of small sheets, some tape, a chair, a basket (half of a pilgrim hamper does excellently), and last, but not least, a reliable thermometer.

One sheet is tied round the three sides of the clothes-horse, while the second sheet is thrown over the top of it to form a roof, thus making a complete tent. The basket, fitted with the ordinary baby's bedding, is placed on the chair inside the tent, and the thermometer placed in an upright position at the head or foot of the improvised cradle, or fastened up inside the tent with the help of a safety-pin. If the whole apparatus is now turned so that the front of it faces the side of the nursery fender a beautifully warm and level temperature can be maintained.

In order to keep the cradle itself as warm as possible, three hot-water bottles with woollen covers, are placed in it, one at the foot of the basket, and one at either side of the child; or, in an emergency, if no hot-water bottles are forthcoming, bricks



Partial incubation with screens, hot-water bottles, etc.

heated in the oven and wrapped in flannel or in rags, or even screw-stoppered bottles filled with hot water may take their place. The incubators should never be used except when ordered by a doctor.

GIRLS' CHRISTIAN NAMES

Continued from page 481, Part 4

D

- Dominica** (*Latin*)—"Sunday child."
Domitia (*Latin*)—"Illustrious one."
Dora (*Greek*)—"A gift."
Doralicia—English form of above.
Doreas (*Greek*)—"Swift," "Graceful." From *δορκας* (*dorcakas*), "a gazelle."
Doris (*Greek*)—"Sea Maiden."
Dorothea (*Greek*)—"Gift of God." From *Θεος* (*God*), and *Δορὸν* (*doron*), "A gift."
Dorothee—French form of above.
Dorette—Another French variant of Dorothea.
Dorinda—Irish form of Dorothea.
Dorothy—The most popular English contraction of above. Dolly, Dot, are favourite diminutives.
Dorotea—Spanish form.
Draga (*Slavonic*)—"Dear."
Drusilla (*Latin*)—"Strong." The Celtic has the same meaning, but if derived from the Greek it signifies "dew-watered."
Dryope (*Greek*)—"A water-nymph."
Dulce (*Latin*)—"Sweet."
Duleie—Variant of above.
Dulcibella (*Latin*)—"Sweetly fair."

E

- Eadgyth** (*Teutonic*)—"Rich gift." This is the full form of the name which was so popular in Anglo-Saxon times, and now contracted in "Edith," "Ead," signifying "riches" or "happiness," is a very common commencement to Anglo-Saxon names. Just as "Ethe" or "Adel" denoted "noble."
Eaditha—An English variant of above.
Easter (*Assyrian*)—"New-born," or "Easter-child." This name is derived from Eoster, another form of Esther. Eoster, the parent of Easter, had originally no connection with the Resurrection, but was simply a time when special honours were paid to Astarte, and when the great Christian festival fell at that time the pagan one became merged in it, as the old Druidical feast was changed into the Christian Christmas, though the yule-log and the mistletoe from the rites of the former still survive. Easter was a name fashionable in Puritan times.
Edana (*Teutonic*)—"Perfect happiness"; connected with "Eadana" and "Eadgyth," which see.
Edeline (*Teutonic*)—"Of noble birth."
Edeltrude (*Teutonic*)—"Noble maid."
Eddeva—Edid and Edeva early forms of "Edith."
Edgytha—Anglo-Saxon variant of Edith.
Edith (*Teutonic*)—"Rich gift." Contraction and present form of "Eadgyth," which see above. Edie the favourite diminutive of same.
Edna—Contraction of Edana, see above; also "rich guard."
Edwina (*Teutonic*)—"Rich friend." Contraction of "Ead"—"rich"; "wine," "friend." Edwin is masculine form.
Eerena (*Greek*)—"Messenger of peace." Russian form of "Irene" most popularly used.
Effe (*Greek*)—"Fair fame" or "pleasant spoken." A contraction of Euphemia.
Egeria (*Greek*)—"A fountain."
Eglantine (*Swiss*)—"Poetic, romantic." A flower name.
Ela (*Norse*)—"Holy."
Electra (*Greek*)—"Bright and becoming."
Elissa (*Latin*)—"Forsaken." This name and "Elisa" are other forms of Dido.
Eileen (*Greek*)—"A torch" or "light." Irish form of "Helen."
Ekaterina (*Greek*)—"Purity." A Russian variant of Katharine.
Elaine (*Greek*)—"A torch." An English variant of Helen.
Eleanor (*Greek*)—"A torch." Another English variant of Helen. This name, like Elizabeth, has variants which are at first sight too unlike for connection.
Eleonore—German form of above. Leonora is the Spanish and Italian variation.
Elene—Italian form of Elaine, which see.
Elfreda (*Teutonic*)—"Hall, increase." This is the early English form of the Anglo-Saxon "Ealh fledh."
Elfrida (*Teutonic*)—"Elf threatener."
Elgiva (*Teutonic*)—"Elf gift."
Elinor—English variant of Eleanor.
Elizabeth (*Hebrew*)—"God hath sworn," or "oath of God." The original form was Elisbeba, which, through the Greek and Latin, became transformed into Elisabeth, and finally into Elizabeth. With the exception of Mary, no other name has so many derivatives, variants, and diminutives.
Eliza—An English contraction of above, coined at the time of the Elizabethan poets, who delighted to honour "good Queen Bess" under the title of "the fair Eliza."
Elise—German and French contraction of Elizabeth.
Elisavetta—Slavonic variant of the same. For diminutives of Elizabeth refer to letter B, for Bessie, Betty, etc.
Ella (*Anglo-Saxon*)—"Elf friend." The full original form was Aella, and used for masculine and feminine alike.
Ellen (*Greek*)—"Light" English and Scottish variant of Helen.
Elma (*Greek*)—"Amiable."
Eloise (*Teutonic*)—"Famous war."
Elsa (*Teutonic*)—"Noble maiden." A German name.
Elsie—English and Scottish contraction of Elizabeth.
Elspeth and **Elspie**—Scottish contractions of Elizabeth, which see.
Elvira (*Spanish*)—"White."
Emily (*Greek*)—"Flattering," or (*Teutonic*)—"Work." Most authorities prefer the second meaning, deriving it from the Teutonic word "Amal," signifying "work."
Emilia and **Emilie**—Variants of above.
Emmeline—A diminutive of Emily.
Emma (*Icelandic*)—"A nurse." From "Emm." The German word "Amme," nurse, is probably derived from the same root.
Ena (*Celtic*)—"The soul."
Enid (*Celtic*)—"The soul," or "spotless purity." Enid, in the Arthurian legends was the type of true, pure womanhood.
Enriqueta—Spanish form of Harriet, Ruler of the home," itself a Teutonic name. From "Heim" (home). Henrietta is an elaboration of the same.
Eppie (*Greek*)—"Fair-spoken." Contraction of Euphemia.

To be continued.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with:

Professions

Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.

Woman's Work in the Colonies

Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.

Little Ways of Making Pin-Money

Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.

OCCUPATIONS FOR WOMEN

No. 4 (continued). HOW TO BECOME AN ELEMENTARY SCHOOL TEACHER

Continued from page 491, Part 4

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

DURING their course in a training college students receive instruction in the theory and practice of teaching, and also instruction of a general character in preparation for their final examination at the end of their course. Success in this final examination entitles the students to recognition as certificated teachers, subject to their satisfying the requirements of the elementary school teachers' superannuation rules, particulars of which may be had on application to the Board. Under certain conditions, students may follow special courses of training with a view to obtaining recognition as certificated teachers in schools for blind, deaf, or mentally defective children.

The final examination for students in training colleges is, as a rule, conducted by the Board of Education. In certain cases, however, alternative examinations are accepted in place of parts of the Board's final examination. Students of special merit may be allowed to follow university courses and to take examinations forming a recognised stage in a university degree course. Such students, however, must be certified as physically fit to endure the strain of these studies, and they must further have given evidence of special merit beyond that required

of ordinary candidates for admission to a training college. No student is allowed to follow a degree course who has not passed either the preliminary examination for the elementary school teachers' certificate with distinction in seven subjects, or some other examination accepted by the Board for this purpose. No student is allowed to follow a degree course unless she is qualified, before entering the training college, to enter upon the full degree course without further examination.

Uncertificated Teachers

Pupil-teachers and other persons who have passed the preliminary examination for the elementary school teachers' certificate, or an alternative examination, may not in all cases be able at present, owing to the limited supply of colleges, to secure the advantages of a course of training in a training college, and in some cases, even if such a course of training could be obtained, it may be necessary, for personal reasons, that the candidate should at once begin to serve as a teacher and to earn a salary. To meet such cases as these, persons who have passed the preliminary examination for the elementary school teachers' certificate, or one of the

examinations specified, may be recognised at once (provided that they are not less than eighteen years of age) as uncertificated teachers.

Persons over eighteen years of age who desire to be recognised as uncertificated teachers, by virtue of their success in an examination other than the preliminary examination for the elementary school teachers' certificate, should forward to the Board of Education, either directly or through the local education authority, the certificate of their success in the examination, and should state the exact date of their birth. It will also be necessary, before such candidates can be recognised as uncertificated teachers, that they should produce a satisfactory medical certificate in the form approved by the Board.

Uncertificated teachers are eligible for appointment to permanent posts as assistant teachers on the staff of a public elementary school, but are not, except under special circumstances, eligible for the post of head teacher.

Uncertificated teachers may become qualified for recognition as certificated teachers by passing the certificate examination held by the Board of Education.

Certificated Teachers

In order to be recognised as a certificated teacher, a candidate must have passed the final examination for students in training colleges or the certificate examination of the Board of Education, or must possess one of the other qualifications named.

Persons who desire to be recognised as certificated teachers by virtue of their success in any examination other than the certificate examination of the Board of Education, or one of the examinations for students in training colleges, should apply to the Board either directly or through the local education authority for the area in which they desire to teach, and should forward the certificate or certificates on which they base their claim for recognition.

Before any person can be recognised as a certificated teacher, it will be necessary that she should satisfy the Board of Education in the manner prescribed by the elementary school teachers' superannuation rules as to her age and physical capacity. Information as to the requirements of these rules will be sent on application to the Board. A teacher who is qualified for recognition as a certificated teacher, with the exception that she has failed to satisfy the Board as to her physical capacity, may, if the Board think fit, be given the status and position of a certificated teacher for the purposes of the code, but not for the purposes of the Elementary School Teachers (Superannuation) Act, 1898.

A certificated teacher will receive a certificate from the Board, on making application for that purpose, at any time after her recognition. This certificate may be endorsed by the Board when the teacher has, within twenty-four consecutive months, completed one year's service as a student-teacher, an uncertificated teacher, or a certificated

teacher in England or Wales in a public elementary school, or a certified efficient school or a certified school for blind, deaf, defective, or epileptic children, or a poor law school, or a certified industrial or day industrial school, or a certified reformatory.

Certificated teachers who have not been trained in a training college may be admitted to such a college for a one-year course of training as "certificated students." Their time at the college will be devoted mainly to improving their general education and to such professional training as will best supplement their previous experience. They will enter for a final examination in the last term of their course. If they complete their course of training satisfactorily, a statement of the fact will be endorsed on their certificates.

Certificated teachers are eligible for appointment to permanent posts on the staff of a public elementary school. Before they can be appointed head teachers they must, unless they have obtained their parchment certificates, have completed the service required. Further, they must, except in special circumstances, unless they are recognised by the Board as certificated teachers as from August 1, 1910, or some earlier date, have completed satisfactorily a course of training approved by the Board under the regulations for the training of teachers for elementary schools.

Supplementary Teachers

Where the Board are satisfied that the circumstances of the case render it necessary, they may, on application of the local education authority, recognise as supplementary teachers suitable women over eighteen years of age who are specially approved by H.M. inspector for their capacity in teaching. A candidate for recognition as a supplementary teacher must produce a satisfactory medical certificate in a form approved by the Board.

The Board may make it a condition of the recognition or continued recognition of supplementary teachers in the area of any local education authority that the authority make suitable provision for enabling such teachers to prepare and improve themselves for the practical work of teaching; and in the case of any individual supplementary teacher that she shall avail herself of any such provision, or that she shall receive such other special training as the inspector may approve.

By passing one of the examinations named by the Board, supplementary teachers may become qualified for recognition as uncertificated teachers.

Teachers of Domestic Subjects

The Board no longer themselves hold examinations for diplomas in cookery, but diplomas granted by certain recognised training schools, after a course of training and examination laid down by the Board, qualify their holders to teach these subjects in public elementary schools either in centre or in school courses. Diplomas in cookery, laundry work, and housewifery, separately or in combination, are recognised by the Board.

Women over eighteen years of age are eligible for admission to the training schools. Applicants must satisfy the authorities of the training school as to their physical capacity, and while the Board do not at present insist upon an entrance examination to test the qualifications of students, they require that all students should be proved to have obtained a thorough general education. Since no special qualifications are required in order to enter these training schools, and since the course of training which they provide is complete in itself, this branch of the teaching profession is well adapted to attract girls who have passed successfully through the ordinary course of a secondary school. Girls desiring to become teachers of domestic subjects are eligible for bursaries.

The diplomas may be taken separately or in combination.

The course for the combined diploma, which includes cookery, laundry work, and housewifery, extends, as a rule, over two years; that for the full diploma in cookery over three or four terms; that for laundry work, two terms; and that for housewifery, one term. The diploma in housewifery can only be awarded to a student who already possesses diplomas for cookery and laundry work.

Grants are paid by the Board to the training schools in respect of the courses taken by the students who intend to be teachers. But in every case a fee is charged to the student by the authorities of the college. The fee varies at the different schools between five and ten guineas per term.

A list of the training schools, and other information, is contained in the regulations for the training of teachers of domestic

subjects, obtainable from Messrs. Wyman and Sons, Fetter Lane, London, E.C. (price 2d.).

An applicant for admission to a training school will be required to sign a declaration that she enters the school with the intention of eventually becoming a teacher of domestic subjects, either in a public elementary school or in some other school approved by the Board for the purpose.

The course of work for each diploma follows the lines laid down in the regulations of the Board. Besides instruction in the practice and theory of the subject, the course provides for instruction in science, in the theory of education, and in the practice of teaching the subject for which the diploma

is awarded. The examinations are conducted by the schools themselves under the supervision of the Board.

The diplomas issued by the schools, after the course of training and examination described, are provisionally recognised by the Board for two years. If at the end of two years of actual instruction in public elementary schools the woman inspector has reported that the holder has proved herself to be in practice an efficient teacher, the diploma will be endorsed for full recognition in such schools.

A person who is already

a certificated teacher may obtain a diploma in cookery, called the limited diploma, after a course of instruction at a recognised training school, which is shorter than that required for the full diploma, and after an examination which includes all the subjects prescribed for the full diploma, excepting the theory of education and science. This diploma is issued by the majority of training schools if there are sufficient persons desirous

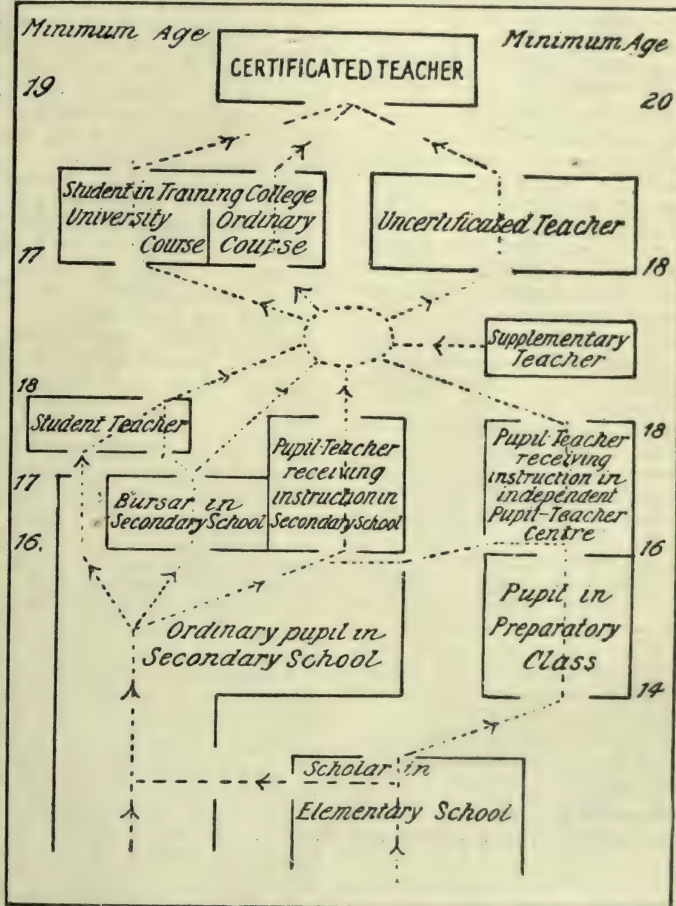


Diagram representing the various ways in which a girl may proceed from the position of scholar in an elementary school to that of certificated teacher

of taking the course of training required for it. Information on this point, and with regard to fees, etc., may be obtained from the correspondents of the training schools.

The limited diploma qualifies its possessor to give instruction in cookery only at a school course in connection with the school upon the staff of which she is employed.

The Board may also, where they are satisfied that the circumstances of the case render it necessary, recognise as teachers of domestic subjects women over eighteen years of age who are specially approved by H.M. woman inspector for their capacity for teaching the subject. Such approval will, as a rule, only be given in the case of school courses in rural schools, and the recognition by the Board will only extend to the special course with regard to which it was given. It will not necessarily qualify a teacher once approved for a particular school course to take charge of another school course.

Teachers in Special Schools

Teachers in schools for the blind and deaf are required to have passed an approved examination in the methods of teaching such children, except that in certain cases the Board will accept instead evidence of practical experience. Subject to this condition, certificated teachers are eligible for recognition either as head teachers or as assistant teachers in special schools for blind, deaf, defective, or epileptic children, and uncertificated teachers are eligible for recognition as assistant teachers in such schools. Persons holding the higher certificate of the National Froebel Union are eligible for recognition either as head or assistant teachers in schools for defective or epileptic children, and persons holding the elementary certificate of the union are eligible for recognition as assistant teachers in such schools. The Board may also recognise, as teachers in special schools, persons possessing such other special qualifications as they may approve in a particular case. Pupil-teachers are not recognised in special schools. The Board hold special examinations for blind persons, which qualify them for admission to a training college for the blind, and for recognition as certificated teachers in schools for blind children only.

General Information

Teachers in public elementary schools are not appointed by the Board of Education, but by the local education authority, or, in the case of a voluntary school—*i.e.*, a public elementary school not provided by a local education authority—by the managers of the school, subject to the consent of the local education authority.

Any person desiring to obtain an appointment as a teacher in any capacity in a public elementary school is recommended to apply in the first instance to the local education authority for the area in which she desires to be employed, or to answer one or more of the numerous advertisements in the various educational newspapers.

The salaries of teachers are paid by the local educational authority. The amounts of salaries differ in the case of different authorities. The average salary of all certificated teachers in England and Wales is about £135 in the case of men, and £90 in the case of women. The salary of a head teacher would in general be considerably in excess of these figures.

Any inquiries as to the scale of salaries in schools in a particular area should be addressed to the local education authority for the area.

Persons may enter the elementary teaching profession at any one of the various stages; for example, it is not necessary that a person should have served for a period as a pupil-teacher in order to be eligible for admission to a training college or for recognition as an uncertificated teacher. We reproduce from "How to Become a Teacher in a Public Elementary School" a diagram which illustrates the various ways in which a person may proceed through the various stages of the teaching profession.

Fuller information regarding any points touched upon in this article may be found in the following official publications, which may be obtained at the prices stated from Messrs. Wyman & Sons, Ltd., Fetter Lane, London, E.C., either by post or through any bookseller:

"Code of Regulations for Public Elementary Schools in England (excluding Wales and Monmouthshire), with Schedules, 1909." [Cd. 4735.] 3d.; by post, 4d.

"Code of Regulations for Public Elementary Schools in Wales (including Monmouthshire), with Schedules, 1909." [Cd. 4743.] 3½d.; by post, 5d.

"Regulations for the Preliminary Education of Elementary School Teachers, 1909 (England)." [Cd. 4628.] 3d.; by post, 4d.

"Regulations for the Preliminary Education of Elementary School Teachers, 1909 (Wales)." [Cd. 4656.] 3d.; by post, 4d.

"Regulations for the Training of Teachers for Elementary Schools, 1909." [Cd. 4737.] 7d.; by post, 9d.

"Regulations for the Training of Teachers of Domestic Subjects, 1909." [Cd. 4603.] 1½d.; by post, 2d.

"Regulations Applicable to Schools for Blind, Deaf, Defective, and Epileptic Children, 1909." [Cd. 4780.] 2½d.; by post, 3½d.

Copies of the syllabus for any of the following examinations may be obtained from the Secretary, Board of Education, Whitehall, London, S.W., viz.:

The preliminary examination for the elementary school teachers' certificate.

The certificate examinations for teachers in elementary schools.

The preliminary examination of blind candidates for the elementary school teachers' certificate.

The certificate examination for blind teachers in elementary schools.

WOMEN EMIGRANTS FOR NEW ZEALAND

Prospect Offered to Women Emigrants—Social Life in New Zealand—What Markets are already Overstocked—A Demand for the Intelligent and Willing Domestic Worker

OF all the British overseas dominions, New Zealand, the farthest from the heart of the Empire, is probably the one in which a woman emigrating from England would find herself most at home, where she would find least in climate, social conditions, and character of the people to remind her that she was twelve thousand miles away from the land of her birth.

A great deal has been written about New Zealand's scenery, and the attractions it offers to travellers in the variety and the glorious beauty of its lakes and mountains, its rugged fiords, its rivers flowing among bush-clad hills, and its thermal wonderland, beautiful and mysterious. These are the guide-book attractions of the country, but they are not to be considered by the intending settler any more than the lakes of Westmorland, the Trossachs, or the beauties of the Southern English coast are to be seriously considered by the man coming from the colonies to live and make his fortune in England. They afford opportunities for many a delightful holiday, but that is all, though this also must be said, that most of the inhabitants of New Zealand live in or near to fine scenery, for most of the chief

towns are beautifully situated by the sea with a background of hills or mountains, and even where inland towns are built on the flat the clear atmosphere affords a fine view of distant heights.

The question of climate affects the emigrant a great deal more, and it is in her climate that New Zealand boasts her greatest charm. The islands extend from north to south over a distance almost as great as that between London and Madrid, so that there is considerable variation in the temperature; but there are no great extremes of heat and cold, and mild, warm days are common alike in summer and winter. The rainfall is heavy, but the sun shines for more than half its time, the climate is invigorating, and, as has been said, the air is singularly clear, giving one an outlook over such a wide stretch of country as it is difficult even to imagine in this hazier atmosphere.

And the social conditions are like the climate, without any great extremes of poverty and wealth, but with a general mild, sunny prosperity that shows itself in the appearance of the people, who spend much on dress, and a great deal on amusements, and in each large town support shops which would be no



Heathcote Valley. Between: Christchurch and Lyttelton, N.Z. A characteristic glimpse of one of the longer established villages planted with British and Australian trees

Photo, New Zealand Govt. Tourist Dept.

discredit to Kensington. Visitors to New Zealand from the Old Country say that life there is on the scale of life in a small English provincial town, and they are careful to add that socially it is much more lively, for the New Zealand woman, without a great choice of amusement, makes the most of what she has, and in a week there will be more social happenings in the way of teas and dances, and such small gaieties, than three months in England would see.

New Zealand is unlike some of the other colonies in this, that she is troubled by no racial problem, and among her million inhabitants the foreign element is very small; in fact, most of the emigrants have come from Great Britain and Ireland, and to-day New Zealand is perhaps more purely British in blood than any other part of the Empire—intensely British also in traditions, sympathies, and conventions.

Opportunities for Women

In most civilised countries the women by far outnumber the men, and constant stress is laid on the fact that in England the excess of women over men amounts to about a million; but in New Zealand, according to the last census, the bachelors of marriageable age outnumber the spinsters by nearly 10,000, a fact seeming to show that the New Zealand woman has a much greater chance of marrying than her sister in England. Whether married or single, the woman there, as in other young countries, has the satisfaction of knowing that she counts for something; she is not oppressed by the knowledge that she is only one unit in a great mass, but feels that she, too, has a part in deciding the social conditions and shaping the destinies of the growing country. It is not only, or indeed mainly, because in New Zealand women have the franchise, but that in the smaller community there is more need of them, and more room than can possibly be the case in a thickly-populated country.

Much might be said about the pleasantness of New Zealand life as it appears to those born in the Dominion, but the question is whether New Zealand offers sufficient opening and promise of fortune to tempt English women to cut themselves loose from all friends and home ties, and set out for a new life on the other side of the world, and, if so, what class of woman is most likely to be successful.

Professional Women

For the professional woman there are very few openings. Here and there a woman doctor may build up a good practice, but New Zealand is already fairly well supplied with medical men, and in Wellington, the capital, a town of not more than 70,000 inhabitants, there are no fewer than five medical women practising to-day. Several New Zealand women have taken their medical degree at the Otago University, and others have graduated at Edinburgh or London. Of course, the majority of these women look forward to practising in their

own country, and the same may be said of the other graduates of the New Zealand University, and of the women who go through the training colleges for teachers. They look forward to staffing the schools of the Dominion, and, in making appointments, preference would naturally be given to them rather than to women of similar qualifications from other countries.

Openings for Teachers

A teacher desiring to find employment in New Zealand would probably find a thorough knowledge of French and German her most valuable qualification, for a correct accent is not commonly met with among those who have only studied these languages academically, and here and there it might be possible to find a good position in a college or private school or to secure a number of private pupils. But it must be remembered that New Zealanders have not the same desire or the same need to learn French or German as have those who live in England. The same teacher might obtain a good position as governess on a station, but only if she could teach music and English as well. There are possible openings here and there for the fully qualified teacher of other subjects—the kindergarten teacher, for instance, or the graduate from a school of domestic instruction, but it cannot be too strongly insisted on that there is no special demand for these, that it might be only after a long search that regular and lucrative employment would be found, and that it would be most unwise for any woman to risk everything on the chance of obtaining such employment within a short time of her arrival in the Dominion. If a woman with these qualifications could afford to combine a pleasure trip with a search for employment, she might have good reason to feel satisfied with the result, but that is the most that can be said.

Clerical Openings

It is sometimes suggested that there is a good opening in any of the Colonies for a woman with a thorough knowledge of gardening, fruit-growing, or poultry-farming. Among the many capable women in New Zealand anxious to employ themselves very few have followed these lines, and it is generally acknowledged that poultry-farming is a precarious venture with little prospect of success unless combined with bee-keeping and fruit-growing.

For the woman clerk, private secretary, typist, or shorthand writer there is very little chance of employment. There is far more opening in England for women secretaries than there is likely to be in New Zealand for many years to come, and the supply of colonial-made typists already exceeds the demand, the reason being that the working-men, whose daughters some years ago would have gone into domestic service, now send them into shops or offices instead, and the market is overcrowded with girls.

Dressmaking and Domestic Service

In some of the towns there is a considerable demand for more dressmakers, and there is no doubt that a capable dressmaker can always earn a good living, especially if she be willing to set up in business for herself, though here she will be hampered by the problem of obtaining assistants, a great difficulty at some seasons. Visiting dressmakers are always in request, and they receive five shillings a day if competent. The class of dressmaker most in demand is the young girl between sixteen and twenty-one years of age, who is wanted by the large shops. She begins with a wage of five shillings a week, with a yearly advance, the amount of which is fixed by law, till she reaches a twenty-shilling wage, and there the wage may remain or increase according to her ability and the competition.

It is the girl who will undertake domestic work, whether as servant or lady-help, that New Zealand wants and requires most urgently. During the past few years petitions from all over the Dominion have been presented to the Government by women

The woman who goes out to New Zealand as domestic worker must be prepared to find the work more varied, and probably, on the whole, a little harder than she is accustomed to in England; but at least one advantage is that many of the houses are built on one floor, none have more than two floors, and there are no underground kitchens. The wages are high, a maid is allowed much more time to herself, and she has much more prospect than the English girl of a comfortable home of her own.

The wages vary in different parts of the Dominion, and are rather higher in the north than in the south, but fifteen shillings may be taken as the average wage for a general servant—less in small houses, but as much as £1 a week in some cases; from fourteen to eighteen shillings a week for housemaids, and from fifteen shillings to £1 a week for a trained children's nurse, while a good first-class cook will get from £1 to twenty-five shillings a week. These, it will be understood, are the best wages for trained servants, and the thoroughly efficient worker would easily obtain a situation at the highest rate



A house in Christchurch, N.Z. This is a typical New Zealand home, of two floors only and without a basement or underground kitchens. Domestic labour is thus pursued under favourable conditions

Photo, New Zealand Govt. Tourist Dept.

who are almost distracted with the worry of trying in vain to obtain efficient domestic help, praying for assistance. A short time ago petitions were presented to the Premier signed by the doctors of two of the chief cities, declaring that the scarcity of domestic help was having a very bad effect both on the mothers of families and on their children, and when interviewed on the subject some of the doctors told how difficult they found it to treat their patients, since a woman who had unaided to look after her children and her home was frequently unable to take the rest her doctor prescribed. Suggestions have been made that the New Zealand Government should offer free passages to hundreds of British girls on the condition that they will continue in domestic service, on arrival in the Dominion; but the Government does not see its way to doing this, since it already assists the passage of domestic workers to a great extent. The cost of an assisted third-class ticket at present is only from £2 16s. to £6 16s.

How to Make the Journey

It has been suggested that there is an opening in the country homes of New Zealand for educated girls who will go out as domestic workers. This would be especially the case if two friends stipulated that they should be employed in the same household.

Women thinking of going out to New Zealand should apply for information to the High Commissioner, at the New Zealand offices in Victoria Street, London, and if they decide to go they will find it a great advantage to travel under the direction of the British Women's Emigration Society, which makes special arrangements for the well-being of the women who apply to it. The journey is a long one, and shipboard life is so much more tense and confined than life on shore, that it is a very great advantage for a young woman to be associated with a party instead of travelling alone. There is a certain charm in being independent, but association with a large party will save a girl from many perhaps rather unpleasant experiences.



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in *EVERY WOMAN'S ENCYCLOPÆDIA*. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with :

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

THE HUSBAND IN THE HOME

By "MADGE" (Mrs. HUMPHRY)

The Privacy of Letters—The Power of a Woman's Influence—Feed the Husband Well, but Feed Him Suitably—The Housekeeper's Temptation of Extravagance

A HUSBAND's letters, opened or unopened, should be sacred to himself. In the days when women were regarded as "goods and chattels" men thought it a part of their matrimonial duty to keep an eye on their wives' correspondence, just as the mistress of a boarding-school does. Relics, rags and tatters of this belief are still to be found, but the average husband never dreams of reading letters addressed to his wife.

One reads in novels and sees in plays the inquisitive wife who goes to her husband's pockets, takes out his letters, and reads them. This mean and dishonourable act is on a par with theft. It is, besides, extremely foolish. "Where ignorance is bliss, 'tis folly to be wise." Folly indeed to destroy the calm of existence by routing out materials for wrath, quarrels, misery, sometimes despair. Many a woman has regretted bitterly the hour when she was guilty of reading (sometimes misreading) letters addressed to her husband.

St. Paul commanded wives to obey their husbands. But this order surely must not be taken to mean humble slavishness. Husband and wife should be partners in the hymeneal firm and should consult each other as to their actions.

Such obedience wrecks the splendid discipline of marriage. The woman's wings will grow, while the man is sinking in a morass of egoism. This is quite unfair. Part of a wife's duty is to see her husband's faults, and most gently and tenderly to correct

them. Even Milton admitted this—he, the thrice-married, who kept his wives down with a master's hand.

No wife need sit as a critic on the hearth. She should not try to mould and model her husband to suit her own ideas. Her path is a very narrow one. It lies in a golden mean between candour and cowardice.

A Man's Standard of Honour

Men's standard of honour is popularly supposed to be higher than that of women. Doubtless it sometimes is so. But there are cases when, after marriage, a wife is shocked and revolted by the laxity of her husband's code, perhaps in matters of business, possibly in affairs of every-day life. He thinks nothing of breaking a promise, whereas she has made it a practice never to do so. He may pride himself on some bit of sharp practice which she regards as dishonourable, if not actually dishonest. Should she let it pass? Or, taking her courage in both hands and arming herself with all her gentleness, place before him her view of the matter? It is an effort of moral courage which she makes with trembling heart and shaking hands. Sometimes she has her due reward; more often not. But her very love for him has made it impossible for her to act otherwise, without being self-convicted of cowardice.

A husband reclaimed from the odious vice of drunkenness may owe his return to sweet peace and a wholesome atmosphere

of life to the influence of his wife. Salvage of this sort is worth some effort. What that effort costs is known only to those who have made it.

It is an easy thing to spoil a husband by flattery. Hypocrisy is a subtle weapon, but it has two edges, and should be handled warily. Better not handle it at all. Like debt and secrets, it destroys true happiness.

How to Feed the Man

In one of his "Idylls" Tennyson recommends as prudent and proper treatment for a wife that the husband should "dress her beautifully and keep her true." May one be permitted to paraphrase this good counsel and apply it to the wife? Let her, then, "feed him bountifully and keep him true."

Mankind is more physical than spiritual, and inviting food was intended to be one of our pleasures. The man who knows that a good dinner awaits him in his home is much more likely to arrive there punctually and in an agreeable mood than he who expects an ill-cooked meal laid out on a limp, despondent tablecloth, with dull glass, and forks that might be made of pewter to judge from their appearance. Here is nothing to stimulate appetite, and the prospect of it is not calculated to make a man hurry to catch his earliest possible train to the suburbs.

Besides, there is the question of proper nourishment to be considered. It is a more important one than some young wives imagine. They seem to think, sometimes, even the best of them, that it is quite sufficient to give a man what he likes and plenty of it. This is quite good, so far as it goes. But the careful consort will learn in time that the things her husband likes best are sometimes by no means the best for him to have.

Mrs. Carlyle soon found this out, and her chief care in life was to give the dyspeptic man she had married the dishes that were the least likely to aggravate his malady.

There are lions lurking round the path of the inexperienced wife whose husband suffers from one or more of the too numerous forms of indigestion. She must not, for instance, appear to be taking care of him. It must be a secret between herself and her own soul. The average man hates being looked after; he resents it as an affront. And about food he is often very childlike, though far from bland.

When dining out or lunching in the City, the dyspeptic man takes no account of consequences, but chooses his favourite crab omelette or Welsh rarebit with no better excuse than because he likes it.

"Do I smell haggis?" asked an old gentleman in a back number of "Punch." The servant who is helping him out of his overcoat in the hall replies, "Yes, sir." The old gentleman remarks, "Eh, but I'll be bad the morn!" and looks singularly and inappropriately happy as he utters the dismal prophecy. It never occurs to him not to have any haggis.

Should the wife of such an one give him a warning look across the table, he is excessively annoyed. Why should she spoil his pleasure? It is not she who will suffer for it, and may he not have a little indigestion if he likes? That is his frame of mind.

No! The wife must do what she can to guard her husband from the results of injudicious eating, but he must know nothing of her solicitude. To be sure of the best of food in his home is his best shield against imprudent meals abroad.

The Breakfast Question

The quality of a man's work depends in great measure upon the character of the food he eats. This is why breakfast should be such a carefully thought out and skilfully prepared meal.

It should send him forth to his day's labour well nourished and energised, fortified against the worries that seem to be inseparable from almost every class of work. Breakfast can be a very delightful meal, and every care should be taken to make it so. In winter a cheery fire should be chattering in the grate. In summer a sunny window opening on the garden should be chosen. A few flowers on the table give an air of poetry to the repast. One or more of the many forms of chafing dish should be keeping the viands hot, for man, alas! hates getting up in the morning, and often leaves himself but five minutes or so for the discussion of a meal that has cost his wife much thought and his cook much care.

It is often a great temptation to a young wife to spend more money than she ought upon the catering. She is so very anxious to give her husband tempting meals and the very best of everything, that she buys expensive things, and seeing him enjoy them, she is encouraged to go on doing so. Her accounts mount up in consequence, and should he upbraid she will be very foolish if she "answers with a smile," like the lady in the good old song.

Domestic Extravagance

It is better wisdom to abstain from costly luxuries as a general rule and keep them for particular occasions. They will be all the more appreciated for their rarity. Those whose incomes are sufficient to place them within their reach for every day get quite as tired of expensive dishes as the less wealthy do of ordinary fare. It is well to remember this, for one then feels less tempted to spend money that cannot really be afforded.

A good dinner after the day's work is over makes home appreciated. The growing scarcity of cooks makes it advisable that young wives—and many who are not exactly young—should acquire the science of cookery themselves. It is splendid to feel independent of domestics, and cookery becomes extremely interesting when the student begins to understand it, studies the chemistry of it, and becomes so expert as to originate dishes.

WEDDING PRESENTS

The Gift the Emblem of Goodwill—The Wedding Presents on View—A Question of Tact



HE original idea of the wedding present was to make some gift suitable to help the young couple to start life together, whether as part of the equipment of the house they were to live in, or more particularly for personal use.

A survival from these old days—and a very useful one—is seen in the canteen of plate and cutlery which, when chosen and bought of a firm of high reputation, sometimes lasts through the whole of married life.

Although the dozen or two of every kind of spoon, fork, and knife may not actually suffice for future family needs, yet the things themselves, with careful usage, will be as good as new, and in some cases, even better. Old Sheffield, for instance, is worth more than new silver, and certain makes of spoons fetch literally their weight in gold.

The Gift the Emblem of Goodwill

It is a curious truth that, as a rule, one's richest friends make the poorest of gifts. Perhaps they think that anything sufficient to represent worthily the value of their affection would be impossible to find, and therefore content themselves with a mere token of goodwill. Until someone tried the happy inspiration of introducing a cheque among possible wedding presents, many of one's well-off relatives continued to send rather shabby gifts to the brides among the connection. But the cheque is a different matter. It is so easily done. There is no trouble of choosing, no fear of the present proving unsuitable or being duplicated, and therefore in danger of being exchanged. All parties were (and are) pleased.

Another innovation is of great benefit to the newly married—that of several friends combining together to buy a really handsome present, instead of each giving some inexpensive trifle. This, too, sometimes takes the form of a cheque, sometimes of a handsome piece of jewellery or furniture, lace, picture or motor, victoria, brougham, Ralli, or governess cart, with harness.

There is a third circumstance that has given a decided fillip to wedding presents. It is the publishing in certain weekly and a few daily journals of the list of presents, together with the names of the donors.

People like to see themselves in print. Apparently they do not mind in the least how trivial the present may be with which their names are associated, as anyone may gather from reading one of these lists. And the recipients welcome even the smallest present as an addition to the sum total. They like to be able to say that they have received two hundred, three hundred, five

hundred, as the case may be, so everyone is gratified.

The Wedding Presents on View

Should it be impossible, owing to circumstances, to display the presents at the wedding reception, they are shown in the home of the newly married couple, on the occasion of their being at home to their friends on the conclusion of the wedding trip. The young couple should have the order of arrangement so well learned that one or other of them should be able to take each donor, on arrival, at once to the spot where his or her present, accompanied by the card of the giver, is on view.

To have forgotten not only where it is, but what it is, may be regarded as a grievous error in tact. Yet such things have happened—nay, happen daily, and will continue to happen. The large, important presents are above any such indignity. The generosity of the giver has made too deep an impression. But it is not really easy to remember exactly which friends have given the six sets of salt-cellar, the seven cases of afternoon teaspoons, or the four or five soup-ladles. Yet it should be managed, and, after all, many of these presents are in charming taste, and may come from some of the nicest and dearest, though possibly not richest, of one's friends. Those are not the ones likely to be forgotten nor easily confused with others.

A Question of Tact

Givers of presents are sometimes lacking in tact themselves. "I chose this for you, my dear, because I know you are not going to be well off, and I thought you would prefer a useful present to something merely ornamental." This was said in an extraordinarily loud voice on one occasion, and within hearing of the bridegroom, who happened to be particularly sensitive on the point of not being able to give his bride as good a home as the one to which she had been accustomed. However well-meant the words may have been, they were unfortunate.

Givers like to see their gifts in use. Consequently, when the newly married couple entertain later on, they should see that the presents sent by their guests of the occasion should be used at table, or otherwise prominently placed. At receptions, as many of the wedding presents as possible should be laid about the rooms, and attention drawn to them. Gratitude should not stop short with the mere writing of a letter of thanks, and even if the sentiment is unfelt, the recipients should "assume the virtue if they have it not."

It is a bad mistake to thank anyone for another person's gift. It has often been done.

Such are the rush and bustle of the few weeks preceding the wedding that the presents, if numerous, cannot be recorded with any distinctness in the memory. A little list of them should be kept at hand for reference for months after the marriage, so that any error of the sort may be avoided. Mrs. Brown would not be at all pleased at being warmly thanked for Mrs. Green's salt-cellar instead

of her own expensive entrée dishes; nor would Mrs. Green enjoy an expression of gratitude for the latter. She might, if of a cantankerous disposition, even suspect a hint of irony in the incident, knowing what a difference in value there is between her own small gift and Mrs. Brown's. A good memory is an essential part of the grand gift—tact.



PROPOSALS OF FAMOUS MEN



By REV. E. J. HARDY

Author of "How to be Happy though Married"



HE proposal of Edison, the great electrician, though business-like, was not prosaic. One day, as he stood behind the chair of a Miss Stillwell, a telegraph operator in his employ, he was not a little surprised when she suddenly turned round and said, "Mr. Edison, I can always tell when you are behind or near me." It was now Miss Stillwell's turn to be surprised, for, with characteristic bluntness and ardour, Edison confronted the young lady, and, looking her full in the face, said, "I have been thinking considerably about you of late, and if you are willing to marry me, I would like to marry you." The young lady said she would consider the matter, and talked it over with her mother. The result was that they were married a month later, and the union has proved a very happy one.

The great preacher Spurgeon asked the girl who became his wife by means of a book. He was reading one day, as he sat by her side, Tupper's "Proverbial Philosophy." Coming to the lines :

"If thou art to have a wife of thy youth,
she is now living on the earth :

Therefore think of her, and pray for her
weal,"

he pointed them out to her, and asked, "Do you pray for him who is to be your husband?"

The old method of proposing on one's knees, which went out with the wearing of swords and silk stockings, must have been physically uncomfortable for all but the very young, and in one historical instance, at least, it was in other ways inconvenient. We allude to the case of the Rev. Jerry White. He was caught by Oliver Cromwell himself kneeling at the feet of his daughter. The ambitious parson pretended that he was suing for the hand of the lady's maid, and, taken at his word, had to marry her instead of her mistress.

It certainly could not have been said of Richard Hooker that his only books were women's looks, for he was so taken up with his studies that he had no time to look for

or propose to a wife. Accordingly, when the woman with whom he lodged suggested, after he had been ill, that he ought to get a wife to take care of him, he commissioned her to find such a one. She appointed her daughter to the situation, and Hooker had cause to regret that he did not choose for himself.

The only one to whom Dean Swift appears to have proposed marriage was a Miss Waring, and he did this in an imperious way, like a victor imposing terms on a vanquished foe. He began by asking :

"Are you in a condition to manage domestic affairs with an income of less than three hundred pounds a year? Have you such an inclination to my person and honour as to comply with my desires and way of living, and endeavour to make us both as happy as you can? Will you be ready to engage in the methods I shall direct for the improvement of your mind, so as to make us entertaining company for each other, without being miserable when we are neither visiting or visited? Can you bend your love, esteem, and indifference to others the same way as I do mine? Have you so much good-nature as to endeavour by soft words to smooth any rugged humour occasioned by the cross accidents of life? Shall the place where your husband is thrown be more welcome than courts and cities without him?" If Jane Waring could answer these questions in the affirmative, Jonathan Swift said, "I shall be blessed to have you in my arms, without regarding whether your person be beautiful or your fortune large. Cleanliness in the first, and competency in the second, is all I look for. I singled you out at first from the rest of women, and I expect not to be used like a common lover." This was certainly not a common way of proposing marriage.

Rowland Hill was as abject when proposing as Swift was imperious. He asked the lady (a Miss Tudway) to accept "a poor worm in the character of a minister of Christ."

What a difference there is between the proposals made by Swift and Hill and that of Richard Steele! He wrote :

"I have not a minute's quiet out of your sight, and when I am with you, you use me with so much distance that I am still in a

state of absence, heightened with a view of the charms which I am denied to approach. In a word, you must give me either a fan, a mask, or a glove you have worn, or I cannot live; otherwise you must expect I will kiss your hand, or, when I next sit by you, steal your handkerchief. You yourself are too great a bounty to be received at once, therefore I must be prepared by degrees, lest the mighty gift distract me with joy. Dear Mrs. Scurlock, I am tired with calling you by that name; therefore say the day in which you will take that of, madam, your most obedient, most devoted, humble servant."

This is the way Daniel Webster proposed. One day, when kneeling before his lady-love, he suddenly dropped the skein of silk she was winding off his hands, and made with a piece of tape half a true-lover's-knot. The lady (a Miss Fletcher) completed it, and a kiss sealed the bargain.

A HONEYMOON IN CORNWALL

Sunshine in Winter—Newquay—Concerts—Hotels—The Journey

THOSE who marry in winter can find sunshine and soft air without leaving England. Is there not the Cornish Riviera?

A honeymoon spent at Newquay, for instance, offers beautiful scenery, splendid air, and even amusements, all at a trifling expense as compared with a trip abroad.

There are many first-class hotels and houses where rooms are to be had, and charges are very moderate in the winter.

The Attractions of Cornwall

With regard to Cornwall, one of its great charms, after its liberal allowance of sunshine, is the wonderful colour of the sea—bright emerald under a sky of vivid turquoise, or deepest sapphire, according to the time of day. The land scenery varies from wild and rugged, with sparse trees slanting away from the shore, to hills and dales of greenest verdure. In sheltered places myrtles, fuchsias and geraniums grow into trees, and roses bloom all the year round.

In windy weather the seas are grand, breaking over the rocks in great clouds of foam, and tossing delicate wafts of spray high in the air—a splendid spectacle.

In Newquay there are two public halls, and good concerts are occasionally held there. The Dance of Flora is an open-air function, and is quite peculiar to Cornwall.

A quiet and beautiful little place is St. Columb Porth, this latter word signifying a long stretch of sand out into the sea. Like many other romantic spots in Cornwall, it affords that solitude to which the usual honeymoon couple so markedly incline. There are beautiful walks with fine views all the way, and there are many points of interest to be reached by driving. But should solitude pall upon them, they can go to the Cavern Concerts held in a hall that is certainly unique. It is an immense cavern, with an entrance so little hospitable

Sir Alexander Duff Gordon had been paying attention to the beautiful Lucy Austin, and the customary gossip resulted. One day he said to the young lady, "Do you know people say that we are going to be married?" And before she could reply, he added, "Shall we make it true?"

Augustus Hare, in the "Story" of his life, tells the graceful way in which a woman known to him behaved herself. Lord Tankerville, playing a game in an ante-room with Lady Olivia Montagu, seized this opportunity to offer her marriage.

At first she would not face the question. By-and-by she suggested that it was time they should return to the rest of the company in the drawing-room. The lover pleaded, "But what am I to think? What may I say?" Thereupon the lady answered, "Say that we have played our game, and that you have won."

that the visitor has either to crawl in or else be carried to a higher opening above the water line on a boatman's back.

The piano has to be lowered over the cliff, and slid into the opening above the water by means of an ingenious arrangement of planks. Visitors are requested to bring their own campstools and candles. The music sounds most beautiful in this Banqueting Hall, as the great cavern is called.

Perranporth, equally quiet, is wild and rocky. The sea encroaches there, and two churches have been buried in the sand.

Cornish Fare

At the hotel here one can have a Cornish tea, a most delectable and satisfying meal, the price of which is ninepence. For this modest sum is provided not only the beverage itself, with bread-and-butter, but also a local dainty known as "heavy cakes," and a liberal allowance of clotted cream.

Hidden away between two headlands, East and West Pentire Points, is Crantire, an ancient haunt of smugglers, another quiet village. Apartments can be had in Crantire. In walking from Newquay one has to cross the River Gannel, that at low tide can be forded. About it are to be seen the curious little birds, unlike any others, called "shrikes," and believed by the superstitious to be inhabited by the souls of sailors lost at sea. The cause of this belief is probably the peculiarly plaintive cry of these little brown birds.

The journey from Paddington to Cornwall is a pleasant one, lying through pretty scenery. If the honeymoon couple have spent the night in town, as so many of them do, they can catch the 10 a.m., and they will be well advised if they ask the guard to order a tea-basket for them at Plymouth. Should they go by the 1 o'clock, or 3.30, the order would be for a dinner-basket,

WIVES OF FAMOUS MEN LADY ROBERTS

By H. PEARL ADAM

"A MAN'S best fortune, or his worst, is his wife," according to an old proverb.

The truth of the saying has been proved beyond question. It is in the power of a wife to help her husband daily and hourly in his career, and indirectly, too, in the influence of her character on his; she it is who makes or mars him. History is full of examples of wives who have devoted their lives to their husbands in much more than a domestic sense.

For instance, to take an example of our own time, there is Lady Roberts. For over fifty years she has been a real helpmate to her husband; she has never allowed her personal wishes to stand in his way; she has never claimed the privileges of a wife when they would have interfered with his duty or his advancement.

From the very beginning she showed of

what mettle she was made. While she and Lieutenant Roberts were on their honeymoon in May, 1859, he was summoned from Scotland to Windsor to receive his Victoria Cross. He meant to have resumed the honeymoon tour after this honour had been conferred on him, but he received a notification that if he took the three months' extra leave for which he had applied, he would lose his appointment in the Quartermaster-General's Department. Without hesitation his bride urged an immediate return to India, and, after a hasty visit of farewell to county Waterford, the young Irish girl, accustomed to the cool and gentle Irish climate, set out with her husband to face the Red Sea in July.

Her fortitude was well tested. So exceptional was the heat that twice the captain turned the ship to steam against the wind, in order to revive the passengers, some of whom were absolutely suffocating.

After this experience, the next was the monsoon in the Bay of Bengal—rudder broken, all guiding lightships blown about drifting helplessly, anxiety as to provisions and coal—in short, an adventure of the most thrilling and uncomfortable description.

Mrs. Roberts, worn out and ill, may have cast thoughts back to Nora Bews, the light-

hearted girl who rode to hounds in county Waterford, but if she looked back, she was nevertheless indomitable.

The young couple, arriving at Calcutta, were sent straight away to Morar, one of the hottest places in India in August. Ill-health could daunt neither of them, and they started up-country. A worse trial awaited the young bride. Two days after their arrival Lieutenant Roberts was sent back to Calcutta, and his wife was perforce left with friends, kind and hospitable, but still strangers to her.

When the period of separation was over Mr. and Mrs. Roberts had another journey, this time enlivened by floods.

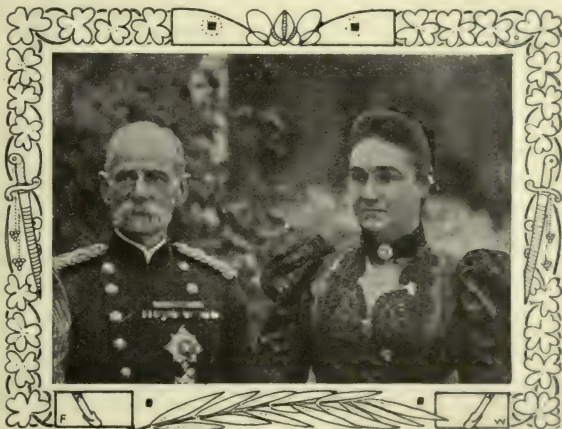
But at last a happier time was at hand. The lieutenant was appointed Quartermaster-General to Lord Canning on his six months' tour through India. This meant that he had the whole ordering of the huge

camp. The work was very heavy, but it was interesting, and his wife could accompany him. On this tour he showed her all the ground he had covered during the Mutiny two years before. Small wonder that she was "intensely interested," as he records, and that it was Delhi that "had the greatest fascination for her."

She would not have been the soldier's wife that she is if she had not been moved to the heart by the sight of the places where her young lieutenant had won distinction and the supreme personal honour of the Victoria Cross; where he had fought and suffered and conquered.

On this tour the events of the Mutiny became living realities to her, and if never before, then she accepted the lot of a soldier's wife, with all its anxieties and partings, its need of courage, its patience in loneliness, its constant cheerfulness.

Over and over again Lord Roberts has paid tribute to his wife's qualities. His book, "Forty-one Years in India," is dedicated "to the country to which I am so proud of belonging, to the Army to which I am so deeply indebted, and to my wife, without whose loving help my 'Forty-one Years in India' could not be the happy retrospect it is."



When he was sent to Calcutta one year in March, she came down from Simla to join him—at the beginning of the wet weather; when he was visiting cholera camps she insisted on accompanying him; she rejoiced when he received an appointment on the North-West Frontier, that seat of peril and unrest, where reputations are made; when he went off at short notice in command of the Kabul Field Force, she went with him as far as she might, and there bade him and his men a cheery "good-bye and good luck!" before turning away to a sad and lonely home-going. Before he lost all communication with the outside world, on his second expedition into Afghanistan, his last word from civilisation was a telegram, put into his hands a few minutes before breaking camp, from his wife in a distant Somersetshire village, wishing him God-speed.

Lady Roberts' Scheme

She never lost courage, either to accompany him through hardship, or to bear suspense in separation. Any woman knows which is the harder—to bear illness and discomfort with her husband, or to keep cheerful and happy with the children in an English village while he is lost to all messages in a savage country, menaced by immediate peril.

For many years this soldier's wife had seen with heartache how many valuable lives were wasted by the lack of skilled nursing in military hospitals. The "orderly on duty" did his best for the sick—anyone may guess what his best amounted to! The Government had been approached on the matter over and over again, but had rejected all proposals on the score of expense. Lady Roberts bided her time, but in 1886 she saw that her husband was in a position to ensure attention from the Government, and she drew up a scheme for providing military hospitals with trained nurses, pointing out that since every soldier cost his country £100 before he even reached India, it was worth some expense to preserve his life. The result of her proposal can be seen to-day in the well-equipped military hospitals all over India. Money the Government would not provide she collected herself from the Army in India, even the privates subscribing.

This latter money was devoted to providing homes in the hills for the nurses, and so energetic was Lady Roberts that before long she was able to buy various plots of land in healthy districts and to set in motion this important part of her scheme. It must be remembered that India in those days was farther away than it is now, because conditions of transit were not so good, and it was not so easy to come home frequently as it is now. What Lady Dufferin had done in the previous year for the native women and children, Lady Roberts was now able to do for the Army. Of course, in this scheme she had her husband's heartiest support, for no man was in a better position to realise that a healthy soldier is worth three sick ones. Sick leave had before that time inconvenienced him very much, and

the only surprising thing was that a scheme which his wife had had in her mind for so many years should have had to wait so long for any chance of success. When this had come, however, everyone was full of admiration, and wondered how the Army had got on at all without Lady Roberts' military hospitals and nurses' homes.

Such a career as that of Lord Roberts is bound to entail a prominent social side, more especially in India, which is proverbial for its social meetings. Lady Roberts never failed in adapting herself to the needs of the moment. The wife of a distinguished soldier in India is brought into contact with all classes, and has in particular to act as leader in a society where rules of precedence and the smaller items of etiquette are considered most important. Such a position is rendered all the more difficult by being at once defined and tacit. The wife of a viceroy has her official position to uphold her, but in general society, whether as hostess or guest, there are any number of pitfalls into which the tactless may fall. Lady Roberts always realised that by her handling of the social situation she could, as in other ways, help her husband, and he always found in her a successful hostess to his friends and colleagues, and, which is perhaps more important, a tactful acquaintance where his opponents, political or military, were concerned.

Such is the woman who has been for fifty-one years the helpmate and loving comrade of this great soldier. "My C.O.," he has been known to call her, using the Army abbreviation for "commanding-officer." If she had been selfish, or lacking in moral and physical courage, he would not be what he is: she would have kept him back at every turn.

His Bright, Best Friend

Here is the most significant story of all:

She had been married less than a year, and had been separated from her husband for part of that time. She had gone literally through fire and flood with him, her health had suffered, and she was, after all, in a strange country, although she had friends, because, as Lord Roberts has proudly recorded, she accepted his in almost every case. The China expedition of 1886 was forming, and he had set his heart on going, but someone else was chosen instead. Lord Clyde took young Mrs. Roberts in to dinner one night, and told her she ought to be grateful to him, as he should have sent Roberts on active service if he had not been newly married. "You have done your best to make him regret his marriage," she cried indignantly. "He will feel I am ruining his career!"

No wonder that, forty years later, this brave and unselfish lady, hearing one day of the death of her only son in battle, on the next that her husband was to sail within a week for the seat of war, wasted no time in tears, but prepared to follow him without delay, to be near him as always, to comfort and uphold him as became a soldier's wife—his "bright, best friend."

WEDDING DAY LORE

Continued from page 503, Part 4

Wedding Divination—The Custom of the Dow Purse—A Bride's Character as Told by the Month of her Birth—Wedding Anniversaries—The Love of Darby and Joan

A VERY quaint piece of divination consisted in throwing a plate (full of bride-cake crumbs) down from an upper window as the bride alighted from her carriage. If the plate reached the ground unbroken, it was an unfavourable omen, but if it were shattered into pieces (the more the better) good luck was sure to attend her. This ceremony is very similar to the Jewish custom, which decrees that after the bridal pair have drunk from a glass it must be flung to the ground. If it remains intact sorrow will follow, but if it is broken in pieces they may anticipate a happy married life.

Formerly, brides used to resort to a cross near the ruins of a church in Holy Island, co. Durham, where was a stone known as the "Petting stone." The bride would step upon it, and if she could not stride to the end of it, tradition said the marriage would prove unfortunate.

Origin of the Marriage Settlement

This custom was once largely followed in the North, and since not every bride could resort to the original stone, a large paving-stone, placed on its edge, and supported by two smaller stones was sometimes placed at the churchyard-gate, and over this the bride had to jump, in case she should repent and refuse to follow her husband.

A strange custom in connection with the marriage of a youngest daughter decreed that all her elder sisters must dance at her wedding without shoes, in order to counteract the bad luck which would otherwise come to them if they married in "wrong order" of age.

In the days when belief in witches still existed, the Highland bridegroom would leave his left shoe without latchet or buckle, to prevent the influence of the witches on his marriage night.

The original dow-purse has now resolved itself into the marriage settlement, but formerly, at the church porch, the poor bridegroom had publicly to announce the amount of pin-money with which he intended to endow his bride, and the amount was considered proportionate to his affection for her! Sometimes she held out a handkerchief, at other times a purse, into which he poured gold and silver, which was then entrusted to the care of the chief bridesmaid. Occasionally the bridesmaid held the purse all along, and received the coin into it at the words, "With all my worldly goods I thee endow." But by degrees the "dow-purse" fell into disfavour and disuse as more sensitive brides considered it bore too great a resemblance to marriage by purchase.

Finally may be given the bridal lore which sums up the character and disposition of a bride according to the month of her birth.

A January bride will be a prudent housekeeper and very good-tempered.

A February bride will be a humane and affectionate wife and tender mother.

A March bride will be a frivolous chatter-box, somewhat given to quarrelling.

An April bride will be inconstant, not very intelligent, but fairly good-looking.

A May bride will be handsome, amiable, and likely to be happy.

A June bride will be impetuous and generous.

A July bride will be handsome and smart, but a trifle quick-tempered.

An August bride will be amiable and practical.

A September bride will be discreet, affable, and much liked.

An October bride will be pretty, coquettish, loving, but jealous.

A November bride will be liberal, kind, but of a wild disposition.

A December bride will be well proportioned, fond of novelty, entertaining, but extravagant.

The following are the wedding anniversaries:

First anniversary	Cotton Wedding
Second	Paper Wedding
Third	Leather Wedding
Fifth	Wooden Wedding
Seventh	Woollen Wedding
Tenth	Tin Wedding
Twelfth	Silk Wedding
Fifteenth	Crystal Wedding
Twentieth	China Wedding
Twenty-fifth	Silver Wedding
Fortieth	Ruby Wedding
Fiftieth	Golden Wedding
Seventy-fifth	Diamond Wedding

Darby and Joan Love

And surely that golden wedding anniversary recalls very vividly Weatherley's beautiful words in "Darby and Joan."

"Darby dear, we are old and grey,
Fifty years since our wedding-day,
Shadow and sun for every one

As the years roll on.

Hand in hand when our life was May

Hand in hand when our hair is grey.

Shadow and sun for every one

As the years roll on.

Hand in hand when the long night tide.

Gently covers us side by side—

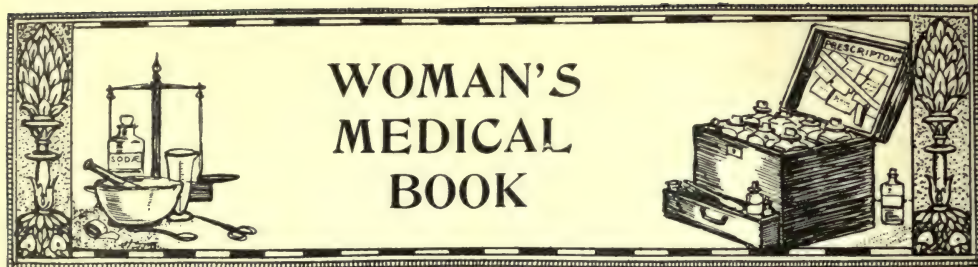
Ah! lad, though we know not when,

Love will be with us for ever then.

Always the same, Darby my own.

Always the same to your old wife Joan."

Let the cynics and pessimists sneer and declare what they will, they will never convince the world that Love is not the light of life, its crown and completion, and God's highest gift to man.



Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

*Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures*

*Consumption
Health Hints
Hospitals
Health Resorts*

*First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.*

Continued from page 512, Part 4

SLEEP AND SLEEPLESSNESS

The Cause of Sleep—Reasons for Insomnia—How to Cure Insomnia—Tranquility of Mind is Indispensable—Never Take Drugs, and Avoid Becoming a Slave to Worry

SLEEP is a natural physiological process, during which nervous and intellectual recuperation takes place. The actual cause of sleep is still an open question. We know that during normal sleep the brain is comparatively anæmic, and the activity of the higher centres at least is suspended for a time.

What it is that actually induces sleep, however, we cannot say. We sleep when we are tired, or, at least, we ought to. It is thought that certain products of fatigue accumulate in the blood during our waking hours, and that these act in a soporific manner upon the brain. On the other hand, over-fatigue will prevent sleep.

Many cases of sleeplessness are due to very slight causes. The habit of quiet, restful, soothing sleep can be acquired. Insomnia is, in nine cases out of ten, a bad habit which has been allowed to form after two or three wakeful nights due to very simple causes. The one condition necessary for restful sleep is a quiet state of mind, with certain physical essentials in addition. Excess of mental work, anxiety and worry are frequent causes of sleeplessness. Cold feet, ill-ventilated bedrooms, and an uncomfortable bed are also conducive to insomnia.

It is most important to keep the brain free from active exertion before going to bed. Heavy mental work late at night must therefore be avoided. Many a woman sleeps badly because she takes her worries to the portals of sleep, and plans out her next day's work at the very moment her mind should be composed and restful. The fear of sleeplessness seems to keep sleep at bay. "I know I shall not sleep," says the nervous, over-strained victim of insomnia, and from mere force of auto-suggestion, sleep is banished.

Sleeplessness is very common at the present time. This might be, with a good deal of truth, designated the age of insomnia. In its worst form it will bring on melancholia and mental instability. In its milder forms it will produce

irritability and impaired capacity for work. It is most important for every woman to have a fair allowance of restful sleep every night of her life. Nothing spoils a woman's looks and health more than persistent under-sleeping. I have heard women pride themselves on the fact that, like Napoleon, they could do with five hours' sleep at night. Almost anyone could—for a time. Most of us can work at high pressure and curtail our hours of sleep without apparent ill-results in the present. But the time comes when Nature exacts payment. We find sooner or later that we are more easily tired, that we are subject to headache and other nervous signs. We may realise that we need more sleep, and try to get it. But it is not easy to break a habit once it is formed, and the woman who has made a habit of going to bed at 12.30, or even 2 a.m., may find that she will only toss about sleepless for a couple of hours if she goes to bed at ten.

The people who work hard especially require plenty of sleep. The old adage about the number of hours requisite for a man, a woman, and a fool must have been written by a fool. The woman who can get into the habit of having eight or nine hours' sleep will find that she can get through more work in the twenty-four hours than if she limits her sleep to seven hours a night. Sleep is the best restorative, the one preventive of nervous ills. We can work hard without risk so long as we sleep enough. So let the women who have to work either in the home or in the world outside have their sleep at all costs.

The Cause and Cure of Sleeplessness

Now, if you have allowed yourself to acquire a sleepless habit, how can sleep be regained quickly and naturally?

First, you must find out the reason why you sleep badly. Nerve strain and worry will cause the habit of sleeping badly to start. Certain

conditions of ill-health, such as gout, chronic constipation, or dyspepsia are common causes of sleeplessness. Heavy meals late at night would keep a Hercules awake. See that your environment is conducive to sleep. See that you have a comfortable bed, with a simple, firm mattress. Bed-clothing which is not too heavy, but is yet sufficient to provide warmth, a quiet, well-ventilated room are all points to be noted. The last meal should be taken at least two hours before retiring to bed. Some people will find that a glass of very hot milk, sipped after getting into bed, will encourage sleep. A warm bath, also, at a temperature of 98.4 degrees is an excellent measure, whilst anyone who suffers from cold feet will probably sleep better if a hot-water bottle is provided.

The great thing is in old-fashioned language to "compose the mind." It was a clever child who replied to the nurse who wanted her to lie down quietly and go to sleep: "I cannot make my mind lie down." Half an hour's reading of a light, interesting but not exciting book will often soothe the mind, and the deliberate determination not to worry is a far better device than counting up to a thousand, or concentrating upon imaginary sheep jumping over a gate.

The best methods of inducing sleep are self-suggestion and the deliberate freeing of the mind from thought. Say to yourself: "I intend to sleep well." When you get into bed, deliberately banish thought from your mind. Breathe quietly, evenly, and rather deeply, and count each breath you take. In nine cases out of ten the device will be found successful from the first. The tenth case must simply practise until it does become successful. It is always a mistake to become depressed or worried because one cannot sleep. Say to yourself: "Even if I do not sleep, it does not greatly matter either to myself or anyone else." Never allow the idea of sleeplessness to grip you, to make you become unhappy, excited, angry, or depressed, and whatever you do, never upon any account take hypnotic drugs without a doctor's advice. You are better with five hours' natural sleep than seven or eight which are the result of drugging. Once you begin to take drugs, every week will make it more difficult for you to give them up. Small doses may suffice at first, but they soon lose their effect, and you have to take more and more. The result is poisoning by the accumulated drug in the system, and there is risk that you may become a victim to drugs, than which there is no more pitiable object.

The Quiet Mind

What is the best procedure, then, to take? Follow the rules for obtaining restful sleep already given. Deal with the cause by attending to any condition of ill-health such as excess of

uric acid in the blood, indigestion, or excess of alcohol, which, even existing in a slight form, will cause dyspepsia. Perhaps 50 per cent. of the cases of insomnia are due to overtaxing the nervous system. So that it is most important to regulate one's daily work, to avoid hustling, to strive for intellectual and nervous discipline. Try to keep the evening hours for recreation. Go to bed at 10.30 every night for a month, and rise shortly before eight next morning, whether you have slept or not.

It is a mistake to lie late in the morning with the idea of making up for a sleepless night. Never sleep during the day, but rather be out of doors in the fresh air, and get as much gentle exercise as you can. Your aim should be to sleep between 10.30 p.m. and 7.30 a.m., to establish a habit of soothing sleep during the night. By sleeping late in the morning or during the day you are simply pandering to your nervous system, which has got out of hand.

Take a short period of rest once or twice during the day, if you like, without sleeping; until you have got into the habit of sleeping at night it is wiser not to doze off, especially in the evening. Be sure that your bedroom is well supplied with fresh air both by day and night, and choose as quiet a room as possible. If these simple measures do not prevail, you should see a doctor, as sleeplessness is a habit very difficult to break if it has been persisted in for any length of time. This is especially necessary if you have got into the habit of taking drugs. Under the advice of a doctor, a drug can either be cut off all at once or gradually reduced in amount according to the condition of your nervous and physical health. It is impossible for a non-medical person to know exactly what to do to break off a habit of drugging, whilst the confidence in the stronger will of the doctor is in itself a good thing for the sleepless patient. Many a patient will sleep simply because the doctor says that she will.

Insomnia an Evil Habit

If worry is at the root of insomnia, the fact must be faced. Women are very liable to worry unnecessarily over matters that cannot be altered. Useless worry saps the mental, moral, and physical health. If anything has gone wrong with us, it can either be righted or it cannot. In the former case the wise woman works to that end with all her might, and does not worry, because worry will handicap her efforts. In the latter case the thing must be accepted as inevitable. Worry will only increase the burden one has to bear, and lead to all sorts of additional ills besides sleeplessness. Healthy sleep is a great good, worthy of preserving; insomnia an evil habit, which every sensible woman will keep at bay if she desires health and happiness in this life.

HOME NURSING

Continued from page 507, Part 4

The Construction of the Nervous System—The Brain and Its Functions—The Action of the Nerves—The Sympathetic System—Pain is Nature's Warning

FROM the articles on elementary physiology which have already appeared in this series it can be seen that the human body consists of various organs engaged in some particular work. The digestive system, which we have studied, contains all the organs for the conversion of food into nourishment for the body. The heart is the organ

for the propulsion of blood through the body, and the lungs have to do with the oxygenation of blood. It is with the construction and working of the nervous system that this article will deal.

Now, just as an engine requires a guiding hand or intelligent force behind it, so it is necessary that there should be some regulating power for

the organs of the body to ensure that they do their special work. This is supplied in the form of the delicate apparatus called the Nervous System, which regulates every organ, every muscle, every part of the body. Because we are supplied with a nervous system we are sensitive, active, reasoning beings. Because our brain is a highly developed organ, we possess, or ought to possess, reason, intelligence, reverence, and understanding.

For the sake of description we shall divide the nervous system into four parts: (1) The brain, (2) the spinal cord, (3) the nerves, (4) the sympathetic system; and we shall consider them in turn.

The brain is a complicated mass of nervous matter, contained in the skull, which is a bony box less than a quarter of an inch thick. The brain is made up of nerve-cells and nerve-fibres. These nerve-cells are microscopic in size, very complex in structure, and lie over the surface of the brain, forming what is called the grey matter. In this grey matter, which is the most wonderful substance in the whole of creation, all ideas are formed, "will" is originated, and sensations are perceived. It is the organ of consciousness—in a word, the *mind*.

It is by reason of our *minds* that we are thinking beings, that we are able, however imperfectly as yet, to get into conscious relationship with the visible universe. Nerve-fibres of the brain pass from the nerve-cells downwards to the spinal cord, and are in connection with all parts of the body by means of the nerves, which pass out from the spinal cord.

The brain weighs about three pounds. A woman's brain weighs a few ounces less than a man's. This fact was formerly regarded as a positive proof that woman was intellectually inferior to man. Greater knowledge, however, has demonstrated that quality of brain, not quantity, is all-important.

The Brain and Spinal Cord

If the skull could be opened, the living brain would be found to be enclosed in three protective membranes, between which lies a quantity of fluid. This furnishes a sort of water-bed to protect the soft semi-solid organ. The surface of the brain is raised into a series of folds called "convolutions." These convolutions increase the surface area of the brain, and the different convolutions have their different functions. For example, if one could stimulate a convolution lying about the middle of the right side of the skull we should cause the leg or arm on the opposite side of the body to move, because the muscles are controlled by that particular area of the brain.

The brain consists of two halves, or hemispheres, which are separated from one another by a deep cleft. The right side of the brain controls the left side of the body, and vice versa, and the two sides of the brain communicate and act with each other. It is impossible in this space to give any idea of the wonderful functions of the different areas of the brain, but it may be said, speaking broadly, that the front part of the brain behind the brow has to do with the intellectual functions. The middle area of the brain rules and regulates locomotion, or movement. The posterior area lying at the back of the head has to do with sensation.

From the lower part of the brain a tail-like projection tapers downwards measuring about eighteen inches in length. This is the spinal cord, which lies inside the bony spinal column just as

the brain lies inside the skull. The spinal cord is about the thickness of the little finger above, and becomes smaller as it passes down the spinal canal. By means of the spinal cord the brain can communicate with the nerves going to the rest of the body. These nerves pass off in pairs from the spinal cord, and make their exit from the spinal column, or vertebral column, through little openings down each side. There are thirty-one pairs of spinal nerves and twelve pairs of brain nerves, or cranial nerves, which come off the brain itself. The cranial nerves supply the face and head. The first pair, for example, are called the optic nerves, and they pass to the back of the eyes and carry messages from the eye-structures to the brain, which thus perceive light and various objects.

The second pair of cranial nerves have to do with the sense of smell, and therefore pass to the nose. Another pair are called the auditory

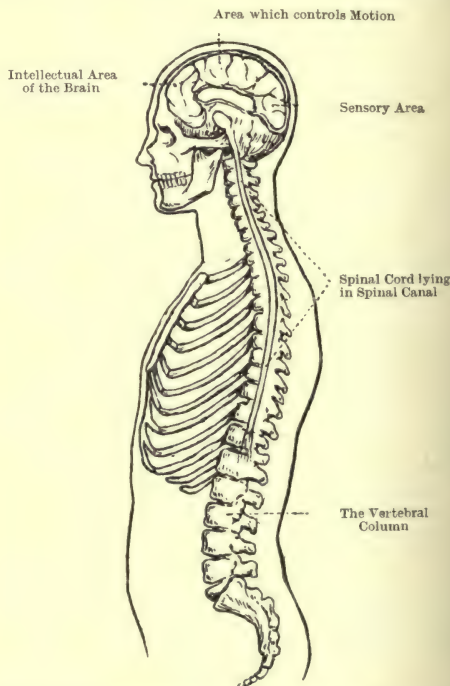


Diagram of brain and spinal cord. The convolutions of the brain are shown, and the tail-like spinal cord lying in the spinal canal.

nerves, or nerves of hearing. The rest of the cranial nerves are distributed to the face, head, and neck. One pair of cranial nerves called the "facial nerves" supply the muscles of expression. If one facial nerve is cut off from its communication with the brain, as happens in certain cases of paralysis, for example, we have one side of the face a blank, because the muscles supplied by the facial nerve are no longer controlled by the brain.

The Nerves

In appearance the nerves are white cords consisting of nerve-fibres, and vary a great deal in size. The smallest is only just visible to the naked eye, whilst the sciatic nerve in the thigh is nearly as large as the little finger. The function of these nerves is extremely interesting. In the first place they convey sensation to the brain.

If you laid the tip of your finger on a hot range, the sensation of heat would be carried up the

nerve of the finger, up the arm to the spinal cord, and thence to the brain-cells. These brain-cells send the message to another part of the brain which controls motion, and the cells in this area of the brain send a message down the spinal cord to the nerves supplying the muscles of the arm and finger. These would contract and the finger would be drawn away.

This action appears to be instantaneous because nerve impulses pass so rapidly to and from the brain, but it really takes a certain fraction of a moment. Now, supposing for any reason the nerve of the arm and finger was paralysed or cut in two. The brain could not receive a message from the finger, nor could it send a message to the muscles of the finger. No pain or sensation of heat would be felt, and the finger would be burnt.

Thus it will be seen that the nerves of the body are a vast telegraphic system carrying messages, or sensations of pain, cold, and heat, to the brain. Every nerve contains what are called sensory fibres, which carry sensation to the brain, and motor fibres, which carry messages from the brain to the muscles. In paralysis there is a break somewhere between the nerves and the brain. A paralysed arm or leg has no power of movement because the brain cannot send its message to the nerves of the muscles of the part. In the same way the paralysed limb can feel neither heat, cold, nor pain.

The Sympathetic System

We have already mentioned the Sympathetic Nervous System. It is that part of the nervous system of the body which has to do with regulating the great organs in the chest and abdomen (the lungs, heart, stomach, liver, and intestines), and it also supplies the blood-vessels of the body with nerves. It consists of two chains of nerves,

one on either side of the spinal column, and of little masses of nerve-tissue called ganglia.

These ganglia are, as it were, minute brains, and they send out branches which form networks of nerves round the organs. The function of this system is to regulate the action of the organs of the body associated with nutrition. In invertebrate animals, such as the jellyfish, the worm, etc., the nervous system has only this form, but the higher animals, or vertebrates (fish, reptiles, amphibians, birds, and mammals), have a brain, a spinal cord, and nerves in addition. Because we possess a sympathetic system in addition to our higher nervous system our various organs work imperceptibly, without will or consciousness, and we are not conscious in health that our stomachs are working, that our hearts are beating, or that our lungs are expanding and contracting. This adds very much to our comfort and convenience.

The sympathetic nervous system is, in a sense, independent of the higher nervous system, but it is really influenced by the brain. Because of this influence, when our organs are out of order, we are made aware of the fact, because we feel pain or discomfort. The thoughtful person will have gathered from this article one fact which bears intensely upon the philosophy of life. It is that pain is a good thing. Pain is Nature's warning. It is protective. If we could not feel pain we should have no knowledge that our hands were burnt, that we were in danger of losing our noses from frost-bite, or that our digestive system was being overtaxed in some way.

Mental pain, or unhappiness, can be regarded from the same point of view, but this is a subject which is outside the scope of an article which deals only with simple physiology.

The next article in this series will deal with the Skin and its Function, the Muscles, and Fat.



COMMON AILMENTS AND THEIR TREATMENT

Continued from page 508, Part I.



Croup is a spasm of the muscles of the larynx, causing a sudden closure of the glottis—the opening into the windpipe—followed by a long indrawing of the breath, which produces the crowing sound. The term "croup" is very loosely applied by non-medical people. For descriptive purposes, the late Dr. Savill, in his excellent book, "Clinical Medicine," says that there are three types of croup occurring in childhood:

1. *Nervous Croup*, in which there is no cough or hoarseness. It is due to some irritation of nerves supplying the larynx. A child is often subject to such attacks, if he is of a rickety type, from improper feeding and unhygienic conditions.

Treatment consists in putting the child into a hot bath and dashing cold water on the face. The provision of rest, quiet, and very careful diet is the best way to prevent further attacks.

2. *Catarrhal Croup* comes on very often at night, when the child has been suffering from cough and hoarseness for a few hours previously. It is associated with catarrh of the larynx, and the croup is due to the collection of a thick secretion around the larynx and the glottis.

The treatment is the same as for nervous croup, with special attention to the catarrh, which may be associated with some fever.

3. *Membranous Croup* is really diphtheria,

(which see), and is a disturbance of breathing caused by the diphtheritic membrane over the back of the throat.

Cystitis is an inflammation of the bladder, which may be either acute or chronic. The condition requires skilled medical and surgical treatment. Domestic measures may include rest and milk diet, and such fluids as milk and soda, barley-water, etc.

Dandruff is an infection of the scalp due to disorganised secretion of the sebaceous glands of the skin. Sometimes there is too much secretion, and the condition is called moist dandruff or moist seborrhœa. The natural oily secretion is diminished in dry seborrhœa, and the scalp is scaly. The scalp is often irritable, and the hair falls out. The condition is apt to be very chronic if it is not treated. One of the best treatments is to wash the hair once a week with a soap consisting of equal parts of soft soap and rectified spirits—say one ounce of each. This should be mixed into a lather with soft, warm water, and a little of the following pomade should be rubbed into the hair every night:

Hard paraffin	180 grains
Red mercuric oxide	120 grains
Ammoniated mercury	90 grains
Oil of geranium	15 minims
Soft paraffin	6 ounces

HEALTH AND HYGIENE IN THE NURSERY

THE CHILD'S MUSCLES

Continued from page 510. Part 4

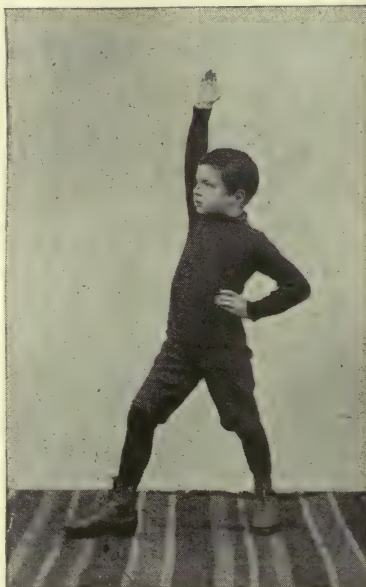
Muscles in One Part of the Body Must not be Developed to the Exclusion of Others—Some Simple Exercises for Strengthening the Spine and Lower Part of the Body—Breathing Exercises are Valuable for Weakness of the Nose and Chest

In the last article on the muscles of the child a few simple exercises for the arms and upper part of the body were given.

Physical education, however, should not develop one part of the body to the exclusion of others. It is a good thing for a boy to possess a well-developed arm, but it is a bad thing to concentrate the attention on developing the muscles of the arms and chest if the spine and lower part of the body are neglected.

Some slight degree of curvature of the spine is very common in childhood. It is often due to the habit of sitting or standing badly, slouching over work or carrying a schoolbag of heavy books under one arm. Simple muscular exercises regularly and moderately indulged in do much to correct round shoulders and spinal curvature in early years. A future article will deal with various deformities in childhood, with their remedies, and the consideration of spinal defects will be left alone till then. The following exercises, however, are all remedial. They are excellent for strengthening the muscles of the lower

part of the spine, thighs, and legs; they develop the muscles and the joints, and are useful, instructive, and enjoyable for wet days in the nursery:



Exercises for lateral curvature of the spine. The lower, or lumbar, curvature (concave) is to the right



Barefoot exercises on an inclined plane to correct weak ankles

1. Barefoot exercises should be practised if there is the least tendency to weak ankles or flat-foot. Even where there is nothing the matter with the feet and ankles the exercises are good because they help to develop the foot and keep it healthy, and the foot is very much neglected in the human anatomy. After removing the shoes and stockings, let the child stand with the heels together, and raise the heels off the ground till he is balanced on his tiptoes. Repeat this six, eight, or ten times. Then make him walk up and down the room on tiptoes with the bare feet, and then up an inclined plane. This can be easily made by resting one end of a board against a low ottoman-box or footstool.

2. Crouching exercises are excellent for the hip joints. Anyone who has visited Japan knows how easily and gracefully the Japanese can squat upon their feet in a manner that is almost impossible to the foreigner. The assumption of this attitude at first is accompanied by creaking and cracking of bones, with a tumble to one side or the other. Now, this crouching attitude is excellent.

The small boy in the picture is crouching in a very graceful fashion, and at first the child should only be allowed to crouch down as far as he can do easily, rise to the position again, and repeat perhaps half a dozen times. Gradually the joints become more supple, and by letting the knees move outwards the child can soon squat easily on his heels.

3. Lunging first to the right and then to the left is another exercise which deserves to be practised. Standing easily with the heels together, let the child take one step to the right with the right arm outstretched as far as it will go. Then return to the first position. In the same way let him stretch out to the left with the left arm raised level with the shoulder. Repeat ten times.

4. Trotting exercises round and round the nursery will improve the general circulation, and counteract any weakness of the ankles or legs.

5. A very useful leg exercise consists in standing with the heels together, and slowly raising first one foot forwards and upwards, and then the other, three times. This requires some practise before it can be comfortably achieved.

Hopping on each foot alternately, alternated with trotting and tiptoe exercises will prevent flat-foot and strengthen the muscles of the calf.



Crouching exercises for hips and legs

Many boys who get a good deal of sport at school, whose arms and chests are well developed, show an evidence of weakness of the muscles of the thigh and hip joint. In such cases the following exercises will strengthen the waist muscles and the lower part of the back and hip joints:

1. Let the boy lie flat on the floor and rise to a sitting posture without using his hands.
2. Whilst lying on the floor let him raise the two legs perpendicular to the body.
3. Whilst standing erect with the hands hanging, bend first to the right and then to the left.
4. Whilst standing in the same position, bend forwards and then backwards.

Now it is not at all necessary to practise daily every exercise that has been given in these two articles on the child's muscles. Five minutes twice daily is quite enough to begin with. In the case of young children or girls who are having lessons at home, five minutes engaged in a few of these exercises make an excellent break between the lessons.



Lunging exercises for muscles of arm, body, and leg

Some doctors advocate a few minutes devoted to simple muscular movements between each lesson every half hour. At one time the exercises given in the last article can be gone through. At another some of those described above may be tried, whilst breathing exercises should form a daily part of a child's physical education.

The following are a few simple breathing exercises:

1. Stand straight, with the feet together and the hands resting on the chest just above the waist on each side. Let the child take a deep breath with the mouth closed. Hold it for four seconds, and then slowly let the breath go. Repeat this exercise twelve times.

2. With the arms hanging, the mouth closed, and the head erect, take a deep breath whilst raising the arms at the same time until they are stretched above the head. Hold the breath two or three seconds, and slowly let go whilst the arms fall to the side. Repeat.



Hip and leg exercises

3. With the heels together and the hands on hips, inhale a deep breath whilst rising on the toes. Hold the breath. Then let it go and the heels sink to the ground.

A later article will deal more fully with breathing and lung development.

These exercises are excellent for children, who are apt to breathe by the mouth, or who are subject to colds and to throat and chest ailments. Except in very cold weather, the exercises should be practised at an open window, so that the child gets the full benefit of the fresh air.

In these two articles we have considered the education of the chief muscles of the body. The directions are simple. The exercises can easily be followed. By practising these fully, the mother will ensure the child's physical development. Method and regularity are the important features. Five or ten minutes devoted daily to physical education are of far more value than one hour twice a week. A child cannot possibly become fatigued under this system. The muscles are properly exercised without strain or stress. The effect upon the child's constitution and health in the future can hardly be over-estimated.

HOW TO RENDER FIRST AID

Continued from page 512, Part 4

By MARY WESTAWAY (Associate of the National Health Society)

Wounds and Their Treatment (*continued*)—How to Treat Bruises

4. A punctured wound is such as results from a stab with a sharp instrument, and, although it may not appear a great injury, it is really more serious than a surface wound of greater extent. If bleeding occurs, arrest it by the method described in Part 3, and cover the wound promptly with a clean pad soaked with an antiseptic dressing, be it even only water with salt or vinegar or water which has been sterilised by being boiled.

5. A poisoned wound is less rare than is commonly imagined, for bites and stings from certain animals, insects, and plants introduce poison which causes irritation or may lead to serious consequences. The two great points to attend to in the treatment of such wounds are to prevent access of the poison to the circulatory system, and to apply an antidote which shall neutralise the poison.

Thus, with such a wound occurring on any part of a limb, a string or bandage should be immediately tightly tied round the limb between the wound and the heart, and rather than lose a second the limb should first be firmly grasped and compressed with the hand to prevent blood flowing from the wounded part towards the heart. Bleeding must be encouraged, so as to get rid of as much poison as possible, and this is done by sucking the wound (provided there is no wound or abrasion on the lips or in the mouth of the helper) or by holding the injured part in lukewarm water.

The antidote depends upon the cause of the wound. A bite from a cat or a dog should receive medical attention. Until the doctor arrives the wound should be covered with a clean cloth pad dipped in carbolic solution (1 part of carbolic acid in 20 parts of water) or a strong solution of boracic acid, and the ligature must be kept around the limb until the wound has been cauterised. If medical aid is not available, the wound should be cauterised with lunar

caustic, nitric acid, or red-hot iron, and the burnt part kept covered with boracic ointment spread on lint until the wound is healed and the skin sloughed. It must always be remembered that wounds on the exposed parts of the body are more serious than those in which clothing has been bitten through, for the fabric dries up the saliva containing the poisonous matter, and renders the teeth comparatively innocuous.

Wasps and bees frequently leave the sting behind, and this must be pulled out before the antidote is applied. Ammonia is the best antidote, and a prompt application eases the pain and prevents swelling. Vaseline, olive oil, soda, salt, and the laundry blue-

bag are homely remedies which are of great service. Mosquito and gnat bites are eased in the same way, but as bites and stings generally occur in country fields and lanes where domestic remedies are not at hand, it is best to look around for a dock leaf to spread over the wound. This can generally be found growing near a nettle bed, as though Nature had placed it there specially as an antidote to the poison of nettles—which, indeed, it is—as well as to that of noxious insects. Even a late application of an antidote is better than none at all, and should there be much

irritation and swelling caused by the delay, rubbing the affected part with a lump of damp salt will be found to give great ease.

Fortunately, poisonous snakes are not common in this country. Vipers give a dangerous bite, which should be treated immediately by the method described in connection with a bite from a dog or cat, and medical aid must be promptly sought.

How to Treat Bruises

A bruise is an injury caused by a fall or by a blow from a blunt instrument. Although the skin is uninjured, the small blood-vessels underneath it are ruptured, and it is the



The immediate treatment of a dog or cat bite

effusion of blood from these vessels which causes the discoloration. Clearly the treatment of bruises must be such as will tend to draw the edges of the injured vessels together, and this can best be done by the application of cold. By covering the injured part with a linen pad soaked in cold water, or, better still, with a mixture of equal parts of spirit and cold water, and keeping it as still as possible, the injury will be so alleviated that it may pass off without even showing discoloration. On the other hand, hot applications and rubbing the injured part tend to open still more the ruptured blood-vessels, and should, accordingly, be avoided.

Sprains are accompanied by ruptured blood-vessels under the skin. They should be tightly bandaged, and should be treated as bruises, but with very intense pain, hot fomentations give greatest ease. When there is doubt about the nature of the injury, it is best to regard it as a fracture, and to treat it accordingly.

A grazed shin often seems such a trifling injury that no notice is taken of it until the

pain becomes so severe that medical aid has to be sought. Without proper treatment a grazed shin refuses to heal, and may cause a patient to lie by for many weeks. As soon as possible after the injury the wound should be covered with a clean pad dipped in a mixture of equal parts of Goulard water and cold water, and as soon as the pad is warm it should be replaced by a cool one. Exercise should be reduced to a minimum for a few days, and the wound will soon cover itself with a new skin.

A fall out of doors may result in a grazed knee or elbow, and, although the accident appears trifling it may lead to serious issues. It is now known that germs of lockjaw reside in the earth and gain entrance to the body through an injured skin. Accordingly, cleanliness and antiseptic treatment are necessary. The injured part should be soaked and syringed with warm water containing 1 in 40 of carbolic acid, and, when all dirt has been removed, the wound should be covered with a linen pad dipped in carbolic solution, and kept covered until it is healed.

GENERAL ACCIDENTS

General Accidents—Injuries to the Eye and Ear

1. HOW TO TREAT INJURIES TO THE EYE.—There are certain trifling accidents that give rise to great pain, and which, if not attended to promptly may lead to serious consequences. Thus, in travelling by train or motor particles of cinder, sand, or grit occasionally lodge in the eye sac and give rise to great pain. The important thing is to avoid rubbing the eye, as pressure only tends to embed the article in the membrane covering the eyeball. Nature provides a remedy for this particular injury in the form of tears, which, if allowed to collect and fall, will often

raising the eyelid and wiping off the foreign body with a clean handkerchief rolled to a point. Let the patient lean firmly back against the operator, who will thus be able to hold the eye open by turning the upper lid back over a match or small piece of wood (fig. 1). If the particle is so firmly embedded that it cannot be wiped off, a drop of olive oil or castor oil should be dropped on the eyeball, and the eye covered with a bandage until medical aid can be procured.

By accident a drop of corrosive fluid may be splashed into the eye, and most prompt treatment must be applied to neutralise the effect of the fluid. An acid splash should be treated by applying an alkali, of which the bicarbonates of soda and of potash are the best among homely remedies; while an alkali should be neutralised by bathing the eye with weak vinegar.

2. FOREIGN BODIES IN THE EAR.—Lovers of rural life often experience the unpleasant sensation of a small insect in the ear, which in its efforts to extricate itself seems to produce deafening noises. The treatment is very simple. The patient should have the head supported with the affected ear upwards, and into the channel of the ear should be poured a little olive oil, which should be made lukewarm by placing it in a teaspoon over a lighted candle. The drowned insect will float on the oil, whence it can be removed, while the ear can be drained by absorbing the oil with cotton-wool.

Some enterprising children are very fond of putting peas, beads, and stones in the ear, and occasionally one gets pushed in so far as to become fast. This occasions an injury which should not be meddled with by the lay person, unless medical aid is quite unobtainable. Then, by pressing against the ear with the point of a ball-pointed pen, the foreign body may be eased so as to fall out when the head is bent over; but if medical aid is possible the only first aid treatment advisable is to prevent the child touching the ear, either by covering it with a bandage or by tying the child's hands.

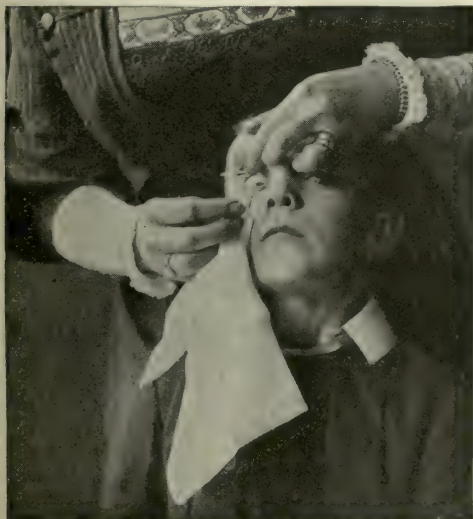


Fig. 1. Removing a grain of dust from the eye

remove the offending particle. If this fails, blowing the nose very hard sometimes drains away the tears with the hard granule. Failing these simple remedies, help must be given by



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon :

Presentations and other Functions

Court Balls

The Art of Entertaining

Dinner Parties, etc.

Card Parties

Dances

At Homes

Garden Parties,

etc., etc.

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 518, Part 4

THE WIFE OF THE GOVERNOR-GENERAL OF CANADA

By SARAH A. TOOLEY

A Post once Fraught with Risk and Discomfort—Now One of the Most Agreeable and Interesting of High Positions—Characteristics of Canadian Society—Curious old Privileges Attached to the Position of Governor-General

WHEN Lord Durham, with his wife and children, embarked for Canada, in the year 1838, to assume the position of Governor-General of that then disaffected and disunited colony, his friends gave him mournful farewell. The voyage was a formidable undertaking. There were no steamships in those days, and the position was looked upon as a painful exile.

It was considered particularly brave of Lady Durham to accompany her husband. They were both fond of music, and the number of musical instruments which they took with them was the subject of some witticisms. People said it was necessary to have music on board "to keep up their spirits," and Sydney Smith remarked, "Don't you know that Durham is going

to make overtures to the Canadians?" No one commiserated Lord Grey, the present Governor-General, and Lady Grey

when they went out in 1904, for now old feuds have died down and the Dominion is happy, prosperous, united, and loyal.

The position of the wife of the Governor-General of Canada is undoubtedly one of the most agreeable under the Crown. She goes amongst our own kith and kin for the most part; homely, friendly, hard-working people, who give her a right loyal and hearty welcome, and she is received no less warmly by the Canadians of French extraction. Old differences of nationality and religion which kept the two Canadas in perpetual feud in the old days happily have been bridged over. She will find the



Photo
Lafayette

Lady Grey, wife of Lord Grey, Governor-General of Canada. Lady Grey, whose kindly, gracious, manner has endeared her to all classes in the Dominion, is an ardent co-operator with her husband in all useful schemes

picturesque French homesteads on the St. Lawrence River and the delightful chivalry of the scions of the old French families a most agreeable element in her official life.

The very name of the Citadel of Quebec brings to mind stirring historic scenes. Though taken possession of by the French in 1525, the first Canadian colony, Quebec, was not actually founded until 1608-9. The British forces under General Wolfe captured it in 1759, and the rest of Canada was ceded to Great Britain by the Treaty of Paris, 1763, and provision made for the government of the colony.

The Government of Canada

It was later divided into Upper Canada (now Ontario) and Lower Canada (now Quebec). The latter retained the French characteristics of the original settlers, and the "Canadas" were practically two nations under one flag. They were united in 1840, and eventually, in 1869, were, with the other provinces of British North America, formed into the Dominion of Canada.

It has its own Parliament, is ruled for the Crown by a Governor-General, and each province has a Lieutenant-Governor, and a local House of Legislature. That settlement was the result of the policy first advocated by Lord Durham. His wife also claims recognition for the pacific part which she played as the wife of the Governor-General during the most critical period of Canadian history.

Lady Durham was on the platform beside her husband at that historic meeting in Quebec, the largest political assembly ever held in Canada, when he read the Proclamation setting forth the policy for the government of the colony which he proposed to suggest to his government at home. Amidst suppressed excitement an address of confidence in Lord Durham was signed by some 5,000 representative Canadians. He had found the colony in rebellion, with the French and British settlers in constant feud, and thought that a remedy might be arrived at by giving Canada self-government. Lord Melbourne's Ministry did not approve his policy, and Lord Durham returned home to tender his resignation.

"Little did I imagine," wrote Lady Durham, in her journal, "that I should ever feel regret on returning home." She had grown to love the Canadians, French and British alike, and had struck the true note for a Governor-General's wife by trying to understand the colonial point of view.

Modern Canada

Sad, indeed, was the homeward voyage, with hopes frustrated and her husband ill with fever. Lord Durham did not long survive his return, and Lady Durham died sixteen months after him. She was a valued friend of Queen Victoria, but resigned her position in the young Queen's household because of the presence of Lord Melbourne,

who had failed to support her husband's policy for the pacification of Canada.

To-day all is smooth sailing for the wife of the Governor-General of the great Dominion, which is ever forming new provinces out of the limitless prairies of the far North-West. So rapid is the growth that each successive holder of the position has extended interests to appeal to her.

Her Excellency has her first experience of Canada at Quebec, where the Governor-General is sworn in and receives various addresses. The drive through the Old Town fills her with admiration, and by the time she has sailed from Quebec up the St. Lawrence to Ottawa, to take up her abode at Government House, she probably longs for nothing to do but to write a descriptive journal, sketch, and take photographs, so magnificent are the views. In this first journey she gains an insight into the French element of Canadian life.

Mideau Hall, the official residence at Ottawa, presents solid British comfort rather than picturesque appearance. It is close to the fine Parliament Houses, and the Governor-General's wife finds herself accorded an unexpected privilege—she may listen to a debate in Parliament, but her husband may not. A seat for her Excellency is provided on the floor of the House next to that of the Speaker, and she may remain even to an all-night sitting.

Social Life

It is common testimony that Canadian society is easy to get on with. The people are simple and natural and very ready to be pleased. Her Excellency soon feels quite at home amongst them, and her dinners and receptions are functions which she enjoys herself as well as being pleasurable to her guests. Etiquette has its place, but is not an oppressively rigid matter in colonial society. Guests have a pleasant, friendly way of talking entertainingly and trying to make her Excellency feel at home. They have the sensible idea that, as everything is strange to her, she should not be expected to make all the conversation.

How simple the entertainment of a Governor-General's wife may be is instanced by Lady Dufferin's first reception. It was an informal garden-party to the people at Rivière-du-Loup, where she was staying with her children. She decorated the rooms with wild flowers which she had gathered, and borrowed extra chairs from her neighbours. Her Excellency and her friend, Lady Harriet Fletcher, having carried out the bed from the best bedroom, made the latter a reception-room. Croquet and conversation were sufficient to keep everybody amused. When the party broke up, the neighbours removed the goods which they had lent—in sight of the departing guests.

This was in 1872, a few years after the Dominion had been proclaimed. But in an ever-spreading colony there are always new places where, if she visits them, the Governor-

General's wife may have to entertain in a very informal manner.

If her Excellency is wise she does not miss such opportunities, for the men and women who are nobly doing the pioneer work of our Empire in building up new towns and cities have the right to an equal consideration with the old families of Quebec and Ottawa. It is a red-letter day in their toiling lives to have an opportunity of seeing the representatives of the Crown freshly arrived from the dear Homeland.

Lady Aberdeen, during her husband's Governor-Generalship, 1893-98, made a point of visiting the small towns and isolated places, and passed many nights in the huts of lonely settlers. She felt great admiration for the colonial wives and mothers, many of them gently bred, who were cheerfully toiling to build up the homes of the Empire.

Official Life

The life of the Governor-General's wife has three main divisions—the winter and parliamentary season at Government House, Ottawa; spring and summer sojourns at the Citadel, Quebec; and a period devoted to exploring the interesting parts of the colony, and accompanying his Excellency on his tours to the distant parts of the Dominion. Visits are also paid to Montreal, Toronto, and the other chief cities in the provinces, where she meets the lieutenant-governors and their wives, and takes part in social functions.

With the first fall of snow, her Excellency and family don the fur-lined garments, seal-skin headgear, fur gloves, and moccasins with which to face the rigours of the Canadian winter. "Our Lady of the Snows" is a little sensitive on the matter of climate, so her Excellency must not appear to be in terror of the frost-bite, and must cheerfully go through multitudinous wrappings and under-wrappings when she goes to church. The Canadian climate is delightfully exhilarating if severe. To quote Kipling:

"There was once a small boy of Quebec,
Who was buried in snow to the neck,
When asked, 'Are you friz'?'
He replied, 'Yes, I is;
But we don't call this cold in Quebec.'"

Her Excellency's winter seasons are enlivened by parties for every kind of ice sport. Tobogganing parties by torchlight are a favourite pastime at Government House, where there is a magnificent run, made during the governor-generalship of the Duke of Argyle, 1878-83, the Princess Louise being particularly fond of the sport. Then there are ice carnivals, skating parties, bewitching sleigh drives, curling matches, which delight the Scottish part of Canadian society, and expeditions in snow-shoes over the illimitable white expanses. Her Excellency is sure to find some form of recreation in which she can share the general hilarity of the season.

Lady Minto, during her term in Canada, 1898-1904, was particularly popular as an adept in all kinds of ice sports, even to the less known recreation of ice sailing. Never

were there gayer winter seasons than during her reign.

Her Excellency has a curious experience at the New Year's reception, for the ladies stay at home, and only the gentlemen come to pay their respects at Government House.

With the spring, the parliamentary season begins with a Cabinet dinner on the eve of the opening of Parliament in Ottawa. Next day her Excellency accompanies the Governor-General to the State opening of Parliament, and sits to the left of the throne in the Senate Chamber, on each side of which are rows of ladies in full dress. The Senators occupy the floor of the House, and the galleries are filled to the ceiling. The Commons attend to hear the Speech from the throne, which is read first in English and then in French.

Her Excellency is now at the height of her social entertainments, and dinners; receptions and balls follow in quick succession. In March the great Drawing Room is held in the Parliament Buildings. The Governor-General and her Excellency stand by the throne with the Ministers about them; the wives of the Ministers pass their Excellencies first, next those of the Senators, and then follows "all the world."

During residence in Quebec, her Excellency's entertainments derive colour from the French element. Roman Catholic archbishops, bishops, and *grands vicaires* attend in full ecclesiastical dress, most gorgeous and resplendent. Her Excellency's progress from the Citadel to pay State visits to institutions such as the Université Laval are accompanied by much ceremony.

A Curious Privilege

At Quebec the Governor-General has some privileges of the old kings of France, one of which is the right to enter cloistered convents. Her Excellency is admitted along with him for the nuns to be presented, but should she go alone she can only speak to them through the convent grating.

The third phase of her Excellency's life, that of travelling about the Dominion, is of great pleasure and interest, and may be as full of adventure as she is inclined to make it. There are the campings-out in primeval forests, the visits to Indian wigwams, and the fishing expeditions, which Princess Louise so greatly enjoyed, and there are the visits to the lakes, the first sight of Niagara and of the rolling prairies, and those long railway journeys through the wonderful scenery of the Rockies, where her Excellency may, if of adventurous spirit, ride on the cow-catcher of the engine as Queen Mary—then Duchess of York—and Lady Minto did, during the Royal colonial tour.

Lady Grey has endeared herself to all classes in the Dominion during her five years of residence. In 1911, however, she will be succeeded by the Duchess of Connaught, whose tour in South Africa will be a fitting prelude to the position of Governor-General's wife in Canada.



Continued from page 516, Part 4

NO. 4. ETIQUETTE OF LUNCHEON PARTIES

BY MRS. HUMPHRY ("Madge")

Are We Growing Less Hospitable?—The Formal Luncheon—Arrangements and Invitations—The Informal Luncheon—Husbands need not be Included in the Invitation—Points of Etiquette and Procedure

THE tendency of the time is towards informality, and luncheon has always been an informal meal compared with dinner. The latter is encompassed by rules and questions of procedure and etiquette. The highest social honour, in the way of entertainments, is to be asked to a dinner party; an invitation to luncheon is much lower in degree.

Are we growing less hospitable as a nation? Half a century ago an invitation to luncheon would have been regarded as a decided "put-off" by any person of consideration or importance. The correct thing in those days was to entertain a distinguished guest at dinner.

Even our civic hospitality has declined since then from banquet at the dinner-hour to banquet at luncheon-time.

With regard to etiquette, this change works both ways. At the ceremonious luncheon, where the party is given for the special purpose of honouring one of the guests and complimenting the others by being asked to meet him, strict precedence must be observed. There is considerable punctilio, almost as much as at the later meal.

The Formal Luncheon

Invitations for a ceremonious occasion of this kind are couched in the third person. "Captain and Mrs. Greene request the honour (pleasure) of ———'s company at luncheon on Tuesday, April 4, at 1.45, to meet Brigadier-General A. and Mrs. A., who have just returned from Burmah."

This would probably refer to some distinguished soldier who had won fame in a recent war. Or the guest of the occasion might be an eminent statesman, a governor-general, a high commissioner of one of our colonies, a traveller whose name has been ringing through the land, or a great scientist whose discoveries had made him famous; or to some literary lion.

On such occasions the guests would pair off, as for dinner, and the places at table would be carefully arranged according to precedence. The guests would assemble in the drawing-room not more than five minutes later than the hour indicated on the invitation, and would go to the dining-room in the same order as at a dinner party.

The menu would be worthy the reputation of the great man, and wines would be served as if for dinner.

For a less formal function the invitation would be in the first person:

"Dear Mrs. Grey,—Will you and Mr. Grey give us the pleasure of your company at luncheon on Tuesday, April 4, at 1.45?—Very truly yours,

"ALICE GREENE."

Or, still less formal:

"Dear Mrs. Grey,—Will you lunch with us on Tuesday, April 4, at 1.45? It will give us great pleasure if you can come.—Yours sincerely,

"ALICE GREENE."

The reply is regulated by the form of the invitation.

There are two things to note in this particular. It is optional to write "honour" or "pleasure" in a formal invitation, and the question must be decided according to circumstance. Should the person invited be of higher rank than the host and hostess, or distinguished in any special way, "honour" is the more correct.

The second thing is that, whereas wives are seldom, if ever, invited to a dinner party without their husbands in middle-class and upper middle-class society, in aristocratic circles there is no rule whatever, except on very ceremonious occasions.

It is quite different where luncheon is concerned. Professional and business men can seldom give the time for lunching out. Their wives, therefore, can be asked without them, except when it is known that the husband is not away from home during the day, and has leisure for social pleasures.

The Informal Luncheon

At an informal luncheon party all meet in the drawing-room, and when the meal is announced (sometimes merely by gong instead of by butler or parlourmaid) all go downstairs, not in any special order. If any men are present, they follow the women.

The hostess sometimes asks her husband to lead the way with Mrs. So-and-So, or, if her husband be not present, she may detail one of the men of the party for that duty. But there is no rule.

Men leave their hats, sticks, or umbrellas, also their gloves, in the hall. The footman or maid takes them and puts them in a place where others will not be put on top of them. Some hostesses are criminally careless about the safety of that precious and perishable article, a man's silk hat.

Women do not remove their hats for luncheon. In winter they may or may not leave their furs in the hall. They usually

keep their gloves on till sitting down to table, but there is no rule. The hostess is in a hat more often than not.

The meal is simplified in the matter of attendance in most houses. When the hot dishes have been done with, the servants place any cold ones on the table with cheese, biscuits, and dessert, and leave the room.

The idea is that this leaves an opportunity

for conversing freely. The hostess should see that a servant is summoned at once if necessary.

After luncheon, coffee is served in the drawing-room, but it is quite permissible for any guest to leave without going upstairs. Everyone is so busy nowadays that this is quite understood. The hostess herself may have an engagement within an hour after the meal is over.



Continued from page 374, Part 3

Addressing Letters—Pre-names—The Title "Honourable"—Hyphenated Names, the Advantages and Unpopularity—The Widow's Visiting Card



It is an accepted rule that in addressing a letter the person writing shall follow the wording of the addressee's visiting-card as closely as possible. The exceptions are with regard to a man's card. Instead of his name being preceded by "Mr.," it should be followed by "Esq.," unless he happens to have a title or some professional rank.

Another exception is the title "Honble.," which is never put on visiting-cards, but always on envelopes. There is sometimes a misconception about this prefix. There are cases when the wife only is entitled to it, and not the husband. She will have derived the rank from her father. In such cases, an invitation of the formal kind would be worded to suit the circumstances; as, for instance:

MR. AND MRS. JONES
request the pleasure of

Mr. Robinson's and the Honble. Mrs.
Robinson's company at dinner on—etc., etc.

If the husband is entitled to the prefix, the wife has it too, and the names would run: *The Honble. John and Mrs. Robinson's, etc.*

In connection with the abbreviation of the word "Honourable," it may be mentioned that persons of high position always write it "Honble.," whereas the middle classes and the Press curtail it to "Hon." This latter is apt to be confused with the contraction of the word honorary. For that reason, the custom of persons of rank is to be preferred as more rational.

It is only polite to be extremely careful about the spelling of names that are copied from those on visiting-cards. There is a good deal of carelessness about this, which is regrettable, for it is, in its way, a cause of friction.

Another thing that is also productive of misunderstanding and sometimes of quarrels is the similarity of family names, leading to letters being opened by other than the persons to whom they have been addressed.

Much of this might be avoided by a little careful study as to the wording of the visiting-card. In many families, the same Christian name is given to the eldest son, generation after generation.

How many James Smiths are there in Great Britain? Suppose that the widow of one of these has "Mrs. James Smith" upon her card, and that the wife of one of her sons is also Mrs. James Smith, the latter would be more than justified by adopting a pre-name and a hyphen as a precautionary measure against mistakes.

An old family name would serve this purpose, and could give offence to no one of a reasonable cast of mind. That there are many who are not reasonable is an unfortunate fact, and that they are prone to impute unworthy motives to almost every action is no less indisputable. But they leave off vituperating in time, and the benefit of some distinctive name remains.

When the surname is of an uncommon order, no such precaution is necessary, but when the contrary is the case it is an excellent plan to adopt a pre-name. Mrs. James Brown, perhaps the fourth of that name in a large family, can start her married life as Mrs. James Harper-Brown, and become known among her friends as Mrs. Harper-Brown, a very convenient and useful manner of distinguishing her from the other Mrs. James Browns.

A widow has her cards printed with her late husband's Christian name before the family name. This is because the eldest son's wife becomes the principal lady in the family so far as social importance is concerned, and is consequently entitled to call herself Mrs. Brown. The dowager is Mrs. James Brown again, as probably she was when first married. She now becomes a fresh addition to the number of Mrs. James Browns in the family. The hyphen, it is true, is in some disgrace, owing to the misuse that has been made of it, but here is a way in which it may be utilised.

To be continued.

BEAUTIFUL WOMEN IN THE SOCIAL WORLD



LADY BEATRICE POLE-CAREW

By Ellis Roberts

The beautiful and accomplished wife of that distinguished soldier, Lt.-Gen. Sir Reginald Pole-Carew. As Lady Beatrice Butler, daughter of the third Marquis of Ormonde, she was a brilliant and popular débutante

BEAUTIFUL WOMEN IN THE SOCIAL WORLD



H.S.H. PRINCESS HENRY OF PLESS AND CHILD

By Ellis Roberts

H.S.H., before her marriage in 1891, was Miss Mary Theresa Olivia Cornwallis-West; her sister is the Duchess of Westminster

BEAUTIFUL WOMEN IN THE SOCIAL WORLD



THE COUNTESS OF CLONMELL

By Ellis Roberts

Formerly the beautiful Miss Rachal Berridge, who married the present Earl of Clonmell in 1901



WOMAN'S DRESS

Conducted by the Editress of "Fashions for All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in:

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat-pins, Colours, etc.

Gloves

Choice
Cleaning, etc.
Jewellery, etc.

PRACTICAL ADVICE ON THE CHOICE OF FURS

By THE HON. MRS. FITZROY STEWART

Continued from page 519, Part 4

No. 5. CHINCHILLA, SEA-OTTER, AND OTHER FURS

CHINCHILLA ranks among the six precious furs, and, at the present moment, has reached a price which may be called prohibitive.

The chinchilla is a small rodent of the squirrel species, and comes from South America. It is found chiefly in Peru and Chili, and has its home far up in the Andes. The best skins are imported from Buenos Ayres and Valparaiso.

Chinchilla fur is exquisite in texture, and delicate beyond expression. It is fine and soft to the touch, and of a clear, bluish grey colour above, passing almost into white on the under parts of the body. Skins such as these come from the pure-bred chinchilla, and the cheaper sort from the cross-bred animal. Chinchilla fur shows a strange mixture of qualities.

Cost of Furs

Furriers classify the fur as follows: The best skins come from Peru, the next quality from La Plata, and the third and poorest from Bolivia. The finest Peru skins cost from £20 to £25 a piece; those from La Plata about £15; and skins from Bolivia are worth from £8 to £12. The high price which the finest chinchilla has attained may be seen from the following figures. A long, wide stole and a big muff of Peru

skins recently made to order were priced at no less a sum than £2,000. This triumph of the furrier's art came from one of the best shops in London. A three-quarter length coat of the same fur would cost over £1,000, and a muff might run from £500 to £650. A coat of La Plata fur could be secured from £350 to £500. But skins of fair quality can be procured at a more reasonable rate. I who write have seen a good chinchilla muff at £50 and a stole from £60 to £80.

The Chinchilla

Chinchilla, also, is a costly fur on account of its bad-wearing qualities. The colour soon fades, and a London winter means ruin to our cherished chinchilla. Then the skins are thin and tender, and need the most careful manipulation. In fact, the high price of chinchilla, its fragile nature, and the small size of the skins make it one of the most expensive furs in existence.

The chinchilla in form and character approaches nearly to the hare and rabbit. Its body is from nine to twelve inches in length, and its tail is usually six inches. It has big, soft, black eyes, large roundish ears, a bushy tail, long hind-legs, and long moustaches. It is subterranean in its habits, lives chiefly in holes among the rocks

and climbs and jumps with great agility. Like most wild things, it is hard to catch, and each year seems to go further away into its rocky fastnesses and to become more unattainable. Also demand regulates supply, and there are those who fear that the chinchilla may be fated to become extinct in a not distant future.

The Fraudulent Imitation

But, sad to say, chinchilla fur lends itself easily to base imitations.

This can be done by means of white rabbit dyed grey, or by clipping and tinting white hare. But, in either case, the result is a poor substitute, and, even to an unpractised eye, more or less easy of detection.

In a previous article mention was made of the recent action of the London Chamber of Commerce in warning the public through the Press of the misnaming of furs and their incorrect description. In a list in my possession the proper name for sham chinchilla is stated to be "White rabbit (dyed)"; the incorrect term, "Chinchilla"; and the permissible style, "Chinchilla coney." But these authorised names too often lend themselves to trickery. However, in a good shop, one relies on the word of one's furrier.

Chinchilla seems to have been a fur that was not much known to the ancients; but in the early history of Peru mention is made of the way in which it was used by the Incas. They wove the hair into a sort of cloth, and the skins, with their dainty fur, made a rich lining for the mantles of their chiefs and nobles. And it is curious to note that the great painters of olden days failed to immortalise chinchilla. Their sitters were decked with sable and ermine, but the soft, grey fur had few admirers.

Chinchilla ranks with silver fox as a fur that is always harmonious. And, on this account, it stands high in favour with the best-dressed women in London, Paris, and Vienna. But chinchilla looks its best when worn by a decided brunette, or, at any rate, by a wearer who has a perfect complexion. It is a fur which needs definite tints, dark hair for choice, or else golden or auburn hair, and, in either case, much brilliance of colouring. For the grey tones of chinchilla accentuate the dull shades of a bad complexion, and it should never be worn by a woman whose skin has the least hint of sallowness. Some women spend large sums on a chinchilla coat or stole—grey, colourless women, who make a sad mistake when they match their clothes to their complexions.

Colours to Wear with Chinchilla

Then this grey fur must be carefully matched with one's other garments. Chinchilla, on no account, should be worn with a brown or fawn frock, but looks its best with grey or black or with a dull shade of mauve or violet. Like sable, it resents bright colours and crude combinations. And it does not trim well, but makes a splendid collar and cuffs to a coat or cloak of black velvet. Then, like ermine and silver fox,

it should always be worn with rich materials. It suits neither sport nor travel, nor the simple life, nor any sort of rough surroundings.

Parisians class it with ermine as a fur for spring and early autumn. Indeed, in our recent chilly summers, a chinchilla stole and muff worn with a grey chifton gown looked—and felt—to great advantage.

Sable, sealskin, silver fox, ermine, and chinchilla make five precious furs, and the sixth is represented by sea-otter. This latter is the imperial fur of China, and is at once one of the most costly and durable of furs in existence. Sea-otter is rarely seen except as the collar of a man's coat or of a long fur coat for a woman. One skin suffices for a collar, facing, and cuffs, and in the best quality would cost from £350 to £500.

The sea-otter has its home in the North Pacific, near the Aleutian Islands, and is a powerful creature, often four feet long and ninety pounds in weight, with a strong jaw and massive molars. Its fur is dense, rich, rather long, very fine, and of a dark-brown colour; and silver hairs are found in some of the best specimens. Sea-otter as a fur has one great advantage, it is rarely or never imitated. It is highly prized in Russia, and much worn by men of the Russian nobility.

Opossum as a Substitute

Since the world began and fig-leaves went out of fashion, no woman has ever had money enough to dress upon, and this whether her allowance was £100 a year or £1,000.

But the wind is tempered to the shorn lamb, and the would-be economist can and will escape from her difficulties. For instance, opossum makes a by no means bad substitute for chinchilla. This fur has two varieties. The best is soft to the touch, of a delicate bluish-grey colour, and comes from Australia. And another animal of the same species has rather hard, wiry fur of a brownish shade, and is found in Virginia and other parts of North America. The skins are small, and their price varies from three shillings to £1 a piece and upwards.

Opossum fur looks best in stoles and for muffs and neckties. It is unsuitable for coats on account of its thickness and fluffiness. Articles made of this fur are moderate in price; a stole of the best grey opossum would cost from £20 to £25, and a muff might be about £10. Opossum has for some time past been a favourite fur in Paris, but has never caught on in London and England. In fact, as regards fashion in fur we seem to be strictly conservative. A year or two ago there was a run on fisher fur in Paris, and now they are using *puteau*, the dark, silky skin of a sort of rat, and neither of these have as yet found much favour in London. As a nation, we are faithful to sable, ermine, sealskin, several sorts of foxes, chinchilla, and now and then to sea-otter.

With regard to these two latter, those in the know declare that the animals have of late become much rarer, and that measures must be taken to prevent their extermination. And as to sable, silver fox, and ermine, there can be no doubt but that year by year the crop gets steadily smaller. And this can be easily explained if we think of their natural habits. The creatures which yield the better sorts of fur are exceedingly wild, and as the half-savage trappers who capture them prosecute their search into more distant parts, the animals flee further north or higher into the mountains, and find it more difficult to procure food in these remote regions.

Buying Furs

From time to time ideas have been started as to the possibility of retaining the more valuable fur-bearing creatures within a fenced enclosure. And some years ago a fantastic scheme to harbour and foster the sable in its own home was seriously attempted. But the experiment proved a failure. The sables lost their health, and the skins were poor—yellow in hue and coarse and brittle in texture. Fine close fur is found only upon animals which live in conditions of the greatest hardship and range over a vast territory.

Most of us wear furs, but not one woman in a hundred knows much on the subject. There are three things the choice of which needs the knowledge of an expert; and these three are furs, jewels, and old furniture. And the two first seem the most difficult of selection, for they affect one's looks, and we all of us know that in the world of to-day a

woman's best asset is her charm of appearance. And in this respect furs go one better than jewels, for they form at once a frame and a background.

Now for a word on the science of shopping.

First money is wanted, then brains, good taste, and some experience. No one should be taken in by so-called bargains in any of the finer skins, for there will never be a glut in the market of sable, silver fox, sealskin, ermine, or chinchilla. But a reduction in price may be got by ready-money payments.

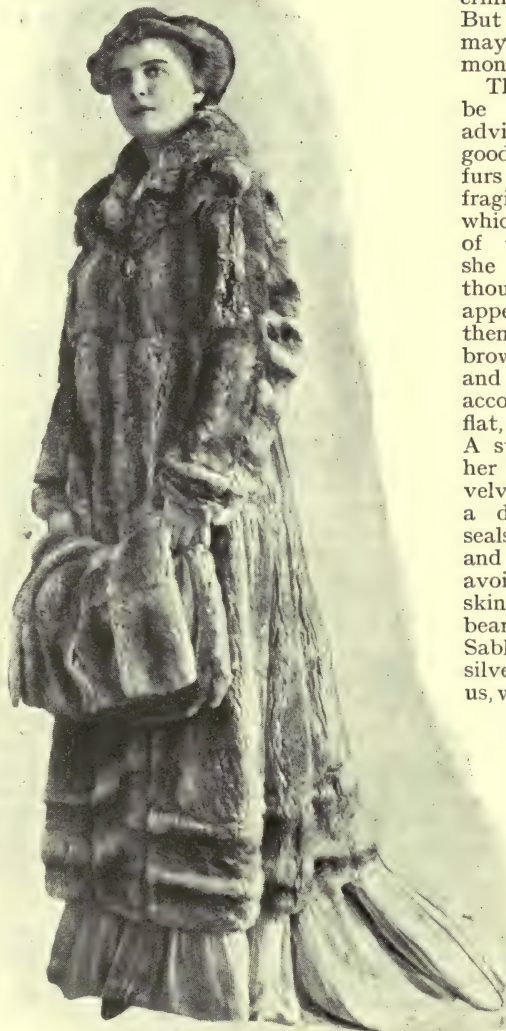
Then, if economy must be studied, I would advise a woman to buy good and hardwearing furs rather than the fragile sort or those which are but the fancy of the moment. Then she must also take thought of her personal appearance. Furs divide themselves into neutral, brown, black, and white, and can be classified according to texture into flat, fluffy, and velvety. A stout woman will look her best in the smooth velvety furs that are of a dark shade, such as sealskin or musquash, and should carefully avoid fluffy, long-haired skins, such as skunk, bear, and opossum. Sable and sealskin and silver fox suit most of us, while chinchilla favours brunettes, but both it and ermine demand good complexions.

Variety Needed

Then the *mondaine* of to-day wants several sets of furs. Her Russian sables will not content her with all her frocks, although they are beautiful with many. She will need chinchilla with her grey gowns,

and will want silver fox to wear with brighter colours, and sealskin and moleskin for the country and travelling. And certain furs seem to do best in the evening. These include ermine as a cloak or stole, and white fox or white Thibet goat as a trimming for a cloak or wrapper.

This series will be continued.



A beautiful chinchilla coat and muff. Chinchilla is one of the most costly and fragile of furs, and is best suited to a brunette with a good complexion

Keutlinger

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 523, Part 4

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework, and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff; the London Higher Technical Examination Centres, etc.; First Class Diploma for Tailoring; Diploma of Honour for Dressmaking; Diploma of Merit of the Highest Order for Teaching; Silver Medallist, London Exhibition, 1900; Silver Medal, Franco-British Exhibition, 1908; Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

FIFTH LESSON. A SIMPLE SKIRT

A Simple Walking Skirt—How to Measure for a Skirt—Drafting the Gores—Fitting the Skirt

THIS skirt can be made of serge, tweed, etc. Three and a quarter yards of material, 54 inches wide, would be required for a skirt 42 inches in length. The measurements of the person for whom it is to be made must be ascertained. Take the waist measure first, rather tight; then round the hips, about 7 inches below the waist, rather loose. Measure the length of the front, from the bottom of the waistband to the floor; the side, from the bottom of the waistband over the fullest part of the hips to the floor, on the right and left side.

N.B.—The size of the hips is not always the same on both sides, and where this is the case allowance must be made for it, or the skirt will not hang perfectly even all round. Next measure the back, from the bottom of the waistband to the floor.

The person must stand perfectly erect while these measurements are being taken, and they must all be to the floor, but the skirt can be made any length desired. For a useful walking skirt, it should be the same distance off the ground all round, about two or more inches, but this is a matter of fashion.

The measurements taken in this way should be kept, as any style of skirt can be made from them.

Whatever material is used for an unlined skirt should be of a good and firm make. Black or navy Estamene serge (shrunk), 54 inches wide, can be had from 3s. 3d. per yard, and cream serge (shrunk) for 3s. 4d. There is no up and down to a serge, so the gores may be cut some one way and some the other (if it will economise the cloth); but, of course, all the gores must be cut selvedgewise and not across the material.

As there is a right and wrong side to serge, care must be taken that the gores of one side of the skirt "face" the other, and that they are not all cut for the one side.

To ascertain the right side of serge, place it on the table, look at it from the cut edge, and if the diagonal lines run from left to right, it is the right side; if from right to left, it is the wrong side. If the gores can be cut from the serge folded double, they will, of course, match. Three and a quarter yards of material, 54 inches wide, are required for a skirt 24 inches round the waist, 42 inches round the hips, and 42 inches in length all round.

Open out the material, and place it wrong side uppermost on the table, and, with a

piece of tailor's chalk and two tailor's squares (see Lesson on Tailoring in Part 1), draft the skirt on the material from the measurements (no pattern is necessary).

From the "cut edge" measure down the selvedge $4\frac{1}{2}$ inches (for the hem and turning), and make a mark. From it, measure $42\frac{1}{2}$ inches (the length the skirt is to be when

Selvedge



Selvedge

Diagram 1. Squaring the rule

finished, plus half an inch for turning at the waist) and make a mark, and three inches beyond it, make another mark. At this point square the rule (as shown in Diagram 1) by the selvedge, and draw a line 12 inches long (half the waist measure) and a curved line for the waist from the mark on the selvedge to the end of the line just made (as shown on Diagram 2).

Draw to the left a second curved line, 7 inches below the curve for the waist, for the hip measure. Deduct 3 inches from the half hip measure (21 inches), and measure along the hip line 18 inches, and make a mark.

Place two squares with the short arms side by side (as illustrated in the first Lesson on Tailoring in Part 1), and the long arms forming one long line from the end of the "curve for waist," passing through the mark on the hip line, and draw a long dotted line for the centre-back seam. From it, measure $1\frac{1}{2}$ inches, and draw a long chalk line for the turning.

N.B.—This extra wide turning on the back seam is an advantage, as it makes the skirt hang better.

From the "curve for waist," measure down the centre-back seam $42\frac{1}{2}$ inches (the length for the back of the skirt, plus

Selvedge

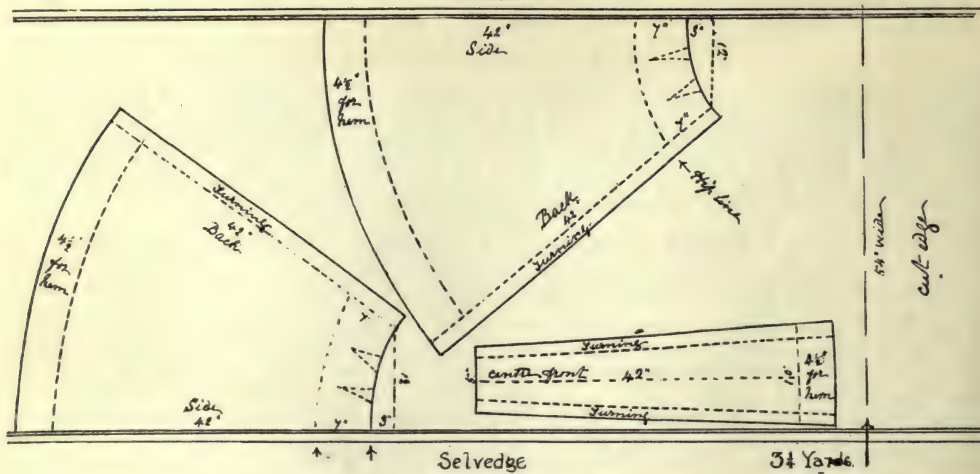


Diagram 2. Drafting the skirt

half an inch for turnings), and make a mark. Take a tape measure, and hold the end of it with the thumb and forefinger of the left hand on "the curve for waist" where it touches the selvedge. Take a piece of tailor's chalk in the right hand, hold it upright in the tape measure, *exactly* on the mark denoting the length of the skirt and turning ($42\frac{1}{2}$ inches), and mark round with the chalk for the bottom of the skirt from the selvedge to the centre-back line, moving the two hands simultaneously—the *left* one more slowly along the "curve for waist." The tape measure must be *tightly* extended between the two hands *all* the time the dotted line is being drawn. Still holding the *left* hand in the same position, place the chalk $4\frac{1}{2}$ inches lower down the tape measure, and draw a second line for the hem and turning. Cut the material out *on* the chalk lines all round (*none* of the dotted lines must be cut), and place the piece along the opposite selvedge of the material, in the position shown on the diagram, with the wrong side facing the wrong side of the material, and cut out the second piece *exactly* the same size as the first. For this skirt the front should be 5 inches wide at the top and 10 inches at the bottom, plus 1 inch on *each* side for the turnings. To draft it, measure from the selvedge *across* the material 6 inches, and make a mark; from it, measure down $42\frac{1}{2}$ inches (for the length of skirt when finished, plus half an inch for turning at the waist), make a mark, and with the squares draw a dotted line *parallel* to the selvedge from one mark to the other; this gives the centre of the front. Measure and mark $2\frac{1}{2}$ inches on each side of the dotted line, and for the bottom, measure and mark 5 inches on each side of the other end of the dotted line, and with the squares draw a slanting, dotted line from one mark to the other on each side. From each of these slanting lines measure and mark 1 inch for turnings, and draw two long chalk

lines. Draw a chalk line across the top and a dotted line across the bottom. Beyond this dotted line measure $4\frac{1}{2}$ inches for the hem and turning, and draw a chalk line across as shown in the diagram. Cut out the front *on* the chalk lines. The three pieces of the skirt are now ready to be put together. Place one of the gores, *right* side uppermost, flat on the table, and lay the front, *wrong* side uppermost, over it, with the edge level with the straight side of the gore, and the *top* edges of the two pieces quite even. Pin, and then tack them together all down the dotted line on the side of the front. Place the second gore, *right* side uppermost, on the table, and lay the other side of the front, *wrong* side uppermost, over it, with the edge level with the straight side of the gore, and the top edges of the two pieces quite even. Pin, and then tack them together down the dotted line on the side of the front.

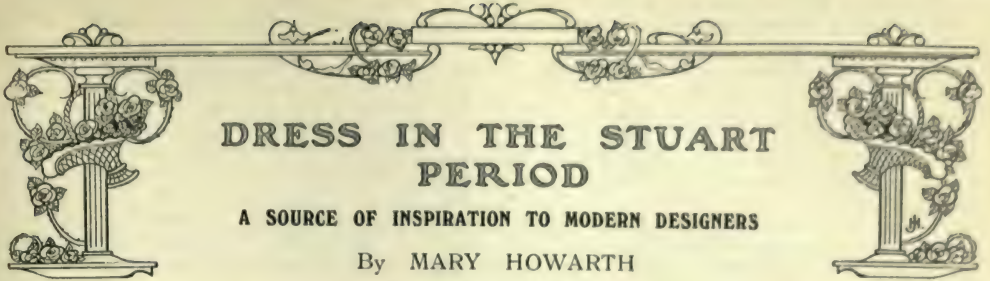
N.B.—The seams of every skirt must be pinned, and then tacked, from the top downwards, and this must always be done flat on the table, or the seams will be puckered.

The straight of each gore must *always* be placed towards the front, or if the gores are sloped on both sides, the side which is *least* sloped must be placed towards the front.

The home-worker will find it easier to fit the skirt before the back seam is joined, and it should *always* be fitted right side out. Pin the skirt at the centre of the front to the figure or dress-stand, bring the skirt round smoothly, but not strained, over the hips (about 7 inches below the waist), pin it together at the back, and again pin it to the figure or stand at the waist.

The top of this skirt must be reduced to the size of the waist by means of two darts on each side. The space between the two darts should be the same as that between the side-seam and the first dart.

To be continued.



DRESS IN THE STUART PERIOD

A SOURCE OF INSPIRATION TO MODERN DESIGNERS

By MARY HOWARTH

Continued from page 385, Part 3.

Dress in the Age of Louis XIV.—The Effect of the Restoration upon Costume

To avoid recognition, black velvet masks lined with white satin were worn at this period. They folded in two like a man's pocket-book and so were very easily carried. Neither were there any strings with which to have to fumble when the moment for masking arrived. Instead of them a slender silver bar was provided on the inside of the mask, ending in a button which the wearer of the mask placed between her teeth so that she could hold her face-screen in its place. Women wore masks during the public promenade, at balls, and even in church. There were different patterns. Some hid the eyes only, others covered the face more completely and were a thorough disguise, not only because they obliterated the features but because, worn over the mouth, they changed the "timbre" of the voice.

In France during the minority of Louis XIV., when political troubles were rife and the great ladies of the day played their part in them, masks were used for a more serious purpose. Conspiracies were cradled in the boudoirs of the wealthy, and those great dames to whom the name of "belles frondeuses" was given, in allusion to the troubles of the Fronde, went masked to the councils of Condé and Beaufort in order to escape observation.

To pass to a more frivolous subject, let that of jewellery now take precedence. It was owing to the influence of Charles II. and his early life in France that the women of the Restoration Court were more wonderfully dressed and gorgeously bedizened than any who had gone before. The reaction after the sober guise of the Commonwealth accounted for exaggerations of all kinds, and extravagance in every direction reigned supreme. The materials worn were absolutely superb, and into them were woven silver and gold, while they were thickly plastered with jewels for high days and holidays.

Bodices were laced with pearls, festooned with diamonds, throats encircled with ropes of pearls, exquisite brooches and galaxies of jewels decked the corsage, the sleeves, and the hair of the great ladies of the day.

Jewellers of our own times keep ever before them ornaments worn in the reign of the Merry Monarch, and now, as then, ropes of pearls, rivulets of diamonds and emeralds.

and the great round boss brooches fringed with gems are fashionable.

When the hair was not decorated with a string of pearls a ribbon ornament was substituted, another source of inspiration for the coiffure decorations of our own day. Women wore their hair curled, and arranged with the greatest skill, adding to it in many instances what were called "heart-breakers," artificial ringlets posed at the side of the head on a neat arrangement of wires.

In the latter part of the reign of Charles II. hoods came into fashion, and were issued in various patterns, all of them bewitchingly quaint and charming. It was customary then to paint the face as well as to patch it, an act of vanity that was criticised with the greatest severity by Richard Baxter and other purists.

"I am no judge of painting," replied a Turkish Ambassador who was interrogated as to his opinion of the beauty of Frenchwomen.

There is a chronicle of the dresses worn at the festivities of a Royal betrothal in France which gives so graphic an idea of the apparel of the time that it is well worth repetition. The Duchesse de Bourgogne wore one day a gown of silver tissue with gold flowers, touched with a little flame colour and green, and in her hair the finest of the Crown diamonds. Her gown on the next day was of grey damask with silver flowers, and her jewels were diamonds and emeralds.

Mademoiselle (the young fiancée) wore a coat of *gros de Tours* richly embroidered in gold, and a skirt of silver tissue embroidered in gold touched with flame colour. She was adorned by a splendid set of diamonds and a mantle of gold *point d'Espagne*, six yards and a half long—two and a half more than the Court trains of to-day. On another occasion her coat and skirt were both made of cloth of silver, and her jewels were diamonds and rubies.

The famous Madame de Maintenon introduced to the jewel-casket the cross called à la Maintenon. At that time she set a fashion for severity in attire, which consisted of forbidding-looking coifs and veils and black and sombre dresses.

The inauguration of fashions by the great Court ladies and the Parisian actresses of the period was a feature of the times. It happened one day that the beautiful Duchesse

de Fontanges was present at a Royal nunting party, when a breeze disarranged her head-dress. Promptly she tied it in its place by means of her ribbon garters, the ends of which fell over her forehead. Louis XIV. was so fascinated by this improvised novel effect that a head-dress, called à la Fontange, was instantly adopted by the ladies of the Court and afterwards by the Parisian bourgeois.

It was a framework of cap wire about half a yard in height, divided into tiers and positively covered with bands of muslin, ribbons, flowers, chenille, and up-standing aigrettes. To each tier of the structure names were given such as the Duke, the Duchess, the Capuchin, the Solitary One, the Asparagus, the Cabbage, the Cat, the Organ Pipe, the First or Second Sky and the Mouse. The last a little bow of "nonpareil" fixed in the fringe of crisply waving hair that was arranged below the curled "fontange."

The fashionable woman of these days was as inseparable from her pet dog as is her descendant of to-day. She therefore carried it in her muff, which was large and flat, and as limp as quite recently fashionable muffs have been. The dogs were small and went by the name of muff-dogs.

It was a thoughtless age. How the "French kickshaws" of the Court must have annoyed the sense of decorum cherished by the Puritans, who "shook their heads at folks in London." But it was a picturesque one, too. The Roundheads, for all they were as simply clad as could be, left us a heritage of the prettiest and most demure of fashions. We should not have known

the full skirt hanging straight and unadorned, the big white apron and the hood, so closely tied beneath the chin that scarcely a wisp of hair was revealed, prettiest of frames for the sweet, unpainted face if the Puritans had not designed them for us. The pure white muslin "tippet" and the sensible square-toed shoes—would any mind save that spurred to a sense of violent contrast, by the extreme modes of an opposing faction have thought of aught so seriously sweet? To the riot of bright hues the Royalists approved, to the musk-coloured silks and the

starches of various tints they brought and used as a sedative; cold greys and duns and blacks they deemed suitable for the clothing of their poor flesh.

The renowned diarist Pepys gives us a vivid picture of the great ladies in their fine array, interspersed with references to his own fine "camlet" and "jack-anapes" coats and his wife's "new yellow bird's-eye hood" and other delicate pieces of apparel.

It is not amazing that the children's dress of that day serves as a copy for those of small damsels and boys who are to act as attendants and pages in wedding retinues to-day. They were garbed then in replicas of the picturesque grown-up attire, the little maids with stiff satin frocks falling to the floor and the little boys in satin knickerbockers and coats and silken hose with rosetted shoes. Their hair was cut across the forehead in a fringe and fell softly about their broad lace collars.

The painters of the period, such as Sir Peter Lely and Van Dyck, indeed, afford an endless source of inspiration to the designers of modern dress.



Mary Queen of Scots
Portrait similar to the one at Hampton Court by Mytens

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Millinery, and Plain Needlework of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

Continued from page 525, Part 4

FIFTH LESSON.—POCKETS—*continued*

Circular Pockets (*continued*)—Roll Collar—Revers—Padding

To make the pocket, cut two pieces of lining rather wider than the opening and the depth the pocket is to be, and face the top of one piece on the right side (about three inches down) with a piece of the cloth; this is to prevent the lining showing through the opening.

N.B.—If a circular pocket is being made in a coat, the lining must, of course, match that of the coat.

Place the piece of lining which has been faced, wrong side uppermost, on the wrong side of the cloth, with the facing over the opening, the facing to be towards the top of the opening; tack it in this position along the top (as near as possible to the curved line) to the piece of linen, and machine-stitch it to this, but not through to the cloth representing the coat.

Take the second piece of lining which is to form the pocket, and place it *wrong* side uppermost, with the edge to the *lower* edge of the linen, and the pocket piece facing upwards. Tack and stitch this to the *lower* edge of the linen, and as near as possible to the curved line; but do not stitch through to the cloth.

Turn *both* pieces for the pocket *downwards*, and stitch them together all round, but no stitches must be taken through to the piece of cloth, representing the coat, in which the pocket is being made.

Take a small piece of linen and hold it under one corner, on the wrong side of the pocket, and fix it firmly in this position by "private stitching" it through from the right side of the piece of cloth (or coat), *pridling* the needle up and down several times. Do the other corner of the pocket with a small piece of linen in the same way.

These small pieces of linen are stitched under the corners to strengthen them, and to prevent the pocket stretching out of shape with use. From the *right* side of the piece of cloth (or coat) "private stitch" round the top curve of the opening *right through to the pocket*. If this is not done a "flap" will be found at the top of the curve when the tacking (illustrated in diagram No. 4, Part 4), which keeps the two edges of the opening together, is removed. In making a coat it is better to leave the opening of the pocket tacked across until the coat is quite finished.

N.B.—Private stitching is always done by

hand, with some of the same kind of silk with which the machine-stitching has been done, and *each* stitch must be worked *over* a machine-stitch, so that it may appear *one with it* and not show; it is because it must be invisible that it is called "private stitching."

It is used to fix the corners of pockets, or any part which has been previously stitched (for ornament), but requires to be fastened down securely and invisibly.

Roll Collar and Revers

A "roll collar" is cut, worked, pressed, and then put on to the coat and "faced"; the "revers" are cut *in one* with the fronts of the coat, but as the worker has not yet learned to make a coat, the collar and revers (like the pockets) can be made for practice on a piece of cloth.

A good guide for the length of the collar is the size of the neck (measured round the base) plus one inch—*e.g.*, if the neck measure is 14 inches, the collar should be 15 inches long, and 3 or 3½ inches deep. Take a piece of French canvas, and measure about eleven inches along the selvedge, and make a mark, and about 11 inches along the cut edge make another mark. Place a tailor's square across the corner of the canvas from one

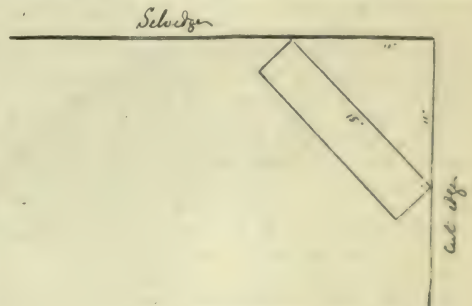


Diagram 1

mark to the other, and draw a line with a pencil or piece of French chalk; on this line measure and mark the 15 inches (for the length of the collar), and from each end of the line measure and mark 3 or 3½ inches for the depth of the collar. Place the square from one mark to the other, and draw a second line parallel to the first and 15 inches long, and connect these two lines by two short perpendicular lines (as in diagram No. 1).

This gives the net size the collar is to be when finished.

The canvas must always be cut *exactly* to the measurements; no turnings are needed or must be allowed.

N.B.—If the collar is being cut from a small piece of canvas from which the selvedge has been removed, great care must be taken to cut the collar *perfectly* on the cross, or it will not set.

If a sufficiently large piece of canvas is not available, several pieces can be joined

Diagram 2. Herringbone down the raw edges



together, provided the *joins* are all made on the straight; the raw edges are placed one over the other and herringboned down, as shown in diagram No. 2.

Instructions for herringboning were given in the Dressmaking lesson in Part 3, but in joining the pieces of canvas together the stitches must be taken through the two folds to secure them firmly together.

Cut out the crossway piece *exactly* on the lines, make a mark at the edge of the canvas at half its length, from this mark measure 1 inch or more, *up*, and make another mark; this gives the depth for the "stand" of the collar.

Measure from each end 2 inches or less, make a mark, and draw a curved line from it to the mark, which is 1 inch (or more) *up*, at the centre. Fold the canvas in half—with the curved line outside—and trace through it to the under half with a tracing-wheel; this ensures the two halves being exactly alike. Cut a small piece off the canvas at the ends (from the mark at 2 inches from the end), taking off about a quarter of an inch of the depth of the collar, unfold the canvas, and draw over the traced line to perfect the curve. The canvas is now ready to be put on to the cloth; the underside of the collar must be done first.

Place a piece of cloth to match the coat (when a coat is being made) wrong side uppermost on the table, and put the piece of canvas (with the curved line uppermost) along, and about half an inch from, the cut edge of the cloth; tack them together loosely along the centre with three or four stitches only.

N.B.—If the cloth is "faced," the canvas must be tacked to it so that the "face" will smooth downwards.

Cut out the cloth, leaving about half an inch all round beyond the canvas for turning.

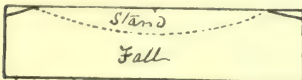


Diagram 3. Run neatly round the curved line

Thread a needle with silk to match the cloth in colour, make a knot, and, holding the canvas uppermost, *run neatly* round the curved line, taking *only* one stitch at a time, draw the row of running rather tight, and fasten it off firmly at the end

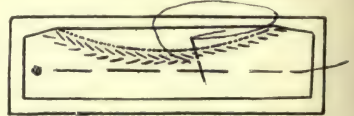
(see diagram No. 3). This row of running stitches divides the "stand" from the "fall" of the collar, and the tightness prevents the back of the collar stretching and standing out from the neck of the wearer.

The Collar must now be Padded

Padding is a stitch used in tailoring to secure canvas to cloth in collars, revers, etc., and to make them "roll"; also to keep two pieces of canvas together to interline and stiffen fancy collars, revers, cuffs, etc.

To pad the collar commence with the "fall," hold it lengthwise, canvas uppermost, *over* the first finger of the left hand, with the curved row of running stitches to the right. Thread a needle with fine silk to match the cloth, make a knot, and take a short, straight stitch from right to left through the canvas to the cloth, close to the row of running stitches dividing the "stand" from the "fall"; this will form a small stitch on the cloth side. Make a second short, straight stitch from right to left, about a

Diagram 4. How to commence the padding



quarter of an inch above the first stitch; this will form a slanting stitch on the canvas, and another straight stitch on the cloth (see diagram No. 4). Continue working in this way to the end of the curved line of running, then, *without turning* the work, but still holding it in the same position, work *back* again, making each straight stitch start from the middle of the slanting stitch in the last row, but not touching it. Continue to work these stitches backwards and forwards without turning the work at all, until the whole of the "fall" has been padded. Turn the collar round, and pad the "stand" in the same way, backwards and forwards *from the row of trimming* and lengthwise of the collar, holding the "fall" to the right, and working as before until the whole of the "stand" has been padded (see diagram No. 5.)



Diagram 5. How the padding should look when finished

N.B.—Great care must be taken when padding to *hold the work correctly*, or the shape of the collar or revers will be spoiled. The work must be held *over* the finger the *whole* time, *lengthwise* of the collar or revers, thus allowing the canvas to become longer than the cloth which is underneath, and making the collar or revers "roll."

The edges of the cloth must next be turned down over the canvas, and neatly tacked near the edge all round. All superfluous cloth must be cut away at the corners, so that they may lie perfectly flat.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleaning); Horrockses' (Longcloths and Sheetings—Wholesale only)



This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

NEEDLEWORK PICTURES

By MRS. F. NEVILL JACKSON

Author of "A History of Hand-made Lace," etc.

The Justification of Needlework Pictures—Petit Point Pictures—Stump Work—The Combination of Brushwork and Needlework—Portraits and Colour Sketches in Needlework now Fashionable

ENGLISH women have always been famous for their skill in embroidering pictures, and although some people would maintain that it is false art to imitate with one medium the effects usually obtained by another, fine exponents of the art of needlework picture embroidery declare that in the working of pictures there are certain conventions which must be regarded, and that their needlecraft is not necessarily used for imitating the effect of painted canvas.

It were false art to try, as Miss Linwood did at the beginning of the nineteenth century, to make needlework look like painted pictures; but it is legitimate art if, realising the limitations of the needle, we depict scenes from nature with a due regard to conventions and the limitations of the medium.

One of the most important of these conventions is that the stitches shall be so

placed that their direction assists in representing the object. Thus the folds of a dress are worked as they flow round the figure. A fir tree would be worked in a series of fan-

like stitches, as the foliage grows; the leaves of an oak, on the contrary, would be in oval raised effects, or in twisted chenèle knots. French knots are often seen representing the woolly coat of a sheep, lamb, or poodle; or in the mane of a lion, when this strangely shaped beast of heraldic growth appears in early needlework pictures.

Petit point pictures are worked by the patient needlewoman. This stitch, the single cross on fine canvas—the goblin stitch, as it is sometimes called—is perfectly distinct from the double cross



No. 1. The Virgin and Child, an example of the beautiful combination of combined brushwork and needlework

on two-strand canvas which was the terror of our childhood and one of the horrors of the early and mid-Victorian era. Petit point stitch closely resembles tapestry, and

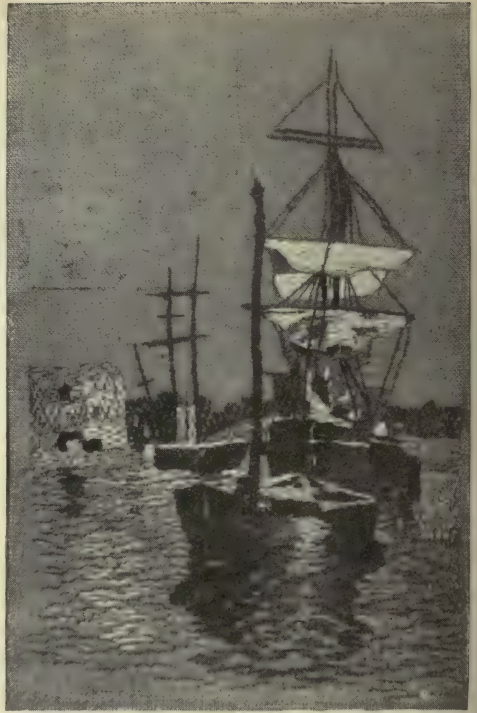
was introduced into England in Elizabeth's reign.

The influence of tapestry on such needlecraft may be noted in all fine examples, such as those to be seen at Hardwicke.

A modern example in this stitch, about 16 inches by 12 inches, is worth £10 or £12. Very costly, too, are the old needlework pictures of stamp, or stump, work, which was much done during the reign of Charles I., though it probably originated in the reign of James I. £30, £50, or £100 is often paid for a picture of this type, or for a small box or cabinet decorated on the outside with it.

Its chief characteristic is that it is in high relief, and the effect is often of grotesque ugliness. Stuffing and padding is freely used. Curtains, draperies, etc., are sometimes made so that they draw aside. The background is flat, and the rounded limbs of the figures, the heads and legs of animals, and other ornaments, stand out. Such materials as pearls, beads, glass, mica, lace, damask, and all varieties of stitches are used to obtain realistic effects. Such subjects as the visit of the Queen of Sheba to King Solomon, and various scenes in the life of the Royal House of Stuart, are portrayed. The costume in such scenes is frequently of a mixed character, various epochs being freely drawn upon in the same picture.

The revival of such work, which is a travesty on sculpture, is not desirable, nor



No. 3. A sea study in monochrome on brownish canvas



No. 2. Study of a peasant knitting. Another example of how coloured linens can be utilised

is it likely to be successful, for the minute care and detail, the laborious elaboration of every object alone gives interest to picture work. Moreover, it is freakish rather than artistic, even in its finest examples.

But there are many less arduous ways of making needlework pictures than that of setting in thousands of stitches on canvas and obtaining a tapestry effect. Perhaps the quickest method of all is the darning of various materials in wool or silk after a slight colour-wash has been laid on to serve as a background, and also as a guide to the worker with the needle.

Either a brownish linen is used, or a matlassé of dull-surface wool or silk thread is then darned into the fabric, so that landscape, foliage, figures, and sky can all be depicted in softly toned hues; and varying results, from the most impressionist to the realistic, can be obtained at the will of the worker, guided by a colour scheme laid on as a pattern.

The mingling of brushwork and needlework in one example is perfectly sound, and strictly in accordance with old precedent in the thirteenth and fourteenth centuries, when English church needlework was famous throughout Europe. The Pope himself sent for *opus Anglicanum*—pictures of saints being treated in this way.

The very beautiful example of the Virgin and Child illustrated is worked on satin. The flesh is painted in water-colour; the halos, in pale blue silk, show up well against the olive-green rayed background. The blue of the mother's mantle is of the lovely bright



No. 4. A winter scene. An embroidered picture in which linens of various colours are utilised to produce the desired effects

shade beloved of Leonardo da Vinci. One line of gold thread outlines each halo. Such a picture could be worked by a careful needlewoman without special tuition, the design being painted from a photograph of one of the pictures of the old masters.

A good effect is obtained by mounting this picture on a slightly raised block of wood, like the wooden button mould, but 4 inches in diameter, the exact size of the picture. Such pictures have frequently been used to hang over the children's cots, or can be set into the woodwork itself if the bed is being made to order.

This picture would be eminently suitable for the cover of a favourite Bible or Prayer-book, and the skilful worker would probably surround it with a frame of gold thread in brick-stitch, and fill the corners for the oblong book with a small diaper pattern, or with emblems, such as lilies or small crosses of the Maltese shape. Such a work would interest the amateur bookbinder, who, in attempting embroidered examples, so often fails to obtain a good result through the poverty in design of the embroidery.

The personal element in needlework pictures is so attractive that many women are now working their own or their children's portraits. The first step towards this delightful type of embroidery is to visit the studio of one of those photographers who make a specialty of the quaint eighteenth century background of garden vista or stone-seated terrace, which lends itself so well as a frame for a Gainsborough or Romney frock of soft satin muslin and flowing chiffon scarf. This picture is either printed on to sensitised silk, dull white or old ivory in colour, or it is copied on to the

silk or satin in water-colour. The lines are then embroidered on to the silk, and the portrait worked in stitchery. In such cases the face, neck, hands and arms are nearly always put in colour-tint with the brush, the dress, foliage, and ground alone being embroidered. Pains-taking workers also put in the sky in stitches, but this is optional.

Pictures on Linen

Another method of embroidering pictures utilises different coloured linens in giving the effect. The illustrations Nos. 2 and 4 show examples of this type. In No. 4 the sky is of grey linen, and shows between the darning of orange, golden and red rays of the setting sun, which form so excellent a background for the bare-branched trees. At the horizon white linen is joined on. Grey silk gives the effect of snow on the distant field. This is lightened in the middle distance, and the white linen is shown beneath the feet of the red-clad figure in the foreground. With these simple materials real atmosphere is obtained, and an artistic picture the result.

The interior, with the peasant knitting (No. 2), is another example of the joining of coloured linens and the utilising of their colour in the embroidery scheme.

Green linen surrounds the window and forms the shutter. The window itself is of white linen, the wall behind the figure of grey. There is blue linen beneath the window.

The figure being worked "solid," it is immaterial what canvas is beneath the closely set stitches. The broad effect of sunlight streaming in from the curtained window is cleverly carried out, and the peasant cap, toil-roughened hands and clog-shod feet and patient face accord well in simplicity with the artistic setting of the pathetic figure in its simple environment.

A Quickly-wrought Example

The last example is a monochrome study on brownish canvas. No stitches indicate the sky, so that we judge that it is cloudless, and the scarcely perceptible ripple of the water bears out this fact. Excellent effect is obtained by the strong, dark, horizontal line of the fishing-boat mast in the foreground.

The effect of middle distance is obtained by the medium tones of the masts and sails of the large schooner in the background; the wharf and buildings show almost white. Eight shades of brown, from darkest umber to nearly white, are used; and the whole picture might be sketched in and worked from a coloured picture, or from the scene itself, in a day.

Many women are having colour sketches of favourite nooks in their gardens worked out in needlecraft. The idea is essentially feminine and dainty, and is likely to be very largely adopted by those whose refinement and artistic sense lead them to recognise the beauty of essentially feminine achievement.

BIBS & BONNETS OUT OF HANDKERCHIEFS

Bonnet with Turned-back Rever—A Dainty Dutch Bonnet—A Quickly-made and Pretty Bib—
Further Suggestions for Using Embroidered Handkerchiefs

WOMEN who are clever with their needle can make all sorts of pretty things for themselves and their children out of handkerchiefs. Here are a few ideas that may prove useful.



A very becoming baby's bonnet made from an embroidered handkerchief

Bonnet with Rever in Front

The first bonnet has a turned-back rever in front. To make it, a handkerchief with a little embroidery, and perhaps drawn-thread work at the corners only, is the most suitable kind. It need not be lace-edged, but in that case a little narrow lace may be sewn at the edge of the front rever. Start a running thread about 2½ inches from one of the corners which is to be turned back to form the rever, and run it round to the same position on the opposite side of the handkerchief. Draw up this thread and cut off the hanging corners. Sew the gathers into a narrow band of muslin 9 inches in length. Stitch a ribbon over this, leaving ends in front to form strings. Turn back the front rever, which may need a little boxpleat to make it fit, and your bonnet is finished.

A Novel Dutch Bonnet

To make this, fold the handkerchief in half, with the right side of the embroidery inside. Then turn the top points back towards the centre, and put a few stitches to keep them in place. After this is done, double the handkerchief over again, and sew it together at the fold, thus forming a seam down the centre of the bonnet. This can be decorated on either side with a row of French knots. The little point at the top is doubled over quite flat, and slipstitched in place. A small inverted pleat is required in the neck at the back, and a boxpleat in front to fit the bonnet to the head. Sew some ribbon

strings on the front points, and the bonnet is complete.

A Bib for Baby

Buy a small "glove" handkerchief, and cut it out at one corner to form the neck. Across the lower point trace the word "Baby" in fair-sized letters, and outline it with medium embroidery thread in chain stitch. Cut two pieces of thin Turkish towelling, or huckaback, in the shape of the handkerchief, to form the under bib. Machine these together at the edges, with the exception of the neck, and then turn inside out.

Now lay the handkerchief on the under bib and bind the raw edges of the neck together on the inner side with a strip of muslin on the cross. Sew a piece of narrow French tape at either end for the strings,

Kimono-shaped Dress Yoke, and other Suggestions

Among other things that can be contrived from a handkerchief is a little kimono-shaped yoke to a frock. The handkerchief is cut in half, and the embroidered edges joined on the shoulder with a line of fine Valenciennes lace insertion.

A couple of the "glove" handkerchiefs, with "Baby" embroidered on one of them, will form a dainty washing cover for a pincushion in the toilet basket, and four more handkerchiefs, joined with lace insertion and edged with a frill of lace, will make a cover for the same basket.

Finally, a very dainty cover for the pram cushion, or pillow, may be composed of two handkerchiefs sewn together at the hem-stitched edges.



A Dutch bonnet made from a handkerchief in ten minutes

ELEMENTARY KNITTING

By ELIZABETH MYHILL HOPE

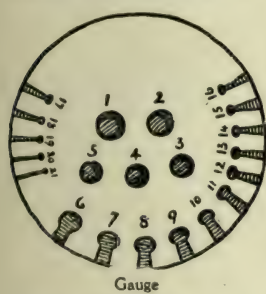
Origin of Knitting—Requisites—Casting on with One or Two Pins—Plain Knitting and Purling—Decreasing—Three Methods of Increasing—Casting Off

HAND-KNITTING, or the forming of a looped web, was a favourite pastime in Spain and Italy for many years before it was introduced into England in the reign of Queen Elizabeth.

One of Henry VIII.'s wives was presented with a pair of knitted stockings, and these appear to be the first mentioned in history.

APPLIANCES

Two or more straight pins, or needles, as they are often called, of steel, wood, ivory, bone, or vulcanite. The steel pins are used for fine work, and the other kinds when coarser material is used.



Gauge

With the knitting-pins, one continuous thread of either wool, silk, cotton, linen thread, etc., is worked to form a series of loops on each needle by passing the thread round the needle and

drawing it through the previously made loop. Each stitch made is slipped off, and left hanging free. When one row is complete, a second is worked in a similar way.

THE GAUGE

It is wise to keep by one a gauge, so as to measure accurately the knitting-needles (see illustration). With this, one is able to test the size of any needles one has in hand, as directions usually give the size to be used such as 6, 7, 8, etc.

A KNITTING-NEEDLE SHIELD OR HOLDER

This is to hold the needles to protect the points when they are not in use. String some beads on to silk and then crochet into the shape shown in illustration. To do this, crochet two chain, then into the first chain do a double crochet, and from this stitch do double crochet round and round, pushing forward the beads, and the work will form itself into the shaped case needed. Into the closed end a small piece of cork can be inserted, and the beads make the rest of it quite firm, and a sufficient protector for the needles.



Holder

If preferred, a small case of strong cardboard can be slipped inside the crochet case. In this case cut a small piece of cardboard, and roll it round and firmly sew it at one end, and put this into the case to ensure the needles from not slipping through between the beads, though this is not likely to occur if the crochet is done tightly and the beads are arranged closely together. Put a piece of strong, white elastic between the ends. A yard and a quarter of ribbon and a ring provide a way for hanging the holder (see illustration).

METHOD OF HOLDING THE WORK

Hold the pins lightly in the hands rather close to the points, and scarcely move the hands. Very little movement is necessary for knitting easily and quickly. In winding the

material to be worked, take care not to wind it too tightly, or it weakens the wool, silk, etc.

Note.—It is chiefly the material, and not the size of the pins, that regulates the size of the finished



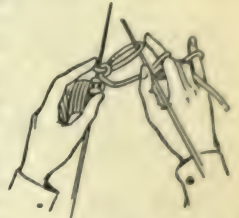
A slip loop

work. For a beginner cotton is the best material to use, as it is smooth and slips easily on the pins.

CASTING ON WITH TWO PINS

Make a slip loop (see diagram), and put it over the left-hand pin; hold the right-hand pin somewhat in the same way as a pen. Put the right-hand pin into the loop, from left to right, and keep the right hand pin under the left. * Put the cotton over the right-hand pin, and draw the loop up to the right, then raise the right-hand pin up, and pass the stitch from it to the left-hand pin.

To do this put the left pin through the left side of the loop, and keep the right-hand pin in the loop in the right position to begin the next stitch. Continue from * for the number of stitches required.



Casting on with two pins



Casting on with one pin

TO CAST ON WITH ONE PIN

Make a slip loop, and put the pin into it. Leave rather a long, loose strand of cotton to cast on with, and keep the ball of wool to the right-hand side. Put the loose strand of cotton once round the thumb from left to right—viz., over the top of the thumb, and round the back of it, then place the needle under the lower thread, put cotton (from the ball on the right) over the needle, and make a stitch by drawing a loop under the thread that is round the thumb.

PLAIN KNITTING

Hold the pin with the cast-on stitches in the left hand; * put the right-hand pin in the first stitch, from left to right. Place the cotton round between the two pins, and draw it through the loop on the left pin, and slip that loop off the left pin. Continue from *.

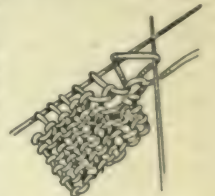
PURLING

To purl, keep the cotton in front of the work.

* Place the right-hand pin in a stitch from right to left under the front loop, the right-hand pin resting on the left. Put the cotton



Purling on both sides

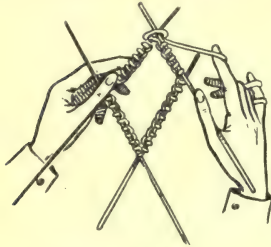


Plain knitting on both sides

over the needle in the usual way, and draw the wool through the loop in a backward direction—viz., pull the right-hand pin

slightly back, so as to get the loop on to it, and pull the loop off from the left pin.

Continue from *. Rows of purling stitches and the wrong side of plain knitting have the same appearance.



Knitting with four needles in the round

or four pins, and with the fourth or fifth pin, join round by knitting into the first cast-on stitch (see illustration).

TO DECREASE

Either knit two stitches together or cast off a stitch—viz., slip a stitch on to the right-hand needle, then knit the next stitch, and draw the slipped one over it. Do this with the point of the left needle. In *purling*, decrease by purling two stitches together.

TO INCREASE
PLAIN KNITTING

Method 1.—Put the right needle through a stitch of the previous row (the one that lies cross-wise between the two stitches), and pull a loop through it.

LIST OF WOOLS AND SILKS SUITABLE FOR DIFFERENT PURPOSES

All kinds of knitting materials vary in price from time to time, but the following list is a useful guide with regard to some of the best-known varieties.

Wools	Price		Suitable for
Shetland and Andalusian (approximately)—	oz.	lb.	Shawls, babies' garments, ladies' vests, scarves, gloves (Andalusian only)
Black and white	3d.	3/10	
Plain and printed colours	3½d.	4/4 and 4/10	
Berlin (single, 4-fold; double, 8-40 d)—			If single Berlin: fascinators, cuffs, kneecaps, mittens. If double Berlin: bedroom slippers, golf hats, etc.
White and black	3d.	3/6	
Plain colours	3½d.	4/-	
Shaded and mixed colours	3½d. and 4d.	4/6 and 4/10	Fancy knitting and fancy crochet, viz., babies' bootkins and bonnets, etc.
Berlin Fingering —			
Black and white	4½d.	5/6	
Colours	5d.	6/-	Babies' socks and vests and hoods, and jackets
Merino Wool —			
Black and white	4½d.	5/6	
Colours	5d.	6/-	Babies' vests and garments
Lady Betty Wool —			
White and black	5d.	6/-	
Colours	5d.	6/6	Evening shawls and light wraps Fancy shawls and opera capes Vests, sleeping socks Petticoats and golf jackets, gentlemen's smoking jackets
Pearl Fingering (2-fold and 3-fold)	—	5/6	
Pyranees Wool	—	8/-	
Fleecy (super fleecy, 4 threads)	2d. and 2½d.	2/6 and 3/-	Fine stockings and socks, and gaiters For gentlemen's hose Extra warm shooting or fishing or golf stockings. Helmets and mittens for deep-sea fishermen. Specially suitable for charity work; strong and reliable For cheap warm hose and comforters
Petticoat Yarn	3½d. and 4d.	4/6 and 5/-	
Rutland Yarn	—	4/6 and 5/-	
Worcester Yarn	—	3/2 and 3/8	Charity work Football stockings Stockings, socks, and leggings Stockings, socks, and gloves Stockings, socks, gloves, golf jerseys, etc.
Wheeling Yarn (Alloa or Scotch, 3-ply)	—	2/8 and 3/2	
Charity Yarn	—	2/6 and 2/11	
Double Fingering	—	2/9 and 3/-	Cycling-knicker hose Warmer hose, viz., cycling hose Fancy shawls, head-wraps, etc. Gentlemen's socks and light stockings Ladies' hosiery Boys' hosiery Kneecaps Gentlemen's and ladies' stockings' Rugs and mats Rugs and mats
Scotch Fingering —			
Middle, 4-ply	1½d. and 2d.	1/11 and 2/4	
Super, 4-ply	2d. and 2½d.	2/6 and 3/-	Hose neckties, motor scarves, etc. Fancy work
Ex. super, 3-ply and 4-ply	3d. and 3½d.	3/6 and 4/5	
Ex. ex. super	3d. and 3½d.	3/11 and 4/5	
Original Scotch Fingering (4-ply)	3½d. and 4d.	4/6 and 5/-	Cycling-knicker hose Warmer hose, viz., cycling hose Fancy shawls, head-wraps, etc. Gentlemen's socks and light stockings Ladies' hosiery Boys' hosiery Kneecaps Gentlemen's and ladies' stockings' Rugs and mats Rugs and mats
Best Scotch Fingering —			
5-ply	4½d. and 5d.	4/6 and 5/-	
6-ply	skeins 6d.	5/-	Hose neckties, motor scarves, etc. Fancy work
Astrachan Wool	4d. a ball	5/-	
German Fingering	3½d. and 4d.	4/6 and 5/-	
Super German fingering	3d. and 3½d.	3/11 and 4/5	Hose neckties, motor scarves, etc. Fancy work
Middle German fingering	2d. and 2½d.	2/8 and 3/2	
Pine Wool	—	10/6	
Sicilian Wool	—	4/6 and 3/-	Hose neckties, motor scarves, etc. Fancy work
Lustre Cable	—	1/9	
Smyrna	—	2/3	
Knitting Silks —			Hose neckties, motor scarves, etc. Fancy work
Spun	1/5	21/-	
Filoselle	1/9	26/-	

Method 2.—Knit a stitch, and before slipping it off the left needle, put the right needle into the same stitch, and take up the back loop, and again knit through it, and thus make a second stitch.

Method 3.—Put the cotton round the needle to the front, then put the needle into the stitch to be knitted, place the wool over the needle, and knit in the usual way.

In *purling*, the wool is to the front; therefore place it right round the needle, and to the front again, and purl in the usual way.

This method of increasing (as seen after the next row is worked) makes a hole, and produces a pretty open pattern, often used in fancy knitting, or in the case of a row of holes being required for a draw-string.

TO CAST OFF

Knit two stitches, and pass the first stitch over the second, knit a third stitch, and draw the



Casting off stitches

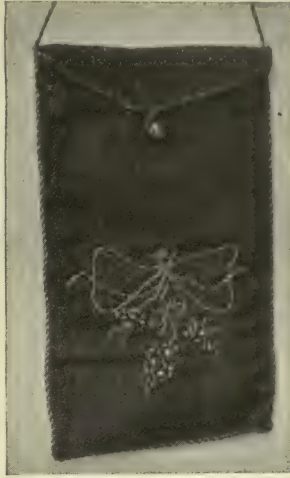
second over it, and repeat doing this until all the stitches are worked off.

To be continued.

ART NEEDLEWORK BAGS



PARISIAN BONBON SÂCQUE of white satin. This is made of half a yard of the material; gold and blue galon is worked on criss-cross fashion, and tiny seed pearls outline each square. Gold cord and tassels finish off this dainty chocolate bag, which just holds one of the long, narrow cardboard cases in which French sweets are so attractive; the bag remains as a memento.



FLAT BRIDGE PURSE. This can also be used for a small glove handkerchief, folded flat. From its shape it can be tucked into the belt or the pocket of a muff or fur coat. It measures four inches. Gold thread fashions the bow on the green silk beloved of Napoleon. Gold beads of varying sizes make the grapes; the design reproduces a First Empire pattern.



OPERA-GLASS BAG. The lower part of this bag is stiffened, being mounted on cardboard cut half an inch larger than a pair of opera-glasses. Cover the card with embroidery in Florentine stitch on the outside, and silk for the lining inside; sew on the upper piece of satin six inches deep, and wide enough to ease on and draw up with ornamental cord and tassels.



THE WORK-BAG, of blue satin, embroidered in Indian design, of gold thread, measures twenty-four inches long and nine inches wide. It is padded and lined with white satin, in which are flat pockets for needlework. In the centre of this is a practical bag of Oriental striped silk, for holding cottons, thimble, needles, etc. Gold cord finishes the edge of the work-holder.



THEATRE BAG. The advantage of its long shape is that it holds a fan, besides handkerchief and purse. Three-quarters of a yard of four-inch-wide ribbon is sufficient. Embroider the spray of almond blossom in brown silk, with pink sequins for the buds. Sew on tiny bone rings, and draw up with ribbon.



EVENING SLIPPER BAG. This sumptuous bag is made of fine old brocade cut from a Court train which once graced the court of Queen Anne. Lilac and guelder roses are in natural colours on a buff background; the leaves are in gold thread. The bag is lined with white washing silk, and holds the shoes of a dainty motorist who prefers to don her fur-lined shoes when starting forth on a fifteen-mile motor ride after a bridge evening.



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Recipes for

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cooking for Invalids

Cooking for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

HOW TO MAKE A FIRELESS COOKING-BOX

How the Box is Made—The Principle Upon Which it Works—The Time Required for Cooking—The Efficiency of the Box as a Culinary Utensil

TO the busy housewife who desires to minimise labour and trouble in every possible way, a fireless cooking-box is an invaluable possession. It is quite easy to make and manage, and, once started, it will be found to provide a most economical and effectual means of preparing food.

The first step towards obtaining the cooking-box is to secure a substantial wooden chest. For a medium-sized family this should not be less than one foot eight inches in height, depth, and breadth (interior measurements). The lid must fasten securely with a hasp or lock, and must lie flat, and the wood must be stout and free from knots or cracks. A carpenter would probably make such a box for about ten shillings, but a cheaper method would be to purchase a packing-case, such as are sent filled with goods to grocery stores. However, the plan first named will prove more satisfactory, as the wood will fit together more securely, and the box will be of the exact size required.

It is an excellent plan, should there be any fear of leakage through cracks, to line the box throughout with brown paper, sticking it in place with strong paste. The cooking-box, of course, cannot make heat, but given a certain temperature, it will retain it for a long time, in accordance with the principal adopted in the

vacuum flask, only in this case hay is the non-conductive medium. Thus it will be quickly realised that it is necessary to take every precaution against admitting cold air.

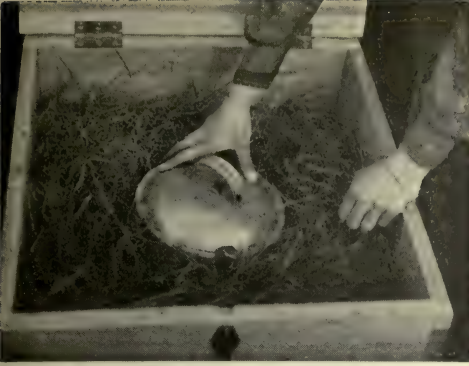
A considerable quantity of hay will be required, as it must lie very closely. The method of packing is as follows. Cover the bottom of the box with hay to the depth of about six inches. Then place in position the cooking vessel—for a box of this size it should hold about a gallon—and continue packing all round the sides of it. The rest of the hay, in order to make it easier to manage when the can is being moved in and out of the cooking-box, should be stuffed into a cushion. This should be made with sides, after the fashion of a mattress, and should measure exactly the same as the interior of the box and about six inches in depth.

The cooking-box will not work properly if it is padded with less than a given amount of hay, and the dimensions here described will allow for at least six inches of packing on every side, as well as at the bottom and top. As soon as the box is stuffed it will be ready for experiments. If it is properly packed it should be quite easy to take the can in and out, as it will have formed a nest for itself with solid walls of hay.

For first trials, an ordinary milk-can with a round handle



Fireless cookery: The kind of box required.



Fitting in the can. The box must be packed with hay as closely as possible, since the hay is the non-conductive medium

will answer the purpose very well. To fit inside this may be provided a covered china pot of a smaller size and not so high. This may be used for cooking smaller quantities of food than would fill the can, or to make a second compartment. A wire rack, which will fit over the top of this inner pot and yet allow the lid of the can to close, is a useful addition for holding a pudding-basin or a number of small pudding cups.

The Utensils to Use

After a little while, probably, it will be found worth while to have special utensils made, and these may be of fireproof earthen-



Dishing up a steaming hot dinner from the cooker. No attention need be given to the food from the moment it is placed in the cooker till it is taken out of it

ware, aluminium, or any other material which may specially commend itself as suitable. However, the housewife will naturally prefer to try her first experiments with the cooking-box as cheaply as possible, and even with the simple articles mentioned here quite excellent results can be obtained. Any food which has a strong salt or acid flavour should by preference be cooked in the china pot, lest by long contact with the tin it might acquire an unpleasant taste.

Of course, to cook food in the box requires much more time than would be necessary on the fire. This might be a disadvantage but for the fact that the cooking entirely looks after itself. Once the food is put away, it will need no further attention until the time comes for serving it, which is a special advantage of fireless cooking for busy people

who are occupied in other ways during the day-time.

Experience is the best guide by which to time the various articles of food. Everything must be brought quite to the boil on the fire before putting into the cooking-box, and certain substances, such as joints of meat, which are close and dense in texture, will require to boil for a little time in order that they may be really hot right through to the centre. Half an hour would not be too long for a large joint of meat, and then it may be set in the cooking-box for twelve hours or more. A smaller joint would, of course, not need cooking so long. After a great time in the cooking-box, it may be found necessary to re-heat the food, but it will keep very hot for several hours.

Food in small pieces, or vegetables, need be boiled only for a minute or so before being placed in the box, and here they may remain from two to twelve hours, the length of process being regulated according to the quickness of cooking in the ordinary way. Potatoes would take about two hours.

Fortunately, it is not easy to overdo things in the cooking-box, and it is better to err on the safe side. Puddings may also be cooked in the box, only, should they contain baking-powder or eggs, they must be allowed to boil on the fire a sufficient time to enable them to rise.

Hints on Using the Box

It is very important to make all speed in transferring the boiling can from the fire to the box. Hesitation at this critical time will mean certain failure. It is also necessary to fill all the utensils to the brim, so that there may not be a particle of unnecessary air space, and all the lids must fit closely.

Any ordinary recipes may be used, and food cooked in this way will not suffer either in flavour or nourishment. On the contrary, after a long period in the cooking-box, tough meat will become tender and digestible, while vegetables thus prepared are delicious.

The cooking-box must on no account be opened while it is working, but must be left with the lid tightly closed until the contents are required for serving.



Removing a joint of meat from the cooker. Meat cooked in this way loses neither flavour nor nourishment

A B C OF SAUCE-MAKING

Continued from page 543, Part 4

HOT SAUCES

BROWN SAUCES (Continued)

TOMATO SAUCE

Required: One pound of tomatoes.

One ounce of butter.
 One ounce of cornflour.
 One onion.
 Two ounces of ham or bacon.
 A bunch of parsley and herbs.
 One bay leaf.
 One pint of stock.
 Salt and pepper.
 Four peppercorns.

MELT the butter in a stewpan, chop the onion, and cut the ham in dice; add these, with the spice and herbs, and fry all gently for a quarter of an hour. Next add the sliced tomatoes, the stock, and the cornflour, mixed thoroughly with a little cold stock or water. Let the sauce simmer gently for a quarter of an hour, keeping it well stirred. Season carefully, then rub it through a hair or fine wire sieve. Serve in a hot tureen.

PIQUANTE SAUCE

Required: Half a pint of Espagnole or brown sauce.

Two tablespoonfuls of vinegar.
 Two teaspoonfuls of Harvey or other bottled sauce.
 One teaspoonful of chopped gherkins.
 One teaspoonful of chopped capers.
 A few drops of anchovy essence.

Any Espagnole or brown sauce already made can be employed, but if made on purpose, add the vinegar after the flour has been fried, and boil it until it is reduced to half. Then add the stock, and stir until the sauce boils. Season carefully, and let it simmer gently for a quarter of an hour, keeping it well skimmed. Next pour through a strainer, and, lastly, add the gherkins, capers, bottled sauce, and anchovy essence.

N.B.—If a plainer sauce is preferred, leave out the capers and gherkins.

BROWN CAPER SAUCE

Required: Half a pint of brown sauce.

One tablespoonful of capers.
 Salt, pepper, and nutmeg.

After straining the sauce, add the capers, which should be cut in halves, and a careful seasoning of salt, pepper, and nutmeg. Serve in a hot tureen.

BIGARADE SAUCE

Required: Half a pint of brown sauce.

One Seville orange.
 Quarter of a pint of port wine.
 One teaspoonful of red currant or rowan jelly.
 A pinch of castor sugar.
 Salt and pepper.

Pare the rind very thinly off the orange, cut it into thin shreds, put into boiling water, and boil them for five minutes, then drain off the water.

Put the sauce into a pan, strain in the juice of the orange, add the peel, jelly, wine, sugar, and salt and pepper to taste. Allow the mixture to boil for three or four minutes, then pour it into a hot tureen.

N.B.—This sauce is specially delicious served with wild-fowl.

WHITE SAUCES

BÉCHAMEL SAUCE

A Rich White Foundation Sauce

Required: One pint of milk or equal parts of milk and white stock.

Quarter of a pint of cream.
 Two ounces of butter
 One and a half ounces of flour.
 One small onion.
 Half a small carrot.
 A bunch of parsley and herbs.
 A bay leaf.
 Half a blade of mace.
 Six peppercorns.
 Salt, pepper, and nutmeg.

Peel the onion and carrot, put them in a saucepan with the milk, herbs, and spice, and let all simmer gently for about a quarter of an hour, or until the milk is nicely flavoured.

Meanwhile, melt the butter in another pan, mix in the flour smoothly, and stir both over the fire for about five minutes, taking care not to let them brown in the least. When the milk is sufficiently flavoured, strain it, and stir gradually into the flour, etc., whisking it over the fire until it boils. Season carefully with salt, pepper, and a grain or two of nutmeg. Then pass it either through a hair sieve or a tammy cloth. Reheat carefully, add the cream, and it is ready for use.

N.B.—If the sauce is to be served with fish, use fish stock; if with meat or poultry, any white meat stock.

A PLAIN WHITE FOUNDATION SAUCE

Required: One pint of milk or half milk and half white stock.

Two ounces of butter.
 Two ounces of flour.
 Half a small onion.
 One bay leaf.
 A little lemon-juice.
 Salt and pepper.

Melt the butter gently in a saucepan, stir in the flour smoothly, and cook both for three or four minutes over a slow fire, taking care that they do not get in the least brown, then add the milk, and stir until it boils. Put in the onion and bay-leaf, and let the sauce simmer gently for ten minutes. Season it carefully, strain, and it is ready.

N.B.—If served with fish, use stock made from the bones and trimmings of the fish.

CAPER SAUCE.

Required: One pint of liquor in which meat has been boiled.

One ounce of flour.
 One ounce of butter.
 Two teaspoonfuls of caper vinegar.
 Two tablespoonfuls of capers.
 Salt and pepper.

Melt the butter in a saucepan, add the flour, and cook for a few minutes over a

slow fire without letting it brown. Then pour in the hot liquor, and stir over the fire until it boils, then let it cook gently for five minutes. Cut the capers in halves, add them and the vinegar, with salt and pepper to taste.

N.B.—If the sauce is required for fish, use fish stock in place of meat liquor.

BERNAISE SAUCE

Required: The yolks of three eggs.

Three ounces of butter.

Quarter of a pint of Béchamel or white sauce.

Four tablespoonfuls of tarragon vinegar.

Three chopped shallots.

Two tablespoonfuls of stock.

Put the vinegar into a small saucepan with the chopped shallots, and let them boil until only half the quantity of vinegar is left. Heat the white sauce carefully, and stir it into the vinegar. Beat up the yolks of the eggs with the stock, and strain them into the sauce and shallots, whisk over a gentle heat so as to cook the yolk, but be careful that the sauce does not actually boil, or it will curdle and be spoilt. Take the pan off the fire, and add the butter, a tiny piece at a time, whisking each in before another bit is added, until all is used. Season the sauce carefully, and pour it quickly through a strainer. Remember on no account must the sauce be re-heated after the butter is added, for if this be done the sauce will curdle.

MAÎTRE D'HÔTEL SAUCE

Required: One pint of Béchamel or white sauce.

Two teaspoonfuls of chopped parsley.

Half a teaspoonful of lemon-juice.

Boil and season the sauce carefully. Unless it is perfectly smooth, pass it through a strainer. Then add the chopped parsley and lemon juice, and serve in a hot tureen.

SOUBISE SAUCE

Required: Half a pint of Béchamel or white sauce.

Half a pint of white stock or milk.

Three large onions.

Salt, pepper, and castor sugar.

Peel and slice the onions, put them in a saucepan with the milk, and boil them until they are tender. Then rub them through a hair sieve and add to the white sauce. Boil it until it is reduced to about half the quantity, then season carefully with salt, pepper, and a pinch of castor sugar, and serve.

N.B.—If preferred, the onions can be finely chopped instead of being sieved.

SWEET SAUCES

SWEET MELTED-BUTTER SAUCE

Required: Half a pint of milk.

Two ounces of butter.

One ounce of flour.

One tablespoonful of castor sugar.

Melt the butter in a saucepan, stir in the flour smoothly, and cook it for a few minutes without letting it colour. Add the milk, and stir until it boils. Sweeten it to taste, and serve it in a hot tureen.

N.B.—If a cheaper sauce is required, use only one ounce of butter.

LEMON SAUCE

Required: Half a pint of boiling water.

Half an ounce of cornflour.

Two lemons.

One tablespoonful of castor sugar.

Grate off all the rinds of the lemons, put the water in a pan on the fire. Mix the cornflour smoothly and thinly with the lemon-juice. When the water boils, pour in the cornflour, and stir it over the fire until it boils. Add the grated rinds and the sugar, let the sauce simmer gently for five minutes, then serve in a hot tureen.

N.B.—Orange sauce is made in the same way, using oranges instead of lemons.

MOUSSELINE SAUCE

Required: Two eggs.

Four tablespoonfuls of cream.

Two tablespoonfuls of castor sugar.

Three tablespoonfuls of sherry or brandy or lemon-juice.

Break the eggs separately into a cup to make sure they are good, then put them in a small pan with the rest of the ingredients. Place this pan in a large saucepan with boiling water to come about three parts up the small pan. Whisk the sauce briskly, until it is light and frothy, but on no account must it boil, or it will be spoilt. Serve it at once.

PISTACHIO SAUCE

Required: Half an ounce of cornflour.

One ounce of castor sugar.

Three-quarters of a gill of water.

Four tablespoonfuls of sherry or marsala.

Vanilla.

One tablespoonful of cream.

Put the pistachio nuts in a small saucepan with boiling water, and let them cook for a few minutes, then shell them and pound them in a mortar until smooth. Mix the cornflour smoothly and thinly with the cold water, put it in a saucepan with the pounded pistachios, and bring them to boiling point. Keep them well stirred, let them simmer for five minutes, then add the wine, cream, and sugar to taste. Strain the sauce into a hot tureen.

N.B.—If preferred use milk instead of cream.

VANILLA SAUCE

Required: Half a pint of sweet melted-butter sauce.

Vanilla to taste.

Make the sauce as already directed. Just before serving add essence of vanilla to taste, and serve in a hot tureen.

WINE SAUCE

Required: Quarter of a pint of boiling water.

Four tablespoonfuls of sherry or marsala.

Two tablespoonfuls of any jam.

One teaspoonful of lemon-juice.

Castor sugar to taste.

Put the water, jam, and strained lemon-juice in a pan on the fire, and boil the mixture until it becomes like syrup. Add the wine, and sugar also if any is required. Let it reboil, then strain into a hot tureen, and serve.

A TWELFTH-NIGHT CAKE

IN olden days the Twelfth Night after Christmas was looked upon as a great feast day, and a special cake was prepared for consumption on that day. Though many old customs connected with the day are now obsolete, many people still like to have the cake.

To be correct, it must be iced and decorated with candied fruit of various kinds, and it must have stirred into the mixture :

- A ring, typifying marriage.
- A bean, typifying a year's good luck.
- A silver coin, typifying wealth.
- A thimble, typifying single blessedness.

THE RECIPE

Required : One pound of flour.

Half a pound each of butter, sultanas, and castor sugar.

Six ounces each of mixed peel and sweet almonds.

Four ounces each of currants and muscatels.

Four eggs.

One orange and one lemon.

Two teaspoonfuls of baking-powder.

One teaspoonful of mixed spice.

One teaspoonful of salt.

One and a half gills of milk.

Royal icing.

Candied fruits for decoration.

Line a cake tin with three layers of buttered paper. Sieve together the flour, salt, spice, and baking-powder. Chop the peel and muscatels, after stoning them. Clean the sultanas and currants, shell and shred the almonds finely, and grate the orange and lemon rinds. Beat the butter and sugar to a soft cream ; add the eggs, one by one, beating each in separately. Mix together the fruit, almonds, peel, and grated rinds. Add the flour to the eggs, stirring it in very lightly ; then add the fruit. Mix it in, then put the mixture in the prepared tin, and bake in a moderate oven

for about two hours, or until a skewer can be stuck into the middle of the cake and comes out quite clean and free from the mixture. Take the cake out of the tin when it is sufficiently baked, and put it on a sieve until cold.

For the Icing :

Two pounds of sieved icing sugar.

About four whites of eggs.

One lemon.

Put the sugar in a basin. Beat the whites until they are frothy. Make a well in the centre of the sugar, put in the whites, and strain in two tablespoonfuls of lemon-juice. Mix these thoroughly into the sugar with a wooden spoon. The icing must be so stiff, that if a pattern is made on it with a spoon it will remain clear and sharp in outline, not blurring at all. If it is too thin, add a little more sieved icing sugar ; if too thick, more white of egg or lemon-juice.

Lastly, beat the icing well. This will make it white and smooth.

TO ICE THE CAKE

Spread a layer of this icing all over the sides and top of the cake (it should be about a quarter of an inch thick). Use a broad-bladed knife to spread it, dipping it occasionally into warm water for this purpose. Be careful to keep the edge of the cake sharp and straight. If at all rounded its appearance is spoilt. Leave the cake in a warm place for the icing to dry.

Arrange the mixed candied fruits on the top of the cake, blending the colours prettily. It will be necessary to use a little icing to keep them in place.

Put the rest of the royal icing in a forcing bag with a pretty fancy pipe, and decorate the edge and sides of the cake.

BEEF BOUILLON

Required : Two pounds of lean beef, such as topside or neck or sticking piece.

Two quarts of cold water.

A bunch of parsley and herbs.

One carrot, turnip, and onion.

Two sticks of celery.

Three allspice.

Eight peppercorns.

One clove.

One teaspoonful (level) of salt.

Pepper.

Wash the meat quickly, dry it, and cut it up into small squares, and chop any bone. Lay both in the water and let them soak for half an hour. Then pour all into a saucepan, add the salt, and bring these ingredients slowly to boiling point. Wash, prepare,

and quarter the vegetables ; add them, the herbs and the spice tied up in a piece of muslin. Allow the broth to simmer very slowly for three hours. Keep it well skimmed. Lay a clean, fine tea-cloth or old table-napkin in a colander placed over a basin, and ladle the broth gently into it. When all has been filtered through, either leave until cold, when remove any grease and reheat it, or it can be served at once. In this case remove every speck of grease, season the bouillon carefully, and it is ready. This is often served in small soup cups after a dance, etc., when a dust of parsley is added to each cup, and thin sippets of crisp toast, or unsweetened rusks, accompany it.



COOKERY FOR INVALIDS

The Importance of Invalid Cookery—Foods Suitable and Unsuitable—How to Serve Invalid Meals
Daintily—Some Useful Recipes.

THE manner in which food for invalids is cooked and served is a matter of such vast importance that it claims special and earnest attention.

While disease is acute the actual cooking required for the patient's food is reduced to a minimum, but even then practical knowledge, science, and care are required, or the apparently simple nourishment may do harm instead of good.

Doctors tell us over and over again that they frequently experience the greatest difficulty in obtaining perfectly made beef-tea, chicken jelly, and such-like sick-room fare, even in houses where the cook is accustomed to serve elaborate dinners.

Such ignorance often renders the physician's skill unavailing. At all events, his efforts are hampered unfairly, and the patient's recovery retarded owing to the lack of wisely selected dishes, correctly cooked and temptingly served. To quote a writer on culinary matters:

"A woman may be excused if she cannot make a cake, but it should be regarded as a social crime if she is unable to prepare a cup of good beef-tea or some simple dish that will further, not retard, the invalid's recovery."

The most critical time for the patient, and the period when the temper, tact, and skill of the nurse and cook are most severely taxed, is when the crisis is over and the "feeding-up" stage is reached, for the appetite of the convalescent is fickle.

RULES TO REMEMBER

1. The digestion of the invalid is very feeble. Therefore give foods so prepared that the digestive organs have as little work to do as possible.

2. Foods suitable for the healthy are often worse than useless for invalids, for their digestions are too weak to be able to prepare them for absorption into the blood.

3. Avoid giving invalids veal, pork, kidneys, liver, salmon, mackerel, eels, or any shell-fish (except oysters). Nor must rich cakes, pastry, rich soups or sauces and highly-spiced dishes be permitted.

4. Give strong, clear soups, broths, light dishes of eggs, sole, whiting, oysters, chicken, and mutton, if meat is allowed.

Quail, turkey, and pheasant are also permissible, if not the least high. Asparagus, spinach, and mashed potatoes are wholesome, and jellies, custards, milk puddings, and stewed fruits, freed from skin and stones, are all useful.

5. Do not ask the patient what he will like; let the menu be a pleasant little surprise.

6. Offer all possible variety, even if only by varying the wearisome eggs and milk by novel touches of colour, mode of serving, and so forth.

7. Offer small quantities of food at regular, short intervals; this is far better than imagining a good round meal should be eaten at the orthodox hours.

8. Serve less than the patient will probably require; never overload the plate in over-anxiety to "feed-up," or the result will generally be that the whole portion will be refused. Be ready, however, to offer a second helping.

9. Jellies, blancmanges, puddings, etc., are all best made in tiny cups or moulds just sufficient for one meal. The appearance is more tempting, and there is no risk of the cut surface becoming dry and discoloured.

10. Make a strict rule that no food is left in the patient's room. Not only

does the constant sight of food remove all desire for it, but the food deteriorates. It is specially harmful for milk, or preparations of milk.

11. Absolute cleanliness of all saucepans and culinary apparatus is most essential, otherwise the characteristically delicate flavours of invalid food will be spoilt.

SERVING THE INVALID'S MEALS

Do not rest content with cooking the meal perfectly, but serve it as attractively as possible. Use a light tray or bed-table, one of wicker is very good. Let all the silver, glass, etc., be as bright as rubbing will make them, and provide small, light glasses, spoons, cruet, and so forth. Massive silver is very desirable, but not when wrists and hands are weak from illness.

Note that the tray-cloth is spotlessly clean, or an excellent plan is to use the pretty Japanese paper varieties. A fresh one can be put on each day—they make a



An attractively served meal for an invalid. The wisely selected dishes are not only correctly cooked, but also temptingly served

change for the patient, save washing, and for infectious cases are invaluable.

Do not forget a small vase of not too strongly scented flowers; either use a vase so shaped that it cannot be easily overthrown, or else fix the blooms in damp silver-sand instead of water, which is an excellent plan.

Following will be found suggested menus for two complete dinners for convalescents. Of course, any one item might be served if desired, but bear in mind the quantities given must be smaller than those actually cooked. Proportions cannot be reduced below a certain amount, but that does not necessitate serving the whole.



Strong, clear soup, or broth, may be given, also chicken and turkey and should be served on a prettily arranged tray

MENU I.

CHICKEN BROTH
BAKED FILLET OF SOLE
STEAMED CUSTARD
ORANGEADE

MENU II.

BEEF-TEA WITH VERMICELLI
MINCED CHICKEN
PORT WINE JELLY
LEMON BARLEY WATER

THE RECIPES

CHICKEN BROTH

Ingredients: Half an uncooked chicken (with the giblets).

A tablespoonful of rice.

A teaspoonful of chopped parsley.

Half a teaspoonful of chopped onion.

One quart of cold water.

Salt and pepper.

Instead of cutting the chicken right in half, it is better and more economical to cut off the breast and wings. These can be converted into chicken cream, or be roasted, boiled, or steamed. The legs and carcase of the bird will do excellently for the broth.

Cut the meat into small pieces, chop the bones, and clean the giblets thoroughly. Put these into a saucepan with the water,

onion, and a little salt, and let them simmer gently for about three hours, carefully removing all scum as it rises.

Put the rice in a sieve or colander, and wash it thoroughly under the cold-water tap; about half-an-hour before the broth is finished,

sprinkle in the rice, and finish the cooking. Next strain off the broth, take out the heart, liver, and lungs, remove all skin and bone, and select some small, neat pieces of the meat. Put these and the rice back into the broth, season it carefully with salt and pepper, sprinkle in the chopped

parsley, and serve either hot or cold.

BAKED FILLETS OF SOLE

Whenever possible, fillet fish for invalids. They will then have no difficulty with the bones.

Ingredients: One small sole.

A few drops of lemon juice.

A few browned crumbs.

Salt and pepper.

Half an ounce of butter.

Fillet the fish, then fold each fillet in three, turning the side that had the skin inside. Butter a sheet of kitchen paper, fold it in half, put it on a baking-tin, lay the fish on one half, sprinkle it with a few drops of lemon juice, salt and pepper, and, lastly, a few browned crumbs. Fold over the other half of paper, and twist up the ends. Put the tin in a moderate oven, and cook the

fish for from eight to ten minutes (according to its thickness).

Arrange it on a hot dish, pour round it any liquor that is in the paper, and garnish the dish with a few neatly cut pieces of lemon. A small rack of crisp toast should be served with this dish.



Do not forget a small vase of not too strongly scented flowers, taking care that it is one which cannot be upset easily

STEAMED CUSTARD

Ingredients: Quarter of a pint of milk.

One egg and one extra yolk.

One teaspoonful of castor sugar.

Vanilla to taste.

Beat the eggs well together, but do not

froth them. Bring the milk to boiling point, let it cool slightly, then pour it gradually on to the eggs, stirring them all the time. If the milk is boiling when it is poured on, the eggs will curdle and the custard be spoilt. Add the sugar and a few drops of vanilla, or any other flavouring preferred. Well butter some small moulds or cups. Strain in the custard.

Twist a piece of buttered paper over the top of each mould. Put them in a saucepan, with boiling water to come barely half-way up them, put the lid on the pan, and steam the custards *very* slowly until they are firm. If they are cooked at all quickly, they will be full of holes, and watery.

When cooked, let the custards stand for a minute or two; they will then turn out more easily. Serve them either plain or, if allowed, with stewed fruit or jam.

ORANGEADE

Ingredients: Four oranges.

Half a pint of boiling water.

About a dozen lumps of sugar.

Soda-water or seltzer water.

Wash and wipe the oranges, then cut off the rinds very thinly, put them in a jug with the sugar and boiling water, and strain in the orange juice. Cover the jug and put it away until the contents are quite cold. Pour about a quarter of it into a glass, fill it up with soda or seltzer water, and, if permitted, add a small lump of ice and serve.

BEEF-TEA WITH VERMICELLI

Ingredients: One pound of lean beef (raw).

One pint of cold water.

Salt.

Allow about a tablespoonful of vermicelli to half a pint of beef-tea.

First wipe the meat thoroughly with a cloth dipped in hot water to make sure it is free from dust and dirt. Next cut it in thin slices, and, with a sharp knife, scrape it into fine shreds, putting them at once into the water, to which a quarter of a teaspoonful of salt should be added.

Let it stand for half an hour. Next put the meat and water into a jar, tie a piece of thick paper over the top, place the jar in a saucepan of boiling water on the fire, and let it cook gently for from three to four hours, stirring it now and then.

Next strain out the meat, but, unless specially ordered to do so by the doctor, do not use a very fine strainer. With small pieces of kitchen paper, carefully remove every vestige of grease from the beef-tea, and season it carefully to taste with salt and pepper, if allowed.

Put the vermicelli into a pan with some fast-boiling water, with a little salt in it, and let it cook until it is about twice its original size. Then strain off the water. Put the vermicelli into a hot cup or basin, and pour the beef-tea on to it.

MINCED CHICKEN

It is important that *raw* chicken should be used for this dish, since twice-cooked meat is less nourishing than fresh.

The breast of the fowl used in Menu I. might be used for this dish.

Ingredients: About four rounded tablespoonfuls of dice of raw chicken.

One yolk of egg.

Half an ounce of butter.

One teaspoonful of flour.

Quarter of a teaspoonful of chopped onion.

Half a gill of milk.

Salt, pepper, lemon juice.

Put the milk in a saucepan with the onion and any skin, bone, and rough pieces of chicken. Let them simmer until the milk is nicely flavoured.

Melt the butter in a saucepan, put in the dice of chicken, and let it cook gently until it loses its pink tint, but do not fry it. Next stir in the flour smoothly, then strain in the milk. Put the lid on the pan, and let its contents simmer very gently until the meat is quite tender; it will probably take about three-quarters of an hour. Beat up the yolk of egg, and stir it gradually in, season the mince carefully, arrange it on a hot dish, garnish it with a few neat sippets of toast, and serve.

PORT WINE JELLY

Ingredients: Three-quarters of a pint of port wine.

Quarter of a pint of water.

One lemon.

Ten sheets of French gelatine.

A dozen lumps of sugar.

A few drops of cochineal.

One clove.

Put the water in a small pan with the gelatine, the thinly pared lemon rind, the strained juice, clove and sugar. Stir them over a gentle fire until the gelatine has dissolved, then let the pan stand at the side of the fire for ten or twelve minutes. Next strain all into the port wine, and add enough cochineal to make it a pretty colour. Rinse out some small moulds or cups in cold water, fill them with the jelly, and leave them until it is cold and set. Dip the moulds into tepid water for a few seconds, and the jelly will slip out quite easily.

If preferred, use less wine and more water and lemon juice. Be sure and add some cochineal, as gelatine always spoils the colour of the port wine.

LEMON BARLEY WATER

This is both refreshing and nourishing.

Ingredients: Two large tablespoonfuls of pearl barley.

One lemon.

One pint of boiling water.

Three or four lumps of sugar.

Put the barley in a saucepan, with enough cold water to cover it. Bring it to boiling point, let it boil for five minutes, then strain off the water and throw it away. This "blanching," as it is called, removes the bitter flavour of the barley and improves the colour. Put the barley in a jug with the thinly pared rind and strained juice of the lemon, and the sugar, pour on the pint of boiling water. Cover the jug and leave it until cold, then strain off the liquid, and it is ready.

N.B.—If at any time barley water is required to be given with milk, make it in exactly the same way, but leave out the lemon.

TINNED MEAT DANGERS

By J. T. BROWN, F.Z.S., M.R.San.Inst., Editor of "The Sanitary Record," etc.

The Canning Process Explained—Simple Tests for Detecting Putrefaction in the Contents of a Tin

THE consumption of tinned meats must always be associated with certain risks. The assurance that proper supervision is exercised in the choice of the meat, that it is canned under sanitary conditions, and preserved by scientific methods, is not in itself sufficient. Even with this much guaranteed, there will always be a possibility of accident or oversight in the process of canning. It is, therefore, just as well that the consumer should know how to safeguard herself.

Ptomaine Poisoning

The putrefaction which it is desired to render impossible in the preservation of meat in tins is due solely to microbes. These microbes constitute nature's method of getting rid of dead vegetable and animal matter, and, *ipso facto*, may produce a poisonous substance, ptomaines, the source of the much dreaded and frequently fatal ptomaine poisoning.

Danger, again, may arise through the contents of the tin absorbing some metal or solder, and so causing metallic poisoning.

The Canning Process

In the process of canning the tin is first filled with the intended preparation and the top, which contains a small hole, is soldered on to the body. The tin is then immersed in boiling water to drive out the air and kill any microbes which may be present. Then the small hole in the top is soldered up. Provided that complete sterilisation and exclusion of air from the tin has been effected, the contents will keep good for years, and can be eaten with safety. It is important, however, to see that the tin has not been punctured.

If the preparation be insufficiently sterilised, or if any air be present in the tin, the microbes will probably produce putrefaction, and a gas will be evolved from the meat. The pressure of this gas inside the tin will cause the top and bottom to bulge. A tin in this condition is known as "blown," and carries its own condemnation in its bulging ends. This bulging is accepted by food inspectors as sufficient reason for condemning the contents as unfit for human consumption. It is wise, therefore, to make a point of rejecting any tin which exhibits this characteristic however slightly.

Should further proof be thought necessary, the tin may be immersed in water, and the end punctured with some sharp instrument in order to discover if a gas will issue from the hole. The very fact of any gas emerging is positive proof that the meat is unsound.

Tricks of Dealers

Unscrupulous dealers, however, sometimes puncture the tins themselves, and having re-heated them, solder up the second hole and pass the tin off as sound.

This, if skilfully done, is not easy to detect. In the ordinary course of events, therefore, we have to rely upon the vigilance of our food inspectors to confiscate the tins before they reach the process of renovation.

The subject of ptomaines is very imperfectly understood by scientists. In some cases the ill effects that have resulted from the consumption of tinned meat have been attributed to toxic substances other than ptomaines; in other cases the effects have been held to be due to the action on the human system of the microbes still alive in the meat. The truth is that, if these poisonous substances be present in the food the microbes that produced them may have been killed by heating without the poisonous principles being rendered harmless.

Nor is the sense of smell, again, an adequate means of detecting the presence of such substances.

Hints to Purchasers

In purchasing a tin of preserved meat, therefore, attention first should be directed to the possible presence of more than one spot of solder, and secondly to the ends of the tin to ascertain if they are "blown."

The contents of the tin always should be sweet. Even a slightly unpleasant odour or a "soapy" taste will warrant its rejection. If, when opened in the dark, the contents exhibit any phosphorescence, the tin should be condemned. A metallic flavour indicates the presence of metallic impurity.

The contents should not be allowed to remain in the tin after it has been opened, and should be consumed as soon as possible.

Glass versus Tin

A great many firms pack their wares in glass vessels in lieu of tins, and this form of packing, if properly carried out, is held by many to be preferable, as in glass vessels there is no risk of metallic poisoning. Against this, however, is the fact that complete sterilisation in glass is more difficult to secure, and it is questionable whether tinned meats may not be taken to be more wholesome, generally speaking, than meats packed in glass. Flaws in the latter, however, are more readily accessible to the public eye; and on this account meats packed in glass frequently find more favour with the ordinary housewife than meats packed in tins.

It must be remembered that there is now a regular trade in re-packing food—that is, meat, fish, or fruit which has been imported in tins is put up in glass directly it reaches England, in order to catch the eye of the careful housekeeper who does not fancy tinned goods. Legislation on the subject of such transactions has been talked of, and it is to be hoped that this matter will soon be looked into by the authorities.

The following are good firms for supplying foods, etc., mentioned in this Section: Messrs. G. Borwick & Sons, Ltd. (Baking Powder); Brown & Polson (Cornflour); J. S. Fry & Sons, Ltd. (Cocoa); Samuel Hanson & Son (Red, White & Blue Coffee); C. R. Shippart (Tongues, Potted Meats, etc.)



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

THE WORK OF MARY BAKER EDDY

The Growth of Christian Science—The Remarkable Career and Personality of the late Mrs. Eddy, the Founder of this School of Thought—Christian Science Publications—Concessions to the Medical Profession

THE growth and spread of Christian Science is one of the most remarkable phenomena of recent times.

The first school of Christian Science Mind-healing was started by Mrs. Mary Baker Eddy, with only one student, in Lynn, Massachusetts, about the year 1867. Now there are upwards of 50,000 adherents scattered throughout the world. The greatest number of followers, however, still belong to the United States of America.

Mrs. Eddy founded The Mother Church in Boston, in 1879. It is termed the First Church of Christ, Scientist. There are now upwards of 700 branch churches in the United States, Canada, and other parts of the world. Some of these, particularly the one in New York, are of cathedral-like proportions. The Mother Church, in Boston, has now a fine temple, called the Extension, built beside the historic little church where the early disciples met.

In Europe the majority of churches are in Great Britain. London will soon have three. The first is a handsome building in Sloane Street, Chelsea; a second is in course of erection in Curzon Street; and a third is planned. In addition, there are many societies in and

around London not yet incorporated into churches. The number of societies in various parts of the world is rapidly increasing. Attached to the churches and societies are a little army of readers, teachers, and practitioners of healing. There are no preachers.

The text-book of the community is Mrs. Eddy's "Science and Health," with key to the Scriptures, a portion of which is read in conjunction with selections from the Scriptures at all services, and which is the authoritative statement of Christian Science principles. It has passed through hundreds of editions.

The Christian Science publications are the "Journal," published monthly; the

"Sentinel," a weekly; and the "Monitor," a daily newspaper, which has a wide circulation, and gives in attractive form the news of the world. It only has one article on Christian Science in each issue.

It is brought out in an up-to-date American style, with bold headlines. Disease and crime are never mentioned in its columns, on the principle that they should be banished from the mind. No exception was made even in the famous case of Dr. Crippen. A novel and most helpful feature in the "Monitor" is



Mary Baker Eddy, the founder of Christian Science
 Copyright Jules Maurice Gaspard

a free advertisement page for the unemployed. These papers are issued from the publishing offices in Boston. The "Monitor" was floated with lightning-like rapidity some two years ago. Mrs. Eddy expressed a wish to her board of directors that there should be a Christian Science daily paper. In ninety days it was an accomplished fact. In that time some old property was pulled down and the newspaper offices built on the site, machinery installed, the staff of the paper formed, and the entire venture organised as a going concern.

Women are given perfect equality in the Christian Science movement. Where there are two readers to a church, or society, one is always a woman, and sometimes both are women. Many of the finest churches have been founded by women. There is no office throughout the organisation which a woman may not hold, and the head and founder of the community is the revered "Mother," Mrs. Eddy.

The Founder's Life-story

The life-story of this remarkable woman is practically the history of Christian Science. She was Mary Baker, the daughter of a New England farmer, and was born on July 16, 1821, at the Baker homestead at Bow, near the city of Concord, Massachusetts. Her earliest ancestor emigrated from East Anglia to Charlestown, Massachusetts, in 1634.

Mrs. Eddy was not an ordinary child. She was extremely delicate and sensitive, and, according to some accounts, very difficult to manage, being subject to alarming fits of hysteria. She had practically no education until she was in her teens, when her father removed to Sanborton Bridge, near Tilton, eighteen miles from Concord. There she attended school.

In her autobiography, "Retrospection and Introspection," Mrs. Eddy records that she was kept back from much learning because her "brain was too large for her body." She is grateful to remember that after she discovered Christian Science most of the knowledge which she "had gleaned from school-books vanished like a dream." She gloried in the fact that her mind was virgin soil to receive the seeds of Divine learning or science. Mrs. Eddy was strictly brought up in Puritan principles, and early became a member of the Congregational Church at Tilton.

Her Three Husbands

Mrs. Eddy is described as having been an attractive and graceful girl, dressing with taste, and desirous of making a good impression. She had great influence over men and inspired considerable devotion in her successive husbands, of whom there were three. At twenty-two she married George Glover, a sturdy, good-natured young man, a builder and contractor by profession. He died six months later, and his posthumous son was his wife's only child. In 1853 she married Dr. Patterson, a dentist, and in 1877

became the wife of Mr. Asa Gilbert Eddy, who died in 1882.

Until she was forty-six years of age, Mrs. Eddy's life was a continual struggle with ill-health and sordid circumstances; so much so that in her autobiography she wipes out the years from her twenty-third to her forty-sixth birthday as having nothing worthy of note to record. From other sources we learn of her eccentricities, her hysteria, which manifested itself in ways somewhat troublesome to her family and friends. At one time she had a swing, or cradle, attached to the ceiling in which she would be oscillated for hours to relieve the nervous tension of her body.

How She Found Her Vocation

She was kind and charitable, so far as circumstances allowed, and had remarkable influence over those with whom she came in contact. She made attempts at autohypnosis, and investigated mesmerism, spiritualism, and other occult studies. Through various paths she was groping her way towards the religious cult at which she ultimately arrived.

The most notable incident in this period of spiritual and physical struggle was her visit, in 1862, to Portland, Maine, to consult Phineas Parkhurst Quimby, who was performing marvellous cures as a mental healer. He called his discovery the "Science of Health." He believed that disease and sickness could be conquered by mind.

Mrs. Eddy—Mrs. Patterson she was then—came to Dr. Quimby in a terribly weak condition, so weak, indeed, that she was scarcely able to crawl upstairs to his consulting-room. On her own testimony she left it a cured woman. "I am," she wrote to Dr. Quimby, "a living wonder, and a living monument of your power. . . . My explanation of your curative principle surprises people, especially those whose minds are all matter."

The future founder of the Christian Science movement had at length discovered a vocation as well as obtaining restored health. She continued to be an enthusiastic disciple of Dr. Quimby, and defended his methods in the Press. He died some four years later, but by that time Mrs. Eddy had begun an original and independent study of mind-healing. Essays written by her at this period are still in circulation amongst her first pupils, but Mrs. Eddy characterises them as "feeble attempts to state the Principle and practice of Christian healing, and not complete nor satisfactory expositions of Truth."

The Growth of Christian Science

Mrs. Eddy's discovery of Christian Science is usually held to date from 1866, when she first began to expound her Scriptural studies. Her first pamphlet on Christian Science was copyrighted in 1870, but it did not appear in print until 1876, because, to use her own words, she "had learned that this Science must be demonstrated by healing before a

work on the subject could be profitably studied." The first edition of "Science and Health" was published in 1875.

She had started her first school of Christian Science Mind-healing at Lynn, in 1867. The work had progressed so favourably that in 1881 she opened the Massachusetts Metaphysical College in Boston. During seven years, over four thousand students were taught by Mrs. Eddy in that college.

Meantime Mrs. Eddy was pastor of the first established Church of Christ, Scientist, which she opened in Boston in 1879. She was president of the first Christian Scientist association, convening monthly; publisher of her own works; and (for a portion of the time) sole editor and publisher of the "Christian Science Journal," the first periodical issued by Christian Scientists.

Her Great Book

When her college was at the height of its prosperity she closed it, October 29, 1889, having a deep-lying conviction that she should devote the next two years of her life to making a revision of "Science and Health." The revised edition was published in 1891, and is a volume of some five hundred pages, to which is appended the "Key to the Scriptures." She had retained the charter of her college, and reopened it in 1899.

In "Science and Health," Mrs. Eddy set forth her principle of Mind-healing. "The physical healing of Christian Science results now, as in Jesus' time," she declared, "from the operation of divine Principle, before which sin and disease lose their reality in human consciousness and disappear as naturally and as necessarily as darkness gives place to light, and sin to reformation. Now, as then, these mighty works are not supernatural, but supremely natural." She claimed that there were thousands of well-authenticated cases of healing by herself and her students to prove the efficacy of her teaching, and that the "cases for the most part had been abandoned as hopeless by regular medical attendants. Few invalids," she wrote, "will turn to God till all physical supports have failed, because there is so little faith in His disposition and power to heal disease."

"Whatever," she said, "is cherished in mortal mind as the physical condition is imaged forth on the body," and she thus advises her practitioners: "Always begin your treatment by allaying the fear of patients. Silently reassure them as to their exemption from disease and danger. Watch the result of this simple rule of Christian Science, and you will find that it alleviates the symptoms of every disease."

Mrs. Eddy regarded Christian Science as to some extent in its infancy, and believed that

its practice might be developed until man could restore a lost limb as naturally as the "unthinking lobster" grows another claw.

Christian Science is opposed to mesmerism, animal magnetism, the use of drugs, and *Materia Medica* in general. The refusal of Christian Scientists to call a doctor to their sick has given rise to many law cases and much criticism.

Concessions to the Medical Profession

In her recent by-laws, Mrs. Eddy endeavoured to put her followers in a tenable legal position. They must submit to vaccination, and report cases of contagion as required by law. She further advised that Christian Scientists decline to doctor infectious or contagious diseases, until the public has a better understanding of their methods. An important concession is made to the medical faculty in a by-law which provides that if "a member of this Church has a patient whom he does not heal, and whose case he cannot fully diagnose, he may consult with an M.D. on the anatomy involved. And it shall be the privilege of a Christian Scientist to confer with an M.D. on Ontology, or the Science of being."

For many years Mrs. Eddy, after she had risen to fame, lived in a beautiful house, Pleasant View, in Concord. Thousands of her followers flocked to Concord to have the privilege of seeing the face of the founder of their faith. In January, 1908, Mrs. Eddy removed from Concord to a fine old stone mansion, standing in twelve acres of ground, at Chestnut Hill, Boston. There, at the great age of 89, she



The First Church of Christ, Scientist, in Boston, Mass., and the publishing house of the Christian Science Publishing Society

was described as being in full possession of her faculties, and working on an average of sixteen hours a day in the oversight of the organisation.

In her latter life Mrs. Eddy no longer took patients nor gave medical consultations. She did her last public teaching in the Christian Science Hall in Concord, November 22, 1898, and on December 3rd, 1910, to the unspeakable sorrow of her disciples, she died.

WOMAN'S WHO'S WHO

LADY ST. HELIER

LADY ST. HELIER, widow of the late President of the Divorce Court—best known as Sir Francis Jeune—was elected this year to one of the ten aldermanships on the London County Council. All her life she has been interested in the work and conditions of the masses, and gave up her beautiful West End residence in order to live and work among the poor. Her energy is amazing. She has long been regarded as one of society's leading hostesses,



Lady St. Helier
G. C. Beresford

although she sets her face against that vulgar display of position and wealth which so often characterises fashionable functions. A bright and happy social life is what Lady St. Helier has always advocated. She is a veritable good fairy at Christmastide, and is responsible, as Santa Claus's deputy, for the filling of 12,000 stockings. A witty con-

versationalist and a clever writer, Lady St. Helier has said some strong words about the modern woman. "All Englishwomen," she says, "have too many clothes—in fact, too much of everything. Thirty years ago, five or six hundred a year was a good allowance for a married woman who went much into society. Nowadays it would hardly pay for her petticoats, gloves, shoes, and boots." And there is a great deal of truth in what Lady St. Helier says.

MRS. PEARY

NOT only does Mrs. Peary possess the distinction of being the wife of the discoverer of the North Pole, but she can also boast of being the only woman who has assisted in an attempt to find that region. She was married in 1888, when her husband was superintending engineer of the United States Naval Dry Dock, and she determined to accompany her husband when, in 1891, he set out upon his expedition to North Greenland. In his book, "Northward Over the Great Ice," Commander Peary tells how, on September 12 of that year, their daughter, little Marie Annighito Peary, was born in the heart of the White North. Twenty-four hours after her birth, the Arctic day gave place to the Arctic night, and the little girl lived for the first six months of her life by lamplight. Mrs. Peary's eldest child—a son—was born two years previously. Mrs. Peary is of German origin, her maiden name being Josephine Diebitsch. She always sympathised with her husband in his ambition to reach the North Pole, and on more than one occasion helped to raise the funds for his expeditions. She is a good shot and exceedingly fond of outdoor sports.



Mrs. Peary
Haeckel, Berlin

MISS SELMA LAGERLOF

PROBABLY to many people in this country the name of Miss Selma Lagerlof, who was awarded the Nobel Prize for Literature in

1910, is almost unknown. In Sweden, however, it is almost a household word. Miss Lagerlof is loved and admired by everybody, and although she was an unknown school-teacher when her first novel, "Gosta Berling," appeared, the story immediately placed her in the front rank of the world's leading novelists. The publication came about in a curious way. In 1890, a Swedish magazine offered a prize for a story. Miss Lagerlof determined to compete, and sent off her manuscript, which won the prize, and this in spite of the fact that when she had previously sent a portion of it to another magazine, it was returned with a note which said, "It's all out of key with the times. We want realism, and this is romantic nonsense." But it was the "romantic nonsense" which the public wanted, and Miss Lagerlof suddenly found herself famous. Since then she has written several other stories, all possessing that wealth of language and charm of style which has so captivated the hearts of all true lovers of literature. Miss Lagerlof is now fifty-one years of age, and confesses that one of her first recollections was a longing to be an authoress.



Miss Selma Lagerlof
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THE DUCHESS OF MARLBOROUGH

THE only daughter of Mr. William Kissam Vanderbilt, one of America's multi-millionaires, Miss Consuelo Vanderbilt married the Duke of Marlborough in 1895. The wedding took place on November 6 of that year at the fashionable church of St. Thomas in Fifth Avenue, New York, amid scenes of unparalleled magnificence. Mr. Vanderbilt's gift to his daughter was a cheque for one million sterling, and amongst the bride's jewels were the famous Vanderbilt pearls, which once belonged to the Empress Catherine of Russia. In London the young Duchess's appearance was a triumph. King Edward and Queen Alexandra showed her marked attention, and when little Lord Blandford, the Duchess's first child, was born in 1897 his late Majesty stood sponsor in person. The Duchess has one other son, Lord Ivor Charles Spencer Churchill, born in 1898. Her Grace, who is a model mother, is one of those women who combine goodness and wealth. At Woodstock, in Oxfordshire, where the famous Blenheim Palace is situated, she has proved a veritable fairy godmother, for she is always devising monster treats for the children of the neighbourhood. She is a woman who has no sympathy with those who live in the idle lap of luxury. "I am a great believer," she once said, "in work, and I wish that everybody, rich as well as poor, were obliged to work a certain number of hours every day." The Duchess is fond of quaint pets, and at Blenheim are to be seen such creatures as gazelles, vultures, snakes, and chimpanzees. Indeed her Grace



The Duchess of Marlborough
Lillie Charles

has often proved herself by reason of her brilliant

possesses one of the best private zoos in the kingdom. A particularly strong friendship, by the way, exists between Queen Alexandra and the Duchess of Marlborough. Many are the favours which her Majesty has bestowed upon the Duchess, who, apart from attracting the Queen by her philanthropic work, is a charming companion by her conversational powers.

THE MARCHIONESS OF ORMONDE

As befits the wife of one of the keenest of yachtsmen, the Marchioness of Ormonde is a great lover of sport and outdoor life. Her marriage dates back to 1876, when she was nineteen years of age. She is a daughter of the first Duke of Westminster, and was known as one of the greatest beauties of the day. Even now she is a most attractive-looking woman, in spite of the fact that she is a grandmother, her eldest daughter, Lady Beatrice Butler, who married Lieut.-General Pole-Carew in 1901, having one son and two daughters. The Marchioness's other daughter, Lady Constance Butler, is still unmarried, and spends most of her time with her mother at their Irish home, Kilkenny Castle, one of the oldest inhabited houses in the world, many of the rooms being as they were eight hundred years ago. Boating and walking comprise the Marchioness's recreations when at Kilkenny, which she only leaves for the Cowes week, and for the Riviera during the winter months. Like most popular people, the Marchioness answers to a pet name, and has all her life been known as "Lilah."

MISS MAUDE ADAMS

MISS MAUDE ADAMS, whose real name is the curious one of Kiskadden, is the daughter of Annie Adams, a celebrated actress in the States, who was the leading lady in a Salt Lake City stock company. She made her first appearance on the stage as a baby in arms. For years she played children's parts throughout the West, and when she was sixteen made her first appearance on the New York stage at the Grand Opera House. Miss Adams steadily forged ahead, and shortly before her twentieth birthday began to play leading lady with John Drew. Success followed success, and that astute theatrical manager Charles Frohman promoted her to the rank of "star," with the result that, at the age of twenty-seven, she was earning for him something like £60,000 a year. That was in 1899, and Miss Adams still holds the position



Miss Maude Adams
Savory

of premier actress of America. By her clever acting in such pieces as "The Little Minister," "Peter Pan," and "Quality Street," she has made the name of J. M. Barrie famous throughout the States. Riding and reading form the chief recreations of Miss Adams, whose home is in New York.

LADY ARTHUR PAGET

LADY ARTHUR PAGET has, since her marriage to General Sir Arthur Paget in 1878, been one of the shining lights of English society, and, before it, was one of the most successful and intellectual American women who have ever lived in London. She is the only daughter of the late Paron Stevens and Mrs. Marietta Stevens of New York, and has always been noted for her beauty. After her marriage she became famous as a hostess, entertaining many Royalties, and used to be in former years the mainspring of countless bazaars and other charitable enterprises. Her most noted triumph was the Masque of Peace and War, given in the early days of the Boer War at the Haymarket Theatre. Members of the peerage were on the stage, as well as in the stalls, and £7,000 was taken at this record entertainment. Her splendid exertions, too, on behalf of the hospital ship "Maine" caused her to receive the personal thanks of Queen Victoria. In appearance, Lady Paget is tall and slight, with dark hair and brunette colouring. She is the mother of three sons and one daughter, and lives at 35, Belgrave Square, which her husband has filled with big game trophies.



Lady Arthur Paget
Lauffer



The Marchioness of Ormonde
La Fayette

HENRIETTA RAE

HENRIETTA RAE, who in private life is Mrs. Ernest Normand, exhibited her first picture at the Royal Academy in 1880, when she was twenty years of age. Her first popular success was that famous picture which is to be found in all quarters of the globe to-day, "Psyche at the Throne of Venus." This picture was exhibited in 1895, after Mrs. Normand had been "painting hard," to quote her own words, "for nearly twenty years." Therefore, "out of my own experience," she says, "I can say to any young artist who may be depressed through lack of immediate success—Don't give up because you have failed to get that commendation for which you had hoped. Even when the cup of success was offered to me there was a big, bitter drop mingled with its sweetness, for one of the critics facetiously described my picture as 'a glorified Christmas card!'" Mrs. Normand's husband is also a painter of repute.



Henrietta Rae
Window & Grove



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to :

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

MARRIAGE LAW

Continued from page 549, Part 4

Breach of Promise of Marriage

SINCE the reign of George IV. all impediments arising from pre-contracts to other persons have been abolished in England. No proceedings can be taken in order to compel the other party to solemnise the marriage, and the only remedy left to the party aggrieved is to bring an action on the contract for breach of promise of marriage. A promise of marriage need not necessarily be in words or in writing ; the conduct of the parties, or a general definite understanding amongst their friends that they were engaged to be married, is sufficient to prove the engagement.

Adult and Infant

In an engagement between an adult person and a legal infant under twenty-one years of age, the adult person cannot bring an action against the person under age for breach of promise of marriage, because the infant is not bound by his promise ; but the infant can bring an action for the breach of the promise made by the adult. When an infant becomes of age, in order successfully to sue him for his breach of promise some evidence of a new promise made since arriving at his majority must be given ; a mere ratification of the promise made during infancy is not sufficient.

A married man may be sued on a promise to marry if the woman did not know that he was married at the time when the promise was made. A promise to marry must be interpreted as a promise to marry within a reasonable time ; the defendant is not justified in keeping the plaintiff waiting for him year after year. It is equally open to a man to sue a woman for breach of promise.

Good Defences

It has been held that if, after a man has made a contract of marriage, the woman's character turns out to be different from what he had reason to think it was he may refuse to marry her without being liable to an action ; and whether the infirmity is bodily or mental the reason is the same ; it would be most mischievous to compel parties to marry who can never live happily together.

Nevertheless, the defendant will have great difficulty in getting out of his promise by disparaging himself, although it may tend to a reduction of the damages ; but if his promise has been obtained by means of a false or fraudulent representation, if the lady is a person of doubtful virtue, or has deceived him as to her family, position, or former situation in life, his defence will avail him.

Most of these defences are also available to a female defendant, and in an action against a woman it will be a good defence for her to show that, after obtaining her promise to marry him, the plaintiff manifested a violent temper and threatened to ill-use her.

Lastly, it is open to either to show that the engagement had been broken off or allowed to drop, and that no correspondence or any meetings between the parties had taken place for a twelvemonth or more.

Actions for breach of promise of marriage must be brought in the High Court, unless, by a memorandum signed by both parties, or their solicitors, they agree to its being tried in the county court

THE LAW AND THE SERVANT

Continued from page 418, Part 3

Rights of Master—Disorderly Conduct—Unjust Dismissal—Misdeeds of Servants—Acting Maliciously

Rights of Master

A MASTER has no right to open or search his servant's boxes to recover stolen property. The proper course to pursue is to apply to a magistrate for a search warrant, and to have the boxes opened in the presence of the servant and of a police officer.

For noisy or disorderly conduct late at night, the servant may not only be dismissed, but given into custody.

Servant Refusing to Leave

If a servant, when lawfully discharged, refuses to leave the premises, he may be turned out, using no more force than is necessary in order to get him out of the house. A master is not entitled to call in a policeman to assist him in ejecting the servant; but a constable can be called in to see that there is no breach of the peace. A fellow-servant is justified in assisting his master or mistress to eject a discharged servant who refuses to quit, and cannot be convicted of assault unless he has been unduly violent.

Disorderly Conduct

When a servant refuses to leave and take his boxes, the latter should be put out into the street; if the servant is then put off the premises, and begins to annoy his master by knocking at the door, ringing the bell, or causing a crowd to assemble, he should straightway be given into custody, and charged with disorderly conduct.

Unjust Dismissal

A servant who has been dismissed without good cause may regard the contract as at an end, and sue for the wages due for services actually rendered, or he may regard the contract as still existing, and bring an action for damages, whether his wages have been paid up to the time he was discharged or not. Such actions are usually brought in the county court, and, in the case of a domestic servant, the maximum amount of damage which could be claimed would be a month's wages.

Another remedy, more applicable to the wider class of servant, is to wait until the time of the contract has expired, and then sue for the whole of the wages.

Death of Master or Servant

By the death either of the master or the servant, the contract comes to an end. A farm bailiff employed under a contract requiring six months' notice on either side, could not compel the widow of his late employer to continue him in her service or pay him the six months' wages.

Bankruptcy of Master

The bankruptcy of the master does not cancel the contract of service, unless the servant immediately ceases to serve his

employer; but if he stays on and continues in his service, he would be entitled to be paid in proportion for the time he served.

Domestic servants and clerks are entitled to have four months' wages, if so much is due to them, and not exceeding £50; labourers and workmen two months' wages, up to £25; and these are to have priority of all other debts.

Defending Servant

A master may defend his servant who is in danger of being assaulted, and if a servant is beaten by some third party, and unable to do his work, not only has the servant the ordinary remedy by summons against the person who has committed the assault upon him, but the master may also recover damages from the person who has deprived him of the services of his servant. A servant may lawfully assault a third person in defence of his master.

Misdeeds of Servants

A master or mistress is responsible for every act of his servant done in the ordinary course of his employment, and this is so even when the servant is acting contrary to his master's express orders. On this principle the London General Omnibus Company were held liable for the act of one of their drivers in obstructing and upsetting a rival omnibus, although by the company's rules the driver was expressly forbidden to race or obstruct another omnibus. A pawnbroker is liable for a pledge lost by his servant, and an innkeeper for injury to a customer's horse and gig through the carelessness of his ostler. The question will often arise how far the servant can be regarded as being on his master's business, as, for example, where a coachman driving on his master's business makes a detour to call upon a friend, or drives out of his way to leave a parcel of his own. In these two instances the master was held responsible for injuries caused by the servant. The master is not responsible when the servant is acting entirely on his own account, as where a coachman takes his master's carriage out without leave, and runs over a person in the street.

Servant Acting Maliciously

Although a master generally does not incur any criminal liability for the wrongful acts of his servant, he may be civilly responsible; for instance, a tramway company is responsible for an assault on a passenger by one of their conductors. But where a servant quits sight of the object for which he is employed, and, without having in view his master's orders or interest, does that which his malice suggests, the master is not answerable for the act.

To be continued.

CHILD LAW

*Continued from page 417, Part 3***Step-Parents—Baby Farming—Infants Improperly Kept—Fireguards—Religion****Step-Parent**

WITH regard to the observance of these regulations, step-parents are placed in exactly the same position as the parent of the child, and the expression "parent," when used in relation to a child, includes the guardian and every person who is by law liable to maintain the child.

Any person who is the parent of the child is presumed to have the custody of it, even including a man who has deserted his wife; any person to whose charge a child is committed by its parent is presumed to have the charge of it, and any other person having the actual possession or control of a child is presumed to have the care of it.

Baby Farming

A person who undertakes to nurse and maintain one or more infants under seven years of age apart from their parents, within forty-eight hours from the reception of such infant, must give written notice to the local authority, which may be the county council or the poor law guardians. On change of address, or the death or removal of the infant, notice must be given.

Inspectors and infant protection visitors of either sex are authorised to visit places where infants have been put out to nurse, and satisfy themselves that the children are being properly cared for, and give the necessary advice or directions as to their nursing. If they are refused admission, they may apply to a justice of the peace for a warrant authorising them to enter.

Infants Improperly Kept

The number of infants under the age of seven kept in any dwelling-house may be fixed by the local authority, and where the infant is kept in premises which are overcrowded, dangerous, or insanitary, or by persons who are unfit to have the care of it on account of their negligence, ignorance, immorality, insobriety, or criminal conduct, the visitor may apply for an order directing him to remove the infant to a place of safety.

Within twenty-four hours of the death of an infant out at nurse, notice must be given to the coroner in writing, and, in the absence of a doctor's certificate, it will be the duty of the coroner to inquire into the cause of death.

No person having the care of an infant under these circumstances is deemed to have an interest in the life of a child for the purpose of insuring its life, and any attempt to effect an insurance on the life of a child by such a person is a punishable offence.

Exceptions

The foregoing only applies to those who receive children for monetary considerations, and does not extend to any relatives, such

as the grandparents, brothers, sisters, uncles and aunts, or legal guardian of an infant who undertakes the nursing and maintenance of it, or to any person maintaining it under the poor law orders, or to hospitals, convalescent homes, or institutions established for the protection and care of infants, and conducted in good faith for religious or charitable purposes, or boarding-schools at which efficient elementary education is provided.

Fireguards

In every case where a child under seven years of age is allowed in a room containing an open firegrate, the latter must be screened by a fire-guard, and any person of sixteen and upwards who allows a child of tender years to be exposed to the danger of being burnt or scalded renders himself liable to a fine.

Search and Removal

If there is reason to suspect that a child or young person is being assaulted, ill-treated, or neglected, a warrant may be issued authorising a constable to search for the child or young person, and, if the officer finds that the child has been ill-treated, he may take it and remove it to a place of safety, or, in other words, to any workhouse, police-station, hospital, or other place, the occupier of which is willing temporarily to receive it.

Religion

The father has the right to have the children educated in his religion. The Court will not insist upon a child being brought up in its father's religion if his conduct has been such as to show that he has foregone his parental rights in favour of the child's mother or of some other guardian.

An ante-nuptial agreement that the children shall be brought up in a religion different to that of the father cannot be sustained; but the Court will take such an agreement into consideration when deciding whether the father had abandoned his right to educate the children in his own religion.

Mother's Religion

If, therefore, the father, in accordance with his promise, has allowed his children to be brought up in their mother's religion during his lifetime, upon his death the Court will be slow to direct that any surviving child shall be brought up in the religion of the father. In the absence of any express direction or instructions as to the religion in which his infant children are to be educated, the Court will generally assume that the father wished them to be educated in his own religion and will give directions to this effect.

To be continued.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects:

Famous Historical Love Stories

Love Letters of Famous People
Love Scenes from Fiction

Love Poems and Songs
The Superstitions of Love

The Engaged Girl in Many Climes

Proposals of Yesterday and To-day

Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 5. RICHARD BRINSLEY SHERIDAN

IN Irish soil romance thrives nobly; the Irishman knows, as does no other man, how to raise it above the dull level of hum-drum sentiment. And Richard Brinsley Butler Sheridan was an Irishman to his finger-tips. He was a genius—delightful, lovable, and utterly irresponsible. But he was always aspiring after the unattainable, and, although fame, true fame, often was within his reach, he seems to have been incapable of grasping it. He failed to become as great as he might have been, or, indeed, as he should have been. Fate played with him, tantalised him, but always withheld from him the great opportunity.

Posterity, for the most part, therefore, is content to regard him as an interesting man and as the author of "The School for Scandal." But Sheridan was more than this. He was a great man, and a splendid member of that gorgeous constellation of wits, beaux, and politicians which

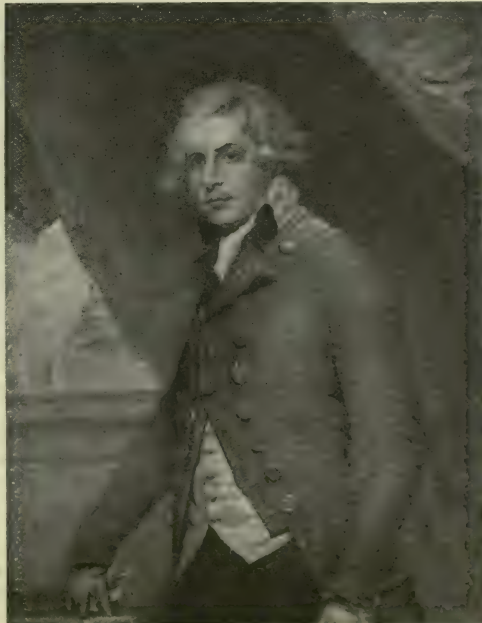
illuminated England during the reign of George III.

Moreover, not as a playwright, not as a man of letters, did Sheridan desire to perpetuate his name, but as a statesman. The impeachment of Warren Hastings he conducted with consummate skill; his speeches,

Pitt himself declared, "surpassed the eloquence of ancient and modern times." But in the arena of politics Sheridan never rose into the first rank. He lacked ballast; he was incapable of managing his own affairs; his nature was wildly extravagant, and of the existence of a line of demarcation between the possible and the impossible he had no idea.

In short, Sheridan was an Irishman; his ancestors before him were Irishmen; and his father, in addition to being irresponsible and improvident, was a talented actor with ideas on education.

This, however, is not the occasion, nor is there space here, to deal with Sheridan's ancestry or his



Richard Brinsley Sheridan. This brilliant and versatile Irishman was not only a playwright, but a wit, an orator, and a man of fashion
By Sir Joshua Reynolds

early years, with his life in Dublin, with his life in London at his father's house in Henrietta Street—a house which was the centre of a brilliant, intellectual society, of which Dr. Johnson and Samuel Richardson were the presiding genii—or with his years at Harrow. Sheridan the lover is the subject of this article, and Sheridan the lover did not come into existence until 1771, when the man was twenty years of age.

For several years past his father's great ambition had been the compilation of

"A Pronouncing Dictionary of the English Language." To Dr. Johnson's delight, however, he failed to secure Royal support for his great undertaking. "What, sir," asked the doctor, "entitled Sheridan to fix the pronunciation of English?" In 1771, however, still undaunted, the old man decided to set out for Bath, and there seriously to concentrate his attention on his work.

At Bath, which in those days was a most fashionable resort, Richard rose rapidly in social favour.

He was a handsome man—tall, well set-up, and graceful. "The upper part of his face," declared Byron, "was that of a god—a forehead most expansive, an eye of peculiar brilliancy and fire." He was, moreover, a brilliant conversationalist, and at the house of Lady Miller he shone particularly. There, according to Horace Walpole, "all the flux of quality contended for prizes gained for rhymes and themes."

"You write with ease," declared Sheridan, "to show your breeding,

But easy writing's vile hard reading."

It was at Bath that Richard Sheridan came in contact with the Linley family. Mr. Linley was a composer, and his visits to Bath, although of a professional nature, were not infrequent. Indeed, his daughters, "a nest of nightingales," were the rage of the town, especially Elizabeth, the eldest, who filled the rôle of *prima donna* at her father's concerts. She was a lovely girl, and the beauty of her face was rivalled only by the beauty of her voice.

Although at this time she was but seven-

teen years of age, she had received many offers of matrimony, and her admirers were legion. Sheridan immediately fell an easy victim to the girl's charms, but he had many rivals. In the first place, there was a Mr. Long, an estimable old gentleman, possessed of considerable means; secondly, there was his own brother, Charles; thirdly, there was a Mr. Halhed; and last, but not least, there was the villain of the piece, a wealthy married man named Matthews.

Of these Long was the most eligible, and, apparently, an alliance had been arranged between him

and Elizabeth. Long, however, was not merely an eligible old man, but also an honourable old man, for when Elizabeth told him candidly that she could never be happy with him, he took upon himself the responsibility of breaking off the engagement, and even went so far as to present the girl with £3,000, in order to appease her father, who was about to institute proceedings for breach of promise.

Richard Sheridan now elected to appoint himself the guardian of the fascinating



Elizabeth Anne Linley (Mrs. Sheridan). The lovely "Maid of Bath," whose elopement and secret marriage with Sheridan was one of the most romantic love stories of the 18th century by Reynolds, in the Glasgow Corporation Gallery

"Maid of Bath"; her father's power of protection he did not consider adequate.

His brother Charles and Halhe, however, were rivals of whom he easily disposed; but Mathews was a more ardent, more pertinacious wooer. Sheridan watched the progress of events in anguish; his Irish imagination played havoc with him. In his eyes, Mathew's infatuation became exaggerated, and, in order to fathom the depths of the man's designs, he had recourse to all manner of subterfuges.

Elizabeth also became infected with Richard's anxiety. She saw no means of escape from her persecutors. She grew desperate, and when at length one day she discovered a small phial of laudanum in Miss Sheridan's bedroom, she decided to put an end to her troubles and to drink the poisonous contents. But, fortunately, the quantity of fluid was so small that no serious harm was done.

However, now it became quite clear to Sheridan that the time for drastic measures had arrived. With his sister's connivance, he suggested and arranged an elopement. To this Elizabeth consented, and, by representing her as a wealthy heiress, Sheridan was able to raise enough money to carry the plan into effect.

The lovers accordingly set out for London; thence they proceeded to Calais, where, in order that later they might be able to throw dust in the face of scandal, an informal marriage was celebrated. This, however, they kept a secret, and after the ceremony Mrs. Sheridan went to Lisle and entered a convent. Here her father found her.

On their return to England, since the matter of the marriage still was kept a secret, Mr. and Mrs. Sheridan were forced to live apart. There are on record, however, some letters which Elizabeth wrote to her husband at this time, and, although by some authorities doubts have been expressed as to their authenticity, the letters are so delightful that at least an extract must be quoted here.

"Twelve o'clock!" she writes. "You unconscionable creature to make me sit up this time of the night to scribble nonsense to you, when you will not let me hear one word from you for this week to come! Oh, my dear, you are the very tyrant indeed! You do not fancy I would do this if it was not equally agreeable to myself. Indeed, my dearest love, I am never happy except when I am with you, or writing to you. . . . My mother and me called on Miss Roscoe this evening, when we talked a great deal about you. Miss R. said she was sure you and I would make a match of it. Nay, she said the whole world was of the opinion that we should be married in less than a month. Only think of this, bright Heaven's! God bless you, my dear, dear love!"

"When you will not let me hear one word of you for this week to come!" Poor

Sheridan! At this time he was fully occupied with other and very serious matters.

Shortly after his return from France, a most defamatory libel on his character was inserted by Mathews in "The Bath Chronicle."

This resulted in two duels—the first in a London tavern, after which Mathews apologized; and the second near Bath, in which Sheridan was wounded.

It was on the occasion of this latter that Mrs. Sheridan all but betrayed her secret, for as soon as she heard of the mishap she hastened to Sheridan's bedside, exclaiming, "My husband! my husband!" Even this confession, however, does not appear to have aroused her friends' suspicions. They attributed it merely to anxiety and excitement.

Next, Sheridan persuaded a friend to insert a repetition of the libels in "The Morning Advertiser," in order that he might publicly refute them. But, with delightful indolence, he forgot to contradict them.

In the meanwhile, however, Sheridan's father refused to consider the question of a marriage; he even forbade his son to see or communicate with "Miss Linley." This was a further and great source of trouble to Sheridan, for his wife was now appearing at Covent Garden, and her host of admirers was increasing rapidly in number.

Thus jealousy was added to Sheridan's other troubles, and letters such as those which are accredited to his wife at this time could not have helped to allay his fears.

" . . . There are insurmountable difficulties to prevent our ever being united, even supposing I could be induced again to believe you. I did not think to have told you of a great one, but I must, or you will not be convinced that I am in earnest. . . . My father, before we left Bath, received proposals for me from a gentleman in London which he insisted on my accepting. . . . He is not a young man, but, I believe, a worthy one. When I found my father so resolute I resolved to acquaint the gentleman with every circumstance of my life. I did, and, instead of inducing him to give me up, he is now more earnest than ever."

What? Did his wife intend to ignore the marriage vows which she took at Calais? Sheridan's mind was in a turmoil of doubts and jealousy. How could he see her, how could he talk to her, how could he discover the truth? He entered into all manner of conspiracies, and on several occasions disguised himself as a hackney coachman, and drove her to and from the theatre in order that he might exchange a few words with her.

And so the comedy continued. It reads like a fairy story, and as such, indeed, it ends, for at length Mr. Linley's heart melted. A confession was made, and the lovers were formally married on April 13th, 1773.

That marriage proved itself to be a splendid triumph, for in its wake not only came success, but happiness; and this

must be attributed very largely to the tact and inspiring influence of the wife.

It is impossible here to trace the history of Sheridan's career. It must suffice that in 1773 Sheridan was a man without an income, without a profession and without energy. He insisted, moreover, that his wife should sever her connection with the stage. But Mrs. Sheridan still possessed Long's £3,000, and the newly married couple did not hesitate to live upon this capital.

In 1775, however, Sheridan was the leading dramatist of his age, and shortly afterwards he acquired a large financial interest in Drury Lane Theatre.

How, it is impossible to imagine, unless it was owing to the clever manner in which his wife managed his affairs, for Sheridan was addicted to the wildest of excesses, and if ever there was a thriftless man, that man was he. He drank heavily, he betted beyond his means. But these were merely customs of the age, and to the end of his life Sheridan remained one of the most popular men in London society.

His utter recklessness did not become apparent until death had deprived him of his wife's restraining hand. During her lifetime, it is true, he formed a friendship with the Prince of Wales, and became implicated in a more than shady turf transaction; and during her lifetime, it is true, his passion for practical jokes still triumphed without restraint.

Many of these freaks of eccentricity have become historic. When Samuel Richardson died, Sheridan arrived too late for the funeral. Determined, however, to compensate for his negligence, he insisted that the burial ceremony should be repeated.

There is, however, another aspect to Sheridan's character—behind an exterior of flippancy was a deep line of thoughtful melancholy. He was an Irishman, and therefore a mystic and a dreamer. Often found upon his lips were Dryden's words:

"Vain men! How vanishing a bliss we
crave,
Now warm in love, now withering in the
grave;
Never, oh, never more to see the sun!
Still dark, in a damp vault, and still alone."

Mrs. Sheridan, however, understood her husband, and knew how to deal with him. But her home life was not without its troubles. Quarrels were inevitable with a man of Sheridan's temperament, but these were fleeting, and the nineteen years of her married life were, almost without interruption, years of happiness.

Mr. and Mrs. Sheridan cannot be described better than in the words of Fanny Burney. "The elegance of Mrs. Sheridan's beauty," she writes, "is unequalled by any that I ever saw, except Mrs. Crewe. . . . She is much more lively and agreeable than I had any idea of finding her. She was very gay and unaffected, and totally free from airs of any kind. . . . Mr. Sheridan

has a fine figure, and a good, though I don't think handsome, face. . . . I like him vastly, and think him every way worthy of his beautiful companion. . . . They are extremely happy in each other: he evidently adores her, and she as evidently idolises him. The world has by no means done him justice."

In 1779 Sheridan regarded his position as sufficiently strong to justify him embarking on the storm-tossed ship of politics. This was the ambition of his life, but his wife regarded the move with grave misgiving. Seeing, however, that he was obdurate, she threw herself into the new life wholeheartedly, and contributed in no small measure towards her husband's great triumph—the impeachment of Warren Hastings—by assiduously collecting evidence. But even as late as 1790 she wrote to him: "I am more than ever convinced we must look to other sources for wealth and independence, and consider politics merely as an amusement."

By this time, moreover, the home was being beset by other troubles. Mrs. Sheridan was anything but strong, and in 1792, after a long illness, and in spite of her husband's devotion, she died of consumption. Sheridan was laid prostrate with grief, and he mourned her truly. "The victory of the grave," he declared, "is sharper than the sting of death."

But how great was his loss posterity alone can fully realise. After the death of his first wife Sheridan degenerated rapidly, and, although he still remained a brilliant man, his later years were years of tragedy. In 1795 he married again. But his affairs were now in an amazing state of confusion; and his second wife, Miss Ogle, a daughter of the Dean of Winchester, regarded the difficulties as unsolvable, and made no endeavour to cope with them.

A description of the end may be found in the Croker Papers, and it perhaps alone suffices to relate the story.

"They had hardly a servant left. Mrs. Sheridan's maid she was about to send away, but could not collect a guinea or two to pay the woman her wages. When Vaughan entered . . . he found . . . the whole house in a state of filth and stench that was quite intolerable. Sheridan himself he found in a truckle bed in a garret . . . out of this bed he had not moved for a week . . . and in this state the unhappy man had been allowed to wallow. Nor could Vaughan discover that anyone had taken any notice of him, except one old female friend—whose name I hardly know whether I am authorised to mention—Lady Bessborough, who sent £20."

Thus on July 7th, 1816, deserted by his friends, and with his creditors clamouring at his door, Sheridan departed from the world which his wit and genius had adorned. But England, not insensible to the tragedy and injustice of the end, endeavoured to afford a tardy compensation. At Westminster Abbey, therefore, a few days later, he was buried with stately grandeur.

LOVE-LETTERS OF FAMOUS PEOPLE

By LADY MARGARET SACKVILLE

JULIE DE LESPINASSE

To turn from Dorothy Osborne to Julie de Lespinasse is like passing at evening from a warm room, full of pleasant talk, flowers, and firelight, straight into the raging heart of a storm.

The personality of Julie is one of incomparable fascination, and the story of her tragic, passionate life one of the most haunting ever written. She was a "grande amoureuse" if ever there was one. To her, love was literally the whole of existence, and when her torment was at its highest she still rejoiced in her capacity for such suffering. She was of those martyrs who leap voluntarily into the fire, welcoming the flames which consume them. Her whole being was an unresting flame which eventually burnt itself out from lack of fuel. Such intensity of feeling can never be happy, but it turns to undiluted tragedy when, as with Julie, its object is in no way capable of adequate response.

M. de Guilbert, for whose sake Julie de Lespinasse endured such fine torture, was not naturally endowed with the gifts necessary to the chief factor in such a drama. That he should be the inspirer of a "grande passion" was one of those ironies in which Fate appears so unkindly to rejoice. His was a brilliant, evidently attractive, evidently egotistical, restless personality, of the type of those who are most themselves in a crowd, but who have little to give in intimacy. His head so obviously governed his heart that no one could ever have been much deceived.

It was unfortunate for Julie that such a one should have power to oust her first lover, De Mora, from her affections. The remorse of her inevitable faithlessness towards this last was an anguish added to all else she had to endure which lasted to the end of her days. Her story serves as an illustration to the fable of the earthen and the porcelain vessel—the harder nature, De Guilbert's, escaped uninjured, that of Julie, fragile and exquisitely sensitive, was shattered.

The refinement, subtlety, and keenness of her temperament makes Julie's abandonment to passion all the more interesting. She was the very antithesis of the sensual woman, her whole nature was as finely tempered as a sharp blade, her intellect and wit were the astonishment of an age when women were witty and intellectual as a matter of course. She had a background of that reserve and delicacy which belongs by right to a highly wrought nature. Her passion was never hysteria, her cries were wrung from her solely by the extremity of her anguish. When she grows shrill, it is the outbreak of a strong mind which has momentarily lost control through suffering, not the self-conscious lamentations of a feeble one. She always remains fundamentally

the great lady; in Julie de Lespinasse is nothing of the worldling.

Apart from her passion, Julie is for ever one of the magical women of the world. She possessed an irresistible fascination. With little beauty, through her gifts of personality and manner she held one of the most famous salons of Paris, securing the devoted friendship of all whose intimacy was best worth having. She was endowed with that innate charm which—one of the wholly inimitable things, the rarest and most delightful—to those who exercise it, much is pardoned.

If the one soul who was of supreme importance to her fell short of absolute surrender, it was because the faculty for surrender, which requires self-abnegation, did not exist in it. The perversity of circumstances caused her to stake her life on such a soul to her own undoing. She suffered indescribable physical and mental pain, but when her body was weakest her spirit burnt the more ardently. Well might she "thank the gods for an unconquerable soul."

These are the victims and martyrs of tragic destinies who add so greatly to the value and significance of life. And Julie accepted life, whatever it might bring, with her whole soul. As she herself asserts in characteristic words: "If I have often said that life is a great evil, I have sometimes felt that it is a great good; the wish not to have been born, so common to those who are unhappy, will never escape from me. I, on the contrary, inspired by an active desire to die, thank Nature, who caused my birth."

Here are a few drops, caught almost at random, from the full flood of her passion as it foams by:

"My friend," she writes, "returning home yesterday at midnight, I found your letter. I was not expecting such good fortune, but what grieves me is the number of days which pass without my seeing you. Ah, if you only knew what those days were, what life is, stripped of the interest and delight of seeing you! My friend, the world, business, change suffice you, and for me my happiness is you and only you; I should not wish to live if I might not see you and love you all the moments of my life.

"I yield to my heart's needs, my friend, I love you. I feel as much pleasure and grief as though I were pronouncing these words for the first and last time in my life. Ah! why have you condemned me to this? Why am I reduced to this? You will know one day—alas, you will hear me! It is awful to me to be no longer free to suffer for you and through you. Do I love you enough? Adieu, my friend."

To be continued.



This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion

*Missionaries
Zenana Missions
Home Missions, etc.*

Great Leaders of Religious Thought

Charities

*How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.*

The Women of the Bible

Bazaars

*How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.*

How to Manage a Sunday-School

HOW TO BECOME A MISSIONARY

Qualifications Necessary to Become a Missionary—The S.P.G.—How and Where to Train—Period of Training—Pecuniary Aid Towards Training

It is no longer possible to say with any degree of truth that a woman is too talented to devote herself to missionary work. Goodness of heart may once have been thought all-sufficient for mission work abroad as it was for mission work at home. To-day the highly trained worker and the specialist are required in religious as well as in secular callings both at home and abroad.

If a woman feels called to devote herself to the foreign mission field she will naturally wish to go out in connection with the church of which she is a member. All branches of the Christian Church send some of their followers abroad to teach the Gospel to "every creature," in accordance with Christ's last command (St. Matt. xxviii. 19).

The S.P.G.

The oldest purely missionary society in connection with the Church of England is the Society for the Propagation of the Gospel in Foreign Parts—usually known as the S.P.G. Its headquarters are at 15, Tufton Street, Westminster, S.W. The first step to be taken by any woman who feels that she has a vocation for missionary work (and who wishes to go abroad under the S.P.G.) is to apply by letter, if unable to do so personally, to the secretary of the Women Candidates' Department at the above address. If under twenty-three she may be recommended to join the Missionary Preparation Union, as no woman is sent abroad under twenty-five, nor could she begin special missionary training until twenty-three.

If the prospective candidate is over twenty-three, a list of questions will be sent to her to answer as to her parentage, place of birth, etc., as to the schools and colleges at which she was educated, the examinations she has passed, her occupations and interests ; whether she has any professional qualifications as doctor, nurse, or teacher ; whether she finds it easy to acquire foreign languages ; what experience she has had in Church work ; whether she is prepared to be wholly or in part an honorary worker, and if she has any provision for sickness or old age. She is also asked to reply to questions with regard to Bible knowledge and Church doctrine. Two medical forms are also sent, one to be answered by the candidate and one by her medical adviser.

These three forms must be filled in and returned to the S.P.G. House, and if they are considered satisfactory the candidate will be examined by the doctor of the society and interviewed. If she comes from a distance she is invited to spend the few days occupied by these interviews at the S.P.G. Hostel and Training Home for Women Missionaries at Wandsworth Common.

The Successful Candidate

The final interview with the committee is often looked forward to with dread, but generally looked back upon with pleasure—the usual verdict being that the committee were "so kind and sympathetic." It is not usual for the candidate to be either accepted or rejected at this juncture, because, as a

rule, decisions as to acceptance for training are only made three times a year, when all applications considered during the interval are reviewed.

If, after due consideration, a candidate is accepted on probation, she is required to undergo a period of special missionary preparation, the method and duration of this training being determined by the Candidates' Sub-Committee. The usual length of training is two years, but it may be extended. It may also be shortened for those who have gone through some university or professional course of training.

The S.P.G. Hostel and Training Home

The special training given here depends entirely upon the kind of work which the student intends to take up in the future. Devotional classes are held in the hostel for all students, and all attend the theological lectures given at the Rochester Deaconess Home. The afternoons are generally devoted to parish work in the neighbourhood; district visiting, club work, and Sunday-school teaching forming a valuable preparation for missionary work. When the locality to which the future missionary is going has been decided upon, she begins, whenever possible, to study the language and history of the country to which she is allocated. Instruction in Sanscrit is very useful to all who are going to any part of India, as it forms the basis of all Indian dialects. Students studying Chinese attend lectures at King's College.

Many students further specialise in their own particular subjects during the time spent at the hostel. A doctor will perhaps attend special lectures on the eye or throat, etc., and a cookery teacher take her diploma at the Polytechnic. Every student has her own special time-table arranged for her particular requirements.

S.P.G. missionaries are also trained at St. Andrew's Home, Portsmouth, at St. Denys', Warminster, and at the Home of the Epiphany, Truro. The cost of training amounts to about £40 a year, a grant up to this amount being provided by the S.P.G. Candidates' Fund when considered advisable.

The special needs at the present time are for workers under the three following heads: educational, medical, and evangelistic.

1. Educational

No teacher can be too highly trained for work in the mission field; degrees, diplomas, and certificates are required there as here. Every variety of teaching is required abroad as it is at home. Every kind of school is to be met with, from the village hut-school up to the university. Domestic science is also called for, especially in South Africa. Perhaps even higher qualifications are necessary for those taking up work in the mission field than for those teaching at home, for the missionary has not only to teach scholars, but to train native teachers.

The elementary school-teacher, the high-school mistress, the lecturer on domestic economy are all needed, provided their first desire is for the spread of Christianity. It

should be fully understood by those wishing to teach abroad that they must hold the same certificates which are required in England. Both in India and in South Africa government grants are given to certificated teachers. Grants towards professional training are sometimes made by the S.P.G. to those desiring to devote their educational talents to missionary work.

2. Medical

Under this head are included doctors and nurses, and here again the best is required; and not only must training have been undergone and examinations passed, but practical work should have been done as well. The doctor must have her degrees, and the nurse her certificates, and both must have had experience after training.

The doctor's training is a long one, and usually covers a period of at least five years. The expense deters some who feel that they would like to qualify in this direction; but if they are anxious to combine medical with missionary work the difficulty may be met.

The Society for Promoting Christian Knowledge will, on the recommendation of a Church society (such as the S.P.G.), allow a grant of £50 a year for five years to medical students. In the case of a student having no private means at all, this grant is sometimes supplemented by the S.P.G. in order that the full cost of training and maintenance may be covered.

The woman who wishes to train as a nurse need incur no expense in doing so, as she can enter as a probationer in almost any hospital without paying a premium, and in most cases will receive a salary commencing at the end of the first month. The salaries vary in different hospitals from £10 to £12 the first year, £15 to £18 the second, £18 to £20 the third, and £20 to £25 the fourth. In all the principal London hospitals the training lasts for four years.

3. Evangelistic

Evangelistic workers should have had some experience in home mission work. The study of psychology, pedagogy, and sociology is of great value.

Should they hold the archbishop's diploma of "Student in Theology" (S.Th.) a most excellent foundation would have been laid.

The scheme inaugurated by the Archbishop of Canterbury is for the purpose of training women to become duly qualified teachers of theology. The diploma is conferred by him upon candidates who give satisfactory evidence of (a) systematic study, (b) proficiency as shown by examination or otherwise, (c) teaching capacity. The Archbishop's licence to teach theology is further conferred by him at his discretion upon holders of the diploma who desire to make Church teaching their special work, and who are communicant members of the Church of England.

Further particulars may be obtained from Miss Bevan (Hon. Sec.), 39, Evelyn Gardens, S.W.

Other societies will be dealt with in subsequent articles.

DR. BARNARDO'S HOMES

By BRIDEY M. O'REILLY

How the Work was Started in a Disused Donkey Stable—The Story of a Winter Night—The Stepney Home—Emigration to Canada

THE great institution known as "Dr. Barnardo's Homes" was founded by the late Dr. Barnardo forty-four years ago, with the object of rescuing destitute children, and this is now a national incorporated association, of which her Majesty Queen Alexandra is the patron, and the Duke of Somerset the president. The headquarters of the association are at Stepney Causeway, London, E. At this Home no destitute child is ever refused admission, and 73,658 boys and girls have been rescued and trained in forty-four years. The founder of this association, Dr. Barnardo, was born in Ireland. His father was born in Germany, but was of Spanish descent. His mother was born in Ireland, but of English parentage. And although Dr. Barnardo was not an Orangeman, he was a strong Protestant.

The Day of Small Things

With a view to undertaking mission work in China, he came to London and entered the London Hospital as a student. But shortly after this cholera broke out in London, and a stampede took place, leaving room for volunteers. And although Dr. Barnardo was then only a student, he volunteered for cholera service, and was accepted. He thus began a house-to-house visitation of the East End poor, which gave him a deep insight into the conditions of their lives. Two nights in the week he devoted to Ragged-school work, in which he was assisted by a few other medical students.

The school was held in a disused donkey-stable in the heart of squalid Stepney. To this place a poor ragged boy, named James Jervis, came one night in 1866, but he was only known as Jim.

He came, not with any desire to be taught, but to get warm. Another lad had told him of the school; or, as Jim put it, "He tell'd me to come up 'ere to the school to get a warm, an' he sed p'r'aps you'd let me lie nigh the fire all night." It was a raw winter night, and when all the scholars had left the room, little Jim lingered, casting a longing look at the

fire. He had neither shirt, shoes, nor stockings. He had the careworn features of an old man, although only ten years old; and he was stunted, pinched, and starved. The young student ordered the boy to go home, but the poor waif pleaded to be allowed to stay by the fire, as he had no home or friends. The young student did not believe the boy at first, but having learned from him that there were many others equally destitute, Dr. Barnardo gave the poor child food, and went with him after midnight to see the sleeping-quarters of the "Don't Live Nowheres."

Jim trotted along, leading his new friend down lanes and alleys until they came to a high, dead wall, on the top of which, on an iron roof, lay asleep eleven boys, from nine to fourteen, with no covering of any kind over them except their rags. The sight of these upturned, piteous faces as they slept on the roof in the moonlight haunted Barnardo, and he vowed to dedicate himself to save the arabs of the street and leave the Chinese missions to others.

Dr. Barnardo's First Helpers

Young Barnardo himself was at that time comparatively friendless and unknown in London. Nevertheless, he resolved to accomplish his purpose. Now, some weeks after, whilst dining at a great man's house, he spoke of what he had seen, and some of the guests went with him after dinner to see for themselves the lairs where destitute children slept at night. Amongst others, there was one at Billingsgate where, under a pile of old crates, boxes, and empty barrels, seventy-three boys were sheltering for the



Young bakers at the Stepney Home. Boys over school age, with an aptitude for technical work, are apprenticed to and taught various trades in the great workshops attached to the Home

From a photograph taken at Dr. Barnardo's Home

night. Lord Shaftesbury and other philanthropists were amongst the party.

How the Home grew

Dr. Barnardo, having proved his case, was not long in getting funds to start his life work. He began in a little house in Stepney, which was first opened for twenty-five boys, and which has now grown to the big building, embracing eight houses, 18 to 26, Stepney Causeway. The building itself is a curiosity in architecture, as it was built bit by bit, and block by block, as the work increased and the money came in. It is a wonderful complication of offices, dormitories, kitchens, baths, elementary school, and technical classes. There is a chapel which easily seats 350 boys, a playground which has grown with the buildings, a crèche for babies, and workshops, where boys over school age who

vans, repairs to 16 vans and 12 trucks; and so an enormous quantity of work has been carried out in the workshops of the Home.

Education at the Home

Music is also taught in the Home, and the East End of London takes a pride in the boy's band. The first band numbers 40 performers, and is made up of the following instruments: Flute, piccolo, 2 E flat clarionets, 4 B flat clarionets, 7 cornets, 2 baritones, 2 euphoniums, 4 trombones, 4 basses, 4 horns, 4 drums, and cymbals. Physical training is also given by formal instruction, and the regular practice of physical exercises in school, by the holding of evening classes during the winter months for recreative exercises, and by the encouragement of open-air games and sports.

At the top of the building at Stepney is the photographic studio, where all the children are photographed on their arrival, and again on their departure from the Homes. And the last block of this wonderful building is Her Majesty's Hospital for Sick Children, which has 84 beds.

All the children rescued are received at the Stepney Home, and sent from there to the various branches. There are in all 139 separate Homes and branches.

The rescues effected from 1867 to the end of September of this year (1910) amounted to 72,590. At present, under the care of the management, there are 9,044 boys and girls.

Of these, 5,091 are boarded out in England and 1,330 in Canada. Of those boarded out in 1909, 53 were under one year of age. The foster-parents must be personally known to the lady acting as inspector or local correspondent. No more than two children—or, in exceptional cases, three children—are allowed in one home. The foster-mother must be clean, capable, and experienced. A minimum of 5s. a week is paid for each child. A larger sum is paid for an infant or child requiring special care.

Church of England children are boarded out with Church foster-parents and Nonconformist children with Nonconformist. Catholic children are not received in the Homes; they are sent to Catholic institutions. Since the Homes opened, 22,612 boys and girls have been helped to emigrate to Canada.

To be continued.



One day's admissions at the Stepney Home. The children come from all parts of the kingdom and from every conceivable kind of misfortune. No destitute child is refused admission

From a photograph taken at Dr. Barnardo's Home

have an aptitude for technical work are apprenticed to various trades.

At present (1910) there are 12 bakers being trained, 10 blacksmiths, 30 boot-makers, 18 brushmakers, 26 carpenters, 10 harnessmakers, 16 matmakers, 34 printers, 45 tailors, 17 tinsmiths, 6 upholsterers, 10 wheelwrights. In the technical classes a good deal of work for the Homes is done.

Boy Workers and their Work

For example, the tinsmiths covered 761 of the Saratoga trunks made by the carpenters for the Canadian emigrants last year, and they also received and executed some 321 orders last year for asylums—baking-dishes, boilers, bowls, etc. The shoe-makers manufactured within the year 2,100 pairs of boots, besides repairs. The blacksmiths and wheelwrights dealt with 326 orders, including the building of three one-horse



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPEDIA tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on:

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Musical

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

THE ART OF DRAWING AND PAINTING

By A. S. HARTRICK, A.R.W.S., Visiting Teacher L.C.C. School of Art, Camberwell

Continued from page 433, Part 3

II. GOOD DRAWING MEANS CLEAR THINKING

The Importance of Thinking as Applied to Drawing—Why Japanese Soldiers easily Learn to Handle complicated Mechanism—The "All Drawing is an Egg" Theory

IN this paper I will endeavour to show the importance of deliberate thinking as applied to drawing; and the educational value, apart from art, arising from it.

More particularly I will deal with thinking as applied to outline—i.e., the finding and establishing of the form of boundaries of spaces or masses with a line. In this respect anyone who really wishes

The student should first of all learn to control line, and not let the line control him. To do this he must study to see clearly what he wants to do, then to set it down accurately and with precision.

In nature, of course, there is no actual line, merely one space or mass brought up against another, and thus relieved by colour or tone; usually either dark against light, or *vice versa*.

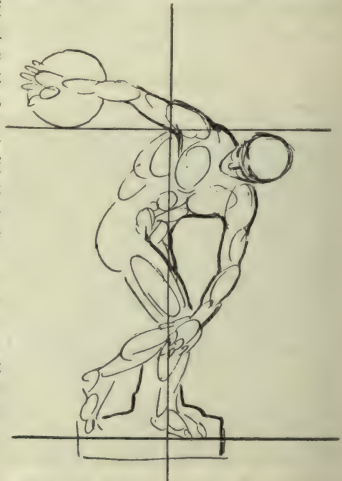
This enclosing of spaces with a line in imitation of some natural form is one of the earliest instincts of a child, and probably was one of the first means of developing the power of observation and reasoning in primitive man. Possibly at first the object was merely to recall the appearance of something seen (usually



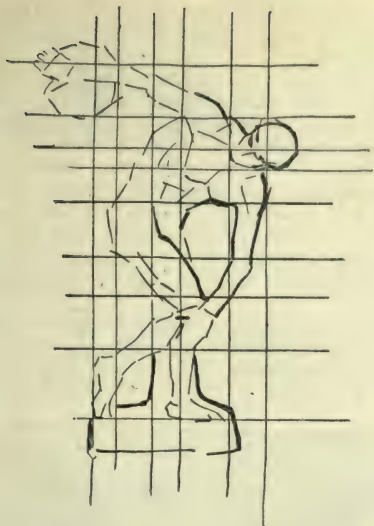
Sketching with the help of light guiding lines

to learn to draw must be his own severest critic.

Very often among would-be votaries of art we hear a lot of loose talk about their feelings, and many try to make this an excuse for woolgathering and fumbled handling. The expression of emotion in drawing is the hallmark of an artist, but the power to express it, presupposing natural ability, only comes after much experience and practice.



The use of ovals to build up the outline of the figure, a method apt to produce a bulky effect



Blocking in a figure by means of squares and straight lines, a method apt to give a mechanical and lifeless effect

an animal) and to convey it to others. From this, through hieroglyphics (or picture writing), to the shorthand we call script, the signs of which can be tabulated and memorised, and so to the conveying of abstract ideas from one to another in print was but a matter of time.

As an instance of how closely primitive education of the hand and eye may be bound up with the most recent results of modern science, I may mention that I have heard a celebrated English general say that, having expressed astonishment at the way Japanese troops, otherwise almost mediæval in their stage of development, accustomed themselves to the handling of the most complicated mechanism of modern artillery and other engines of war, he was told by an officer of their staff that they attributed it to the fact that every Japanese soldier could write his language.

He went on to say that Japanese writing, which is a form of ideograph, was so difficult that it took five years to acquire it; and as a training for the hand and eye comprised a liberal education in itself, giving the otherwise ignorant soldier a power of understanding construction and a delicacy of handling that was remarkable, and could be explained in no other way.

If, then, we allow that education is the development of the mind by the activities of our environment, so we find that drawing can become one of the most valuable of these activities, and the more clearly we think out the process of putting our observations graphically on paper, the better will we understand them ourselves, and convey our impressions to others. Shortly, good drawing means clear thinking.

There are various methods of setting about the drawing of an outline, and I think it well to give here the more important of them, with some of the objections that have

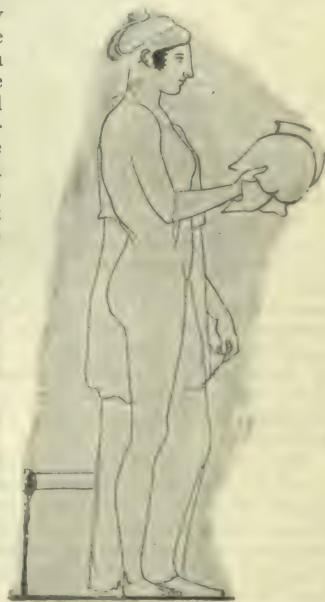
been offered against each; for as in art one must take what one needs whenever one can find it, any of them may help a beginner forward at some stage of his development.

Perhaps the method most commonly in use is to sketch in the main mass or masses of the object with faint guiding lines, and a few vertical and horizontal lines are often ruled on the paper to assist the eye in judging these. At the same time the student should endeavour to get the whole of the object he wishes to draw comfortably within the boundaries of the paper. This is an important consideration always, because on this setting in the paper depends the intensity, or picturesqueness, of the vision he wishes to convey. So it is well to practise it from the first.

The guiding lines will help the eye to find the exact outline wanted, which is then placed over them with as precise a line as the artist can command; finally, the guiding lines can be rubbed out and the real outline remains to be strengthened or inked in as desired. This is a perfectly safe method. The chief objection urged against it is that it may lead to a great deal of tentativeness and timidity, with the accompanying result of feebleness of expression.

Some, again—among them have been some very distinguished painters—believe that all drawing depends on variations of the oval, or, as they say, “all drawing is an egg.” They profess that this is the way nature herself works. With these ovals they build up the skeleton of the mass, and then work on the outline much as in the previous case. Though useful, especially in figure drawing, in helping the eye to build up the different parts, the trouble with this theory is that it is apt to develop into mannerism, and leads to a lumpiness of form which often becomes grotesque; for the egg form is put down at all costs, instead of trying to train the eye to appreciate the delicacy and nicety of the curves in nature, as in a drawing by Holbein, say.

Others use a



Part of a drawing on a Greek vase found in Cyprus, now in the British Museum. “Warrior receiving a helmet.”

Reproduced by permission from a beautiful coloured glass in “The Journal of Hellenic Studies,” Vol. XII.

series of squares and straight lines in the same manner. For a long time this was a common practice in most art schools in this country, and is still used in many. It was probably invented to help students who were weak in proportion to test for themselves with a plumb-line measurements of one square against another. The eye does not naturally see in squares and straight lines, however. So the method has a tendency to produce a machine-like and lifeless drawing. It is not to be encouraged as an end, but, as a means, can be made useful in correction to demonstrate by actual measurement errors in proportion. So far, therefore, it is to be recommended.

The oldest of all, that first attempted by a child—so, probably, the most natural—is the direct method; to attempt the definition of form and mass at once, by building up the parts with a continuous stroke, and the fewer strokes the better. This, carried to its logical conclusion, is one of the severest tests of concentration and clear thinking that can be found.

As whatever is put down remains, and must add to or detract from the final effect, drawings so made have a brilliance and vitality that is to be got in no other way. To this method there are no objections except those inherent to the difficulty of performance, especially when applied to the human figure; also the fact that modern conditions of life and fashion, whose object, as a rule, is to conceal or falsify the true form, give few opportunities of displaying its special charm. Although, I suppose, the majority of students are obliged to take their jumps in stages, and so are shy of it, this direct drawing should be practised constantly—on simple objects, at any rate—because as a drill for acquiring precision of hand and eye together this is the finest exercise one can attempt.

Supreme examples in this style may be studied in the drawings on Greek vases, and, in a more primitive form, in Egyptian wall paintings.

On similar lines the Japanese have developed an art of extraordinary perfection, and, with an apparently accidental arrangement of mass and line, produce effects astonishingly true to nature, yet of a deliberate symmetry that might be called the composition of perfect taste. Little books of woodcuts from and by many of their most renowned masters can now be easily obtained, and will be found most valuable for study.

The economy of means used to produce these prints was probably forced on these Japanese artists in their search for a cheap form of expression that could be multiplied; for their painting, as a rule, depends mainly on mass and less on outline, the drawing in that case being with a full brush from within outwards. So true painting.

Fernand Corman, one of the great modern French painters, when making studies for the huge pictures and decorations he painted,

was accustomed to work in a way not unlike the above, except that the aim and process was reversed.

His method was as follows. Setting himself at about that distance from the model at which he could see the whole figure and his paper together on the same scale, he drew the figure in very boldly in charcoal or chalk, paying great attention to construction, mass, and movement. Over this drawing he placed a piece of transparent paper—much like what is called "thin o.w." here. On this he commenced drawing again with a hard pencil.

All his proportions having been established and showing faintly through, he now devoted his attention to drawing the outline with the greatest care and completeness,



A Japanese study in which the effect is gained by a bold arrangement of mass and line, of exquisite symmetry and truth to nature

searching the character of the line and studying the hands and feet and their attachments particularly. Next he proceeded to work up the modelling to as far as it could be carried. By this method some of the freshness of a sketch was retained with all the completeness of a finished drawing.

Also the drawing could be completed in a reasonable time, before the artist or the model became tired or bored, as is often the case with large studies. He recommended it to his pupils, and I personally have found it very useful.

These are the chief methods in use for finding form in the outline; no doubt there are others, but they are all combinations or variations of those given above.



WOMEN POETS



No. 2. VISCOUNTESS GALWAY

VISCOUNTESS GALWAY is a very charming and popular hostess, and a woman of exceptional literary ability. She has written not only many poems, but also a couple of plays. The daughter of the late Mr. Ellis Gosling, she married Lord Galway in 1879, and represents a type of a serious-minded married woman, with decided views of her own on religion and politics.

Literature, however, has always appealed to her. Books were her favourite playthings as a child, and they afford her more pleasure than anything else to-day. Her passion for poetry was practically the outcome of her association with Lord Tennyson. "When quite a child," she informed the writer, "I saw a good deal of Lord Tennyson at the house of Mr. Brooke Greville, one of the most perfect reciters, both in French and English, and they taught me all I know about poetry and declamation."

It was not, however, until after her marriage that Viscountess Galway devoted herself seriously to poetry. Ultimately, however, her work attracted the attention of the editor of "Vanity Fair," and for some years verses by her ladyship appeared regularly in that paper.

There is a charm and delicacy about Lady Galway's verse which makes it particularly impressive. No woman has prettier fancies. What could be more delightful, for instance, than the inscription, "Time passes, but not love," which she caused to be placed on the sundial erected in honour of her silver wedding in 1904? Moreover, like many modern women, she delights in gardening, and at Serlby Hall, the family seat in Yorkshire, Lady Galway has had a corner of the grounds laid out as what she calls the "Yeoman's Garden." It is dedicated to the Sherwood Rangers who fell

in the South African War, and is much used by Lady Galway as a place for meditation, or for an hour of peaceful reading.

Here it was that she composed the poems published in a volume entitled "The Creed of Love." Here she also wrote the "Pageant of King Henry VIII.," with the Foreword and some of the lyrics, as well as the two plays "My Lady's Garden" and "His Wedded Wife," which have been acted in her private theatre at Serlby.

Her ladyship, however, recently confessed that she finds but little time for writing poems. There are many claims upon her time, for she is a

familiar figure at bazaars and charitable functions, and as a Lady of Justice of the Order of St. John of Jerusalem is much interested in the question of nursing the sick poor.

Lady Galway has kindly given permission to quote the following—"Love's Palm"—from her book, "The Creed of Love."

'Love is a Palm,
at first a tiny plant,
The soil that suits it best is happiness.

Give it but that, and it will grow apace;
Feed well its roots, and it will spathes put out
Vigorous and strong. Give it the Sun of Love,

And it will shoot across the fair blue sky
Its feathery branches.
But, charming Lovers, mind you ever this—
Just one sharp frost, and you may find
your palm
No more as you would have it, strong and fair,
But sickly, pinched, and yellow, dying fast—
The frost of cold indifference has reached
Its heart. Alas! the truth is all too plain,
It ne'er will grace Love's Garden fair again."



Viscountess Galway
Who is not only a gifted writer but also a charming
and popular hostess

THE FIRST VIOLIN LESSONS

"Without enthusiasm nothing can be arrived at in art."—SCHUMANN

Beginning at the Age of Five—Qualities the Teacher Must Possess—How the Child Should Stand—
Progress Must be Slow at First

IN my first article I gave as my opinion that every child should be encouraged to play the piano first entirely "by ear," and as soon as possible from the ordinary musical notation. Let her thoroughly be taught her lines and spaces and the value of her notes and rests.

After six months of careful, patient teaching, the well-taught child should be able to play simple little solos and duets on the piano and finger exercises for separate hands. If the teacher plays chords in the bass for these finger exercises, they will sound so interesting and musical that there will be no toil or weariness felt, and the musical taste of the pupil will be incited.

The Choice of Teacher

By the time she is five, should she show a wish to learn the violin, she is old enough to be allowed to do so. I cannot speak too seriously about the importance of the first lessons and the choice of a teacher. The teacher must have many qualifications if the lessons are to be a success. He or she must have been the pupil of a great master or mistress; she must have, above all, a talent for teaching and an enthusiasm for the work. There must also be such a sensitive conscience that no slight fault or even carelessness can be let to pass as unimportant. Later on the pupil will develop a conscience, enthusiasm, fastidiousness, and self-criticism, and the professor will then have a staunch ally to aid her. But at first the child naturally prefers the easiest way, which is, unfortunately, invariably the wrong way; she has no self-criticism or ambition, and only longs to be done with practising, and be free for more congenial occupation.

It is a fallacy to think that any child starts by enjoying practising. Holding the violin the right way is very tiring, and it is only after the muscles of the arm and back have become gradually accustomed to the position that it ceases to be an uncomfortable one. It is supposed by many people and some doctors that learning the violin and standing to play is bad for a child, and sometimes causes curvature of the spine. It is a precaution to observe the child's back, or, better still, get a doctor or physical expert just to look at it before beginning to learn. I venture to think, after a very long experience of teaching the violin, that, where a child develops curvature after studying the violin, it may have been already curved before she began, or that she was allowed to stand badly by a careless, thoughtless teacher.

Two things I would advise—see that the child stands properly, and insist on five minutes' rest flat on the floor after working, with the feet against the wall. A girl

student should stand firmly on both feet, with the weight equally shared, and the shoulders square and the head up. If a pad is worn on the left shoulder there is much less risk of falling into an unhealthy or ungraceful attitude. Personally, I always insist on the five minutes' rest being taken as part of the routine of the lesson if there is the least delicacy to combat. A boy can stand on the left foot only if he prefers, using his right foot merely to balance himself. The lessons should begin by being short, and made as interesting as possible. The violin and bow must be considerably smaller than the full-sized instruments used by grown-up players. Incalculable harm may be done to the pupil's chances of success by using too large an instrument and too long a bow. As the child grows, the violin and bow can be exchanged or replaced by one of more suitable size.

It is an acknowledged fact that to "learn to play the violin" is one of the hardest tasks a human being can set himself, but it is a task also full of fascination and reward. The angel with the flaming sword guarding the gates of Violin Land clothes his sword in many guises—discouragement, weariness, hopelessness, and sometimes despair—but the patient, enthusiastic student meets these sword-thrusts blithely, and works on.

Violin Land

In Violin Land walk giants of the past, whose music is the language of the violinist. No toil surely is too great to reach the world of Corelli, Tartini, Bach, Handel, Beethoven, Mozart, Schubert, Schumann, Brahms, and many others. They have left us a literature so rich in beauty, and only fully attainable to those who are not discouraged by the hardness of the preliminary way.

But all depends on the atmosphere surrounding the child in the first years of her musical life. Let there be no hurry over the first lessons, no greedy haste to play a scale or a piece, no trying to make an impression on a worshipping relation! Encourage self-criticism and fastidiousness in the child, and soon she will be as annoyed at her own faults as the teacher is. Let her distinguish between good and bad sounds at her very first lesson, and at her later lessons encourage her to find out for herself what is causing the roughness or whatever it may be. If the pupil "scrapes," it is the fault of the teacher for not insisting enough on all the little details which should prevent it. In fact, at first it all depends on the teacher and how much conscience, patience, and tolerance she possesses. The child must try, but the teacher must try harder still.

To be continued.



WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include:

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens

The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England

Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

JANUARY WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.

Work in the Shrubby—Making Gravel Walks—Planting, Pruning, and Spraying—Flowers for the Conservatory—Forcing Fruit and Vegetables

The Flower Garden

THE possibilities of outdoor work this month will depend largely on weather conditions. Ground operations cannot, of course, be carried out during hard frost, but where digging, etc., is in arrears, this must be done in all open weather. Lawns should be rolled from time to time, when they are not frosty or too wet.

It is an excellent time for digging over shrubberies, burying all dead leaves which remain on the surface. Shrubs make great demands upon the soil they grow in, and a dressing of lime, or, better still, of basic slag, is beneficial in the case of sour or exhausted ground. Lime must never be allowed to come near the roots of rhododendrons, however, as it acts as poison to them.

Thinning Out

Dead wood should at the same time be cut out of all shrubs and trees, using sécateurs for the purpose if quicker work can be done than with the knife. Regu-

late the growth at the same time by judicious knife-pruning, and do not be afraid to cut away plenty of wood from evergreens.

Shrubberies often become over-crowded, and some specimens of shrubs may be found only worthless. In this case remove them, and the remaining trees will do much better.

Some flowering shrubs flower on the old, some on the new wood, and the time of year for pruning also varies. Therefore care must be taken to find out the different treatment needed to insure the proper result—i.e., strong and floriferous growth the following season.

Any climbing plants on walls or fences, such as vines, Virginia creeper, passion flower, and honeysuckle, may be pruned and neatly trained, also species of clematis which flower on the young wood.

When mild weather prevails, planting may be done, including that of deciduous shrubs, and



Rhododendron intricatum in bloom. This plant is eminently suited for forcing in a greenhouse.
 Copyright: Veitch

also of any late-flowering bulbs which may remain to be planted, except anemones and ranunculi, which are best left until the spring. Protect shrubs after planting by laying straw or bracken over the roots, and see that they are properly secured to stakes to keep them from being blown about.

Reconstructive Work

In open weather a certain amount of reconstructive work may be carried through, such as the making of fresh flower-beds or altering others, forming rockeries, re-setting edges, etc., etc.

Where, as in the case of border-making, permanent effects are required, it always pays to do the work thoroughly well, trenching two or three feet deep, seeing that drainage is efficient, and putting in plenty of good manure.

The following is the right method to follow in forming paths:

The pathway should be dug out to the depth of about a foot, and then filled in with broken bricks and large stones to the depth of about six inches, forcing them down firmly.

On the top of these, clinkers should be laid and rolled, filling in the crevices with sifted coal-ashes if to be had. The clinkers can be procured from a gasworks or factory if enough refuse from the greenhouse stove-hole is not available.

Drainage

Finally, a layer of good fine binding gravel, three inches deep, should be laid on, tacking quite smooth and even and rolling afterwards. The centre must be kept slightly higher than the sides, for the sake of proper drainage.

Small gardens do not always require draining with pipes, the rubble, etc., being sufficient. Where it is needful to lay drains, however, be careful to have a solid bottom. The usual method is to lay three-inch pipes down either side on a level with the base of the rubble, fixing catch-pits about 1½ feet deep, with a grating above, at every 30 feet or so.

The Conservatory

A good show of cyclamens and Chinese primulas should now be ready for conservatory decoration. Hardy alpine may be brought on for the same purpose in the greenhouse, and flowered early in this way.

The last of the chrysanthemums and some of the earliest bulbs may now be brought in for decoration. Keep the chrysanthemums, as well as other plants, such as *Begonia Gloire de Lorraine*, carefully looked over, removing all dead leaves and flowers. It is a good time for trimming the brown tips of palms and other foliage subjects.

Plants with broad leaves should be well sponged with Gishurst compound, or with soaprite (soft soap and water, mixed with a little paraffin). If they are infected with thrip or greenfly, they should be fumigated. *Bougainvilleas* and *allamandas* may be pruned and cleaned. Keep the conserva-

tory warm, not letting the temperature fall below 45°.

The Stove and Greenhouse

The present is a good opportunity for cleaning and fumigating in the stove also, though damp conditions should not be allowed towards the end of the day. The night temperature need not exceed 60°.

Roses, azaleas, rhododendrons, spiræas, dielytra, and lily of the valley can be brought



Fan-trained fruit tree, protected for winter by straw or bracken
Copyright Veit. H

on here, and bulbs forced, if desired, though the bulbs last longer if not subjected to too much heat.

A packet of seed of antirrhinums may be sown in the greenhouse to provide plants which flower the same summer. Verbenas can be sown, and tuberous begonias also. Old plants of verbenas may be encouraged with genial heat in order to make growth for a new stock of cuttings.

Give weak liquid manure to camellias, and also to cyclamens and primulas, which are being got ready for succession. Bring on *bouvardias*. Re-pot roses, and place them in a warm house as a start. Push on spiræas in a warm temperature. The Guelder rose is another subject which responds to very gentle forcing, in preference to stove-heat, as also lilacs, azaleas and *staphylea colchica*.

Plants in frames and pits should have the same treatment as in December. Especial care should be taken to avoid coddling cuttings, etc., in cold frames.

Plants for Succession

Among other plants for winter decoration in a moderately warm temperature is *eupatorium riparium*, which bears pretty white flowers. It requires the same treatment as a bush chrysanthemum. Other

decorative plants for January are agathæa cœlestis (blue marguerite), cinerarias, and relays of the winter-flowering carnation. *Libonia floribunda*, which can be propagated by cuttings at about 60° in the spring, bears pretty tube-shaped flowers in winter of an orange-red colour. The plants should be pinched occasionally while growing on.

Kalanchoe carnea is another succulent plant for winter flowering, with wax-like pink flowers which last well in a rather dry atmosphere. *Echeveria retusa* and *bouvardias* can be grown on in rather less heat.

The Vegetable Garden

There will still be outdoor work in the shape of digging and trenching, whenever the ground is free from hard frost.

Horseradish may be planted in mild weather. This is one of the easiest subjects to increase, it being only necessary to cut a root into small strips and plant them.

Protect celery with strawy litter in hard frost, and broccoli by turning in.

Peas and beans may be sown in a frame, but outdoor sowing should not be attempted except where the soil is very dry and warm. Potatoes may be planted out in frames.

Some batches of seed potatoes can be started in shallow boxes of soil in a shed, standing them on end with their eyes pointing upwards.

Forced Vegetables

Asparagus can be brought on if planted under a greenhouse bench, or it may be forced in a hot-bed with plenty of manure, at a temperature of 75°.

Seakale should be blanched by placing straw or pots over the crowns out-of-doors. Rhubarb may be brought forward in the same fashion.

French beans can be planted in pots in the vinery or pine-stove. Sow seeds of cucumbers and melons.

Mushroom beds may now be made up. Chicory and dandelion roots for salad should be put in the mushroom house to blanch. Mint, chervil and tarragon may be potted up and placed in heat. Mustard and cress can be sown whenever required.

Sowing in a Hot-bed

Seeds of cauliflower, lettuce, radish, and carrot may now be sown in a gentle hot-bed.

Onions in a good variety (*Ailsa Craig* for choice) should be sown in a hot-bed, and the seedlings afterwards pricked off and kept near the glass in a house or frame with plenty of air, as soon as established. These should be fit for transplanting to the open ground in April.

Onions which are in store should be looked over and new growth checked by breaking off the sprouts.

The Fruit Garden

Young trees may be planted in open weather, but it is best to protect them with straw or bracken afterwards. New planta-

tions can be made of bush fruits and raspberries.

The growth of orchard trees should be regulated, and the branches thinned where too thick.

Pruning and Spraying

Continue any unfinished pruning, shortening the branches of apples, pears, etc., to not more than two eyes, leaving four or five to the leaders.

Dust gooseberries with lime or soot, and spray with soaprite any fruit-trees affected with American blight. Mossy trunks and branches should be washed with lime, or with sodash. The latter is made by dissolving 5 lb. of caustic soda in just sufficient water for the purpose, dissolving 5 lb. of pearlash separately, and mixing the two together, adding enough tepid water to make up to 50 gallons. Gloves should be worn while syringing with this compound.

Vines and Pines

Many people grow only one crop of grapes, but if an early supply is needed in June, the vine should be started this month. The minimum temperature may begin with 50°, rising naturally each day.

All surplus shoots should be removed, leaving finally one shoot to a spur.

The inside borders must be moist, and the house should be syringed or damped down with a can at closing-time. Air will be given on fine mornings, but the house must be closed early in the afternoon.

PINES.—Where these are grown, the plants intended for fruiting must be started, the temperature being kept at 60° to 65°. Keep the plants rather dry at the roots. See that the glass of the pinery is clean, so as to give all the light possible.

Figs, Peaches, and Strawberries

FIGS.—These should be cleaned and pruned, and those re-potted which require it, but in re-potting, the roots of large plants may be reduced a little in order to make room for fresh soil.

PEACHES.—For fruiting in June, close the house early in the month, and start the trees quietly now. Moisten the borders with tepid manure-water. Until the buds move, the night temperature should not exceed 45°.

STRAWBERRIES.—Batches of these may now be started at a temperature of 45°, keeping the plants close to the glass. This should not be much raised by fire-heat until the plants begin to show for flower. An increase of five or ten degrees may then be given. Admit air as much as possible, however, so long as draughts can be excluded and the temperature not allowed to fall below 50°, when the actual flowering time arrives.

An Insect Pest

Red spider is one of the greatest enemies to forced strawberries, playing havoc with the foliage. This pest must be kept in check by frequent syringings.

HOW TO MAKE A ROOF GARDEN

By THE HON. FRANCES WOLSELEY

Principal of Glynde School for Lady Gardeners in Sussex

Illustrations by Miss M. G. Campion

How to Make a Roof Garden in a Big City—Trellis—The Boxes—The Best Soil—Water and Drainage—Plants That May be Used—A Roof Bower

THERE are one or two houses in the City where business men adopt the foreign fashion of having little loggias on the roof, where they can sit on hot, stuffy evenings after a hard day's work. Here are wafted sweet scents of stocks, heliotrope, or verbena, which flourish in the painted wooden boxes that are provided for them. Somewhat of the rest and peace of country is found here, and, with Matthew Arnold, we can say :

“Calm soul of all things! make it mine
To feel, amid the city's jar,
That there abides a peace of thine
Man did not make, and cannot mar.
The will to neither strive nor cry,
The power to feel with others, give,
Calm, calm me more; nor let me die
Before I have begun to live.”

Wherever rooms look upon an ugly space of roof, if a true love of flowers exists, even if the space to grow them in be limited, there is an opportunity for a roof garden.

The example that a great firm has given, by having a large tea-garden above their shop in Oxford Street proves that the idea is worth consideration.

The suggestions that I am about to give are very simple ones, and they apply equally to London, its suburbs, or to a country town. They are mostly taken from notes made in Genoa, that city of palaces, where the buildings are large, and stand so close to each other that there remains no room for gardens on the ground level.

The Gardens of Genoa

All are on the roofs. From above the amphitheatre of hills upon which the town stands you look down upon roof gardens. It seems like one hanging garden of flowers and foliage, varied by shadow houses, rose

bowers, festoons of roses, and pergolas of colour. The Londoner may plead that it is impossible to achieve anything to approach such beauty in his heavy, smoke-laden atmosphere, but, by choosing only creepers and plants that thrive without pure air, a great deal can be done.

The sketch here given is typical of the outlook from many a town window. It can, of course, be adapted to any requirements.

We will imagine that the tall chimney is on the north side of the little lead-floored or tiled piazza—consequently a wooden box filled with good soil, placed at its foot, will be a home for a somewhat tender creeper. Warmed by sun and with heat rising from the chimney in winter, this should be an ideal spot for a favourite plant. A square-

mesh creosoted or painted trellis can easily be obtained. Empty paraffin tubs or old disused grocers' boxes or wine boxes may be placed at intervals, and if given three coats of good paint, they will last a long time. It is well to tar or burn them inside, as then they do not decay quickly from contact with the soil.

Climbers of different sorts can be care-

fully planted at the back of these boxes, and in addition spring or summer bedding can be put in front. Take care that the drainage be good, and for this plenty of crocks must be put at the bottom, and good soil on the top of them. On no account use sour soil, and do not let it become so. It is well to renew the top spit each year for this reason, and probably some well-decayed manure added to it will act as a stimulant.

A Roof Rock Garden

Should it not be possible, for any reason, to fix the wooden trellis to the chimney or walls, it will be found equally effective to fasten



A roof garden which shows the charming possibilities of a town dwelling

the creepers back to the wall by placing bamboo sticks horizontally over them at regular intervals. These sticks can be secured to the bricks by means of patent wall nails, which have a pliable grip for the purpose.

The colour of paint for the boxes and woodwork is a matter of personal taste. For a town a dark green is perhaps the least likely to look dirty, or something of the shade of peacock blue is good and effective.

Should the atmosphere be clear, bright red looks cheerful, and striped alternate white and dark green is pleasant.

On the roof itself it is easy to have a little rock garden of stonecrops. The way to secure them firmly is this. Make a wet paste of cow manure and soil, place it where you want it on the roof, and whilst it is still wet, plant the stonecrops in it.

Labour-saving Devices

There are two rather important matters that must claim your attention. As this little garden is high up and out of very easy access, you will not want to be continually carrying heavy things up to it. Of course, the first few days you will have to do so, as the boxes, trellis, soil, manure, crocks, and a few pots must all get there.

Once, however, arranged, it will not be necessary to carry more than an occasional trayful of fresh soil or manure to replenish the boxes and pots. You must, however, consider carefully how best you can be saved from the daily work of carrying water to the garden. And, too, you must think out how the water, when it has been given to the plants, can best trickle away from the tiled or lead floor of your garden.

By means of gutters and pipes you can, no doubt, easily arrange to collect a good supply of rain-water. Store this either in a galvanised tank or in several disused paraffin tubs. Then, by dipping in your small water-can each day, you are independent of having to carry a heavy can upstairs.

Now let us consider the matter of proper drainage for all this water, after use, to run quickly away and not lie in inconvenient pools about the floor of your piazza.

No doubt, you will like to have, in addition to the wooden boxes for creepers, a lot of pots, pottery boxes, foreign quaint-shaped bowls or fancy ornaments for holding bulbs and plants. The water coming from these after heavy rain or after hand watering should be collected into a small channel, and can then be guided to a drain or pipe for exit. Consider, therefore, whether more than one

channel will be necessary, and where you will have it, either in the middle of the floor or at the side.

I would suggest the foreign way of grouping flower-pots. Arrange them in a little group or geometric pattern. Even when standing pots in a frame yard preparatory to planting them out in beds, the Italians always group them in a pattern, and it looks so much better than our English method of placing them higgledy-piggledy.

Roof Garden Furniture

As regards furniture for your roof garden, you will want chairs and a rough deal table painted the same colour as the flower-boxes. For comfortable, inexpensive chairs, I recommend paraffin tubs, which, when empty, are cut into the shape of an armchair, as is shown in the sketch. Any handyman can do this, and with a fresh coat of paint each year they stand and do service for a long time.

A little bower or shadow house, or even a four or five foot high screen, can easily be erected, and thus a small furnished room is made on the top of the roof.

If tall uprights are needed, use old disused gas piping, and have same firmly fixed or cemented to the floor. Horizontal cross-pieces of the same piping can be fastened with wire to the uprights. Against this lean and tie square-mesh trellis, and form a flat roof of same, as it is easier to make than a sloped roof.

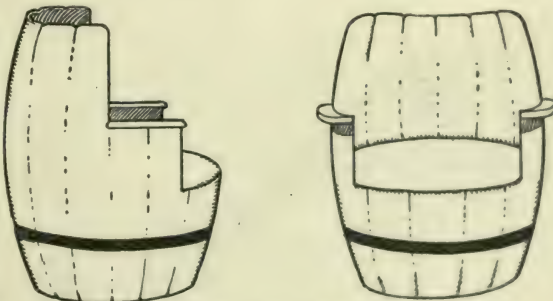
The boxes containing creepers will stand near the trellis, and, if carefully tended and watered, the top of the roof will soon be covered by them. Should you wish to make the little bower a real shadow house, line it inside with straw mats. It is quite easy, if space permits, to have all sorts of quaint designs upon your roof garden. A pergola can easily be achieved, leading to a rose bower, and festoons of ivy or roses are also easily made.

It is somewhat difficult to advise about creepers and flowers, without knowing the exact locality and the amount of smoke in the atmosphere.

As a general rule, however, any of the follow-

ing do well in towns, and for the country choice is less limited.

For planting in very large tubs or boxes, I recommend lilac, laburnum, almond, thorn. Of evergreens choose holly, box, aucuba, bay privet. The best climbers are ivy, Virginia creeper, wistaria, forsythia suspensa, jasminum nudiflorum, common jasmine, crataegus pyracantha, roses. Irises usually do well if you can give them a sunny place,



Two quaint garden chairs fashioned from homely paraffin tubs

and their foliage looks nice at all times. For flowers try geraniums, heliotrope, calceolaria, verbenas, London Pride, wallflowers, nasturtiums, sweet-peas. As a screen in summer or to hang down over vases, sow *tropæolum canariense*.

Carnations, too, are easily grown in bowls if they are given good drainage. I mean those rather large, open pottery dishes with a lining of green glaze. Put a few short sticks, taken from your pea boughs, to support the flowers in the centre, and allow the others to hang over the edge. If the Italian oil-jars are liked, they can be procured through me, and I will gladly send particulars to any reader who writes to the Principal of the Glynde School for Lady Gardeners, Sussex.

It is so pleasant, when living possibly in the surroundings of a somewhat cold or gloomy atmosphere, with sombre smuts descending, or yellow winter fogs lurking near, to surround oneself with a few memories of foreign lands, to recall, perhaps, clear summer evenings spent upon a similar little piazza, maybe at Siena or some other Italian town, to pave the little floor in places with coloured Dutch tiles, and think of Haarlem where they come from.

It is this note of personal interest that

PERPETUAL FLOWERING CARNATIONS

Continued from page 570, Part 4

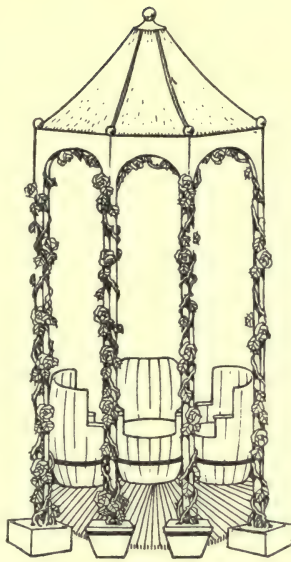
WHEN April comes, the plants can suitably be placed in a cold frame, having a fall of six inches from back to front. Here the pots may be stood on a bed of clean coal-ashes. Except when there is frost or rain, the frames should remain uncovered. Do not let the plants stand far apart; the leaves should only just clear each other. They will thus be less affected by winds, and the foliage will afford cooling shade to the roots.

How to Stake

The carnations should not require staking before August. Be careful to put in the bamboo stake at the centre of pot and at the back of the plant, and to push it down to the bottom. Tie the bast to the bamboo, and then to the stem, two inches or so above the soil.

A thick piece of raffia may be used higher up, and the strands split out to secure the shoots as required. The main stem should not grow thicker after August, but be careful to allow for growth in the shoots.

Watering and spraying must be attended to constantly. Three times daily the plants should be looked over, and, in addition to this, the ground around the frames should be damped, in order to encourage a moist atmosphere. Feeding with a weak solution,



A simple summer-house for a roof garden. Climbing roses are trained over it, and if shade is required it can be lined with straw mats.

lends charm to gardens large or small, roof garden or earth garden, water garden or sun-parched slope. Some day, when other expenses are less and the roof garden has been started, it will be even possible to arrange perhaps a tiny fountain in the midst. The sound of running water, be it ever so small, the little tinkling noise of it falling is so cool and refreshing, and takes one South at once to Spain or Italy. But in this case it will be safe only if the landlord is agreeable to an increase in his water rate!

It should be mentioned that tree carnations can be treated as hardy border plants, and in well-drained soils, fairly rich and light, they will make a beautiful display in summer.

Treatment of Pests

Pests of the rust and spot variety can rarely be treated with any great effect. Spraying with a weak solution of sulphate of ammonia and copper may be tried, or dusting the plants with lime and sulphur in damp weather, when spraying is unsafe.

Paris-green and sugar dropped on the benches will get rid of woodlice, which feed on carnation leaves. Ants can be destroyed in the same way.

either of natural or artificial manure, can be practised at regular intervals as an encouragement.

Housing the Carnations

By the end of August the plants should be taken into the greenhouse again. Early housing will cause them to produce much longer stems than would be the case out of doors. Early housing also lessens the chance of thrip and other pests preying upon the carnations during a hot summer, and also induces early flowering.

The house should be evenly heated, a mild temperature being maintained, so that the plants are not weakened by forcing. From the middle of October onwards, carnations should be ready for conservatory decoration. Up to this time—indeed, throughout the entire cultivation—the greatest care should be exercised in the matter of cleanliness, including weeding and stirring up the soil of pots.

At a time when plants which have flowered are taking a slight rest, no stimulating food must, of course, be given. Care must be taken to keep the greenhouse cool and wholesome in the dull days of December. Propagate only from well-matured shoots.



WOMAN'S RECREATIONS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* gives instruction and practical information on every kind of recreation.

The Chief Authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the *Encyclopædia* is completed, the section will form a standard reference-library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

JIU-JITSU FOR WOMEN

Continued from page 448, Part 3

By PERCY LONGHURST

Author of "Wrestling" and "Jiu-jitsu," Official Referee, Olympic Games, 1908.

Speed and Accuracy Necessary to Success in Jiu-jitsu—Some Valuable Combat Tricks—The Superiority of the Defensive Over the Offensive Attitude—How to Vanquish the Most Powerful Assailant

WITHOUT any question, the most interesting part of jiu-jitsu is that dealing with the several holds, twists, locks, and throws used for the purpose of self-defence—the combat tricks, as they are termed by the Japanese. There is a fascination in these tricks which is irresistible. Their simplicity and deadly effectiveness, the ease and sureness with which an expert will bring them into play, and the decisiveness with which it is possible to demonstrate the superiority of the person to whom they are familiar over the individual who relies upon untutored strength, cause one to be filled with the desire to obtain familiarity with the tricks and the manner in which they are performed.

Few of the tricks are complicated, but the manner of performance is all-important. The

knack of successfully executing a trick may be appreciated in five minutes, but to learn to execute it thus successfully will take very much longer.

The performance of any trick as described is simple enough, but between that and the ability to use the same trick in actual contention there is a wide gulf. Accuracy is essential; but with accuracy, if jiu-jitsu really is to be useful, there must be joined speed. The required combination of speed and accuracy can be the outcome only of much practice.

Merely knowing how to perform a trick is not enough. The trick must be practised until its performance becomes almost mechanical.

The practising of these combat tricks is in itself a very entertaining sport. There is



Fig. 1. By means of this grip and twist, the elbow-joint is locked, and the victim is unable to release herself



Fig. 2. By continuing the twist in Fig. 1 and locking the arm, the victim can be brought to the ground

not the slightest need for it to be carried to too great lengths; the defender should be quick to give notice that the attack has been carried sufficiently far. But it is only by practising the tricks as they would be performed when actually used in self-defence that the required familiarity with them can be gained.

If Fig. 1 be looked into, it will be seen that the right-hand performer has grasped her opponent's open hand, palm to palm, her fingers having closed over the thumb, pressing it inwards, and her own thumb has gone round to the back of the captured hand. The grip is a purely natural one.

The hold taken, the captured hand is merely twisted outwards so as to bring the back of it uppermost. The victim's arm is to be kept quite straight. The twist locks the elbow-joint, and the victim is quite incapable of releasing herself.

This twist employed on any genuine assailant would hold him entirely helpless, and this without any great exertion on the lady's



Fig. 3. The first movement in a most valuable combat trick, capturing the wrist and bending the arm at the elbow back upon itself

part. He would find it impossible to keep his foothold, and would be beyond all power of retaliation with his right hand. If the need existed, he could be brought to the ground simply by continuing the twist, and a lock employed to his arm that would effectually prevent him from either getting up or giving any further trouble (as in Fig. 2, which explains itself).

The hold must always be taken as shown, right hand against left, or left against right—never a cross-hand grip. The opposite hand is always the point of attack. Although a slow twist is all that is necessary in practice, when this trick is



Fig. 4. The second movement, forcing the captured wrist over and outward

used in earnest, a sharp jerky motion would be more effective.

Never push the captured hand towards its owner, for that is giving opportunity for the bending of the elbow and the releasing of the pressure. If required, the left hand, by gripping the captured wrist, may be made to assist in forcing the victim to the ground.

In Figs. 3, 4, and 5 are depicted the successive stages of one of the most valuable of all jiu-jitsu combat tricks. Faced by her adversary, the defender catches hold at the wrist of the outstretched and threatening arm. An opposite, never a cross-arm, hold is taken (left against right, and *vice versa*). The grip should be such that the thumb is upon the front of the wrist—the kind of hold that one would naturally assume. This, however, is not absolutely essential, and some learners may prefer the grip shown in the photograph. The captured wrist is then thrust slightly upward and backward, thus bending the arm at the elbow back upon itself. To facilitate this, the defender steps in and places her right hand underneath, just above the elbow. Without hesitation, the wrist is



Fig. 5. The final movement, stepping forward with the right foot and pressing on the captured arm so that a fall for the victim is inevitable

then forced over and outward, so that the back of the hand is turned towards the ground, and at the same time the elbow is drawn by the right hand slightly forward.

The pressure must not be relaxed. The result of the exertion of this double and contrary pressure is that a strain is placed upon the elbow-joint that it is not designed to bear; and as the defender forces her assailant's arm further backward and downward, the latter's whole body is compelled to follow the movement.

With the hold properly obtained and the strain rightly applied, the victim has no choice but to submit. And her other arm is powerless for all offensive purposes. All the wriggling and straining in the world will be unable to effect release if the defender will take care to bend her victim's arm in such fashion as to allow of no possibility of it being straightened.

Should she wish to throw her assailant to the ground (and the fall will be a very severe one if she choose to make it so), nothing is more easy. For the assailant to stand with the right foot advanced, as in the illustration, is most usual, and of this the defender takes full advantage. Having secured the wrist and elbow hold, she steps forward with her right foot, across and outside her opponent's right foot, and somewhat behind it, her own heel just at the back of the other's, for choice. Then, as she presses on the captured arm, she will lean forward slightly, and her assailant will be thrown violently backwards across her leg to the ground, without hope of avoiding a heavy fall.

If preferred, when the right foot is thus brought behind, a sharp hook or jerk may

be given, cutting away the assailant's foot. This renders the fall more severe.

Fig. 6 represents the end of a very clean and effective trick that changes swiftly the position of a would-be assailant into absolute helplessness and inability to do harm.

Assailant and defender have been squarely facing each other, and the defender has taken what is no more or less than an ordinary hand-clasp, as in shaking hands. She has then thrown up the arm, and swung round to her left, bringing her left side to her opponent's right side, and at the same time extending her own left arm under the captured limb.

The assailant's arm is now fixed. The inside of the wrist is uppermost, and the defender's rigid left arm, crossing the limb just above the elbow (this is important), supplies the fulcrum for a levering movement, rendering the limb powerless, as will be appreciated when her hand is forced down and her shoulder raised. She can be pushed or moved wherever her captor pleases, and is incapable of retaliation.

It is well for the defender's (the one showing the trick) left arm to be held so that the outer edge, and not the front, of the wrist is uppermost. The hand may grip the coat.

An experienced jiu-jitsuist never attacks; she waits always for an assailant to make some offensive movement, and out of that very movement snatches her opportunity for effective defence—a defence which produces utter helplessness in the assailant.

To be continued.



Fig. 6. An effective and simple combat trick which will at once render helpless a would-be assailant.

LACROSSE AS A GAME FOR GIRLS

Continued from page 572, Part 4

A PLAYER has the right to appeal direct to the referee should any case of "rough play" or "foul play" occur.

The rules regarding *fouls* are as follows:

1. No player may stand inside the goal-crease, or check the goalkeeper within it, until the ball has passed within the crease. This rule, however, does not prevent a player from running across a corner of the goal-crease to field a wide ball.

2. No player may interfere in any way with another who is in pursuit of an opponent.

3. No player, except the goalkeeper, may wilfully touch the ball with her hand, nor may she wilfully fall and cover it with her body.

4. When a ball lodges in a place inaccessible to her crosse, or about her clothing, the player must at once remove it, and "face" with her nearest opponent, all other players remaining in the position which they then occupy.

5. Should the ball catch in the netting, the crosse must at once be struck on the ground, and the ball dislodged.

6. No player may grasp an opponent's crosse with her hands, hold it with her arms, or between her legs, or under her feet, or kick it.

As regards rough play, the rules lay down that—

1. No player may hold, trip, push, deliberately charge or shoulder an opponent, or wrestle with the legs entwined so as to throw her.

This, however, does not prevent the use of the "body check" (provided it consists only of placing one's body in the way of an approaching opponent so that the latter is simply impeded, but the checker may not use force in the body check), nor the pushing of an opponent with the shoulder in ground scuffles.

2. No player may deliberately strike another, nor threaten to do so.

3. The check known as the "square" check, or "crosse" check, which consists of one player charging into another with both hands on the crosse so as to make the stick meet the body of her opponent, is strictly forbidden.

4. No player may throw her crosse, under any circumstances.

For fouls Nos. 1, 2, 3, 5, and 6, the referee may order either a "face" or a "free position" at the place where the foul occurred, but the "free position" must not take place within ten yards of the centre of goal. The ten yards shall be measured in a straight line from the centre of goal through the place where the foul occurred.

If a player persists in claiming fouls on trivial grounds, the referee shall first caution, and then disqualify, her until a goal is scored.

The penalties for any of the offences known

as "rough play" are either a "free position" for the side offended against, or suspension of the offending player until a goal is scored, or even for the remainder of the match.

"Stand!" The ball is dead when the referee blows her whistle, and no player may move until the referee calls "Play!"

"Free Position." The players shall "stand," except the goalkeeper, who may resume her place, and the player to whom the referee accords the "free position," and no other player, may be nearer than five yards to the taker of it.

If anybody be within the prescribed distance she must retire to the satisfaction of the referee. The player accorded the "free position" shall then take the ball on the crosse in front of her, and at the

sound of the whistle the game shall proceed.

Lacrosse is one of the most enthralling and exciting games imaginable from the onlooker's point of view, and it would be hard to find a prettier or more exhilarating scene than a girls' lacrosse match in full swing. There is not a dull moment in the game; the graceful attitudes of the players and exciting tussles combining to make a delightful show.

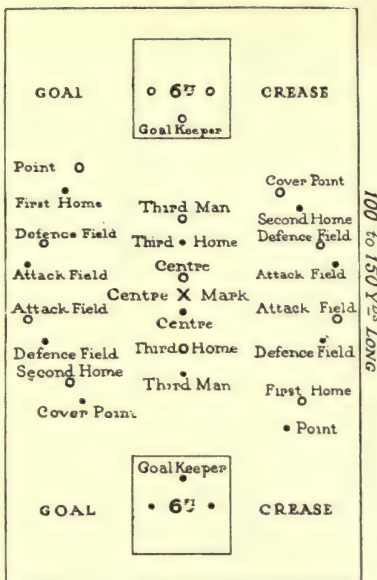


Diagram of the field, showing relative positions of players



A tussle for the ball in mid-air

PASTINELLO

A Simple Hobby—Material Required—Use of Transfer Designs—Work on Chiffon and Velvet

A VERY fascinating, yet simple, hobby is Pastinello painting, which, as its name implies, has the soft colours and tinting of pastel painting. The effect, however, is obtained in a very easy manner.

The worker will require an outfit of Pastinello, supplied either in a large or



By means of this simple outfit an amateur artist without technical knowledge can rapidly obtain the soft and beautiful results of pastel painting

small size, but each containing the same number of colour pastes, or one can buy the colours, brushes, and powder separately.

For a beginner it is best to buy what is known as "The Student's Outfit," costing 5s., and consisting of eight small tubes of paste, assorted tints, one small sample paper bag, and twenty-five papers for making the same. These bags are like those used by confectioners for icing cakes, and are used for squeezing the coloured pastes through. A small box of the powder and three brushes (one small, flat hog's-hair brush, one small sable brush, and one large, flat camel's-hair brush) are also included.

Large size tubes of any of the colours cost 1s. each when bought separately, and a smaller size 6d., the powder being the same price, 1s. a large box, 6d. a small.

The coloured paste can be used alone, or it may be tinted and shaded as an ordinary painting with artists' oil colours, the latter process giving the best effect. It can be applied to all kinds of materials, linen, silk, watered silk, satin, muslin, etc., also to cardboard, wood, glass, leather, etc.

For the actual process, having decided what material to use, proceed as follows: If a textile, fix it down to a drawing-board with small drawing-pins in order to keep it quite flat while working. Draw out the design chosen, or if unable to draw use a transfer design, only remember to choose one outlined in yellow, as this will not show through the finished work. Iron the design off lightly on to the material with a warm iron, then take one of the paper bags and half fill it with the colour selected, closing the upper end securely by folding it over several times. Take the bag between thumb and first finger of right hand and gently squeeze the paste out at the point, following the outline of the flower, or leaf, or whatever the design may be. Then make similar

lines across the surface of the flower or leaf. Next take the stiff, flat hog's-hair brush, and draw the paste evenly all over the flower or leaf, the object being to get a thin, but not too thin, layer of paste over the surface being worked.

The next stage is the shading with ordinary oil paints, these being used in the usual method for such painting, but this shading must be carried out before the paste dries. While still wet, shake some of the powder over it, then take the flat camel's-hair brush and brush off all superfluous powder, sufficient remaining to give the painting a frosted appearance. Leave it for twenty-four hours to dry, when it will be ready for use.

The following general hints will be found to be of service. If painting a large flower leaf, do it in sections, because if the paste dries before putting on the powder the result will be patchy.

If painting on any thin materials, such as muslin, chiffon, etc., use a gelatine spray before putting on the paste, otherwise the oil colours are apt to run. The spray diffuser can be bought at any artists' shop, and the solution used is made by dissolving five leaves of gelatine in a pint of warm water. When cold it forms a jelly, but is easily re-liquefied by warming.

When painting on velvet, it is best not to use brushes, but to mix any of the tinted pastes with oil-colour to any desired shade, on a palette, before filling the little paper bag. Then apply the powder as usual.



A photograph-frame in Pastinello painting that can be made easily and quickly by anyone. The frame itself can be of any material or substance

PALMISTRY

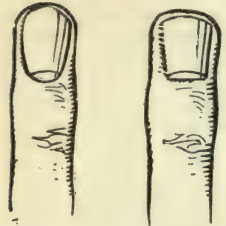
Continued from page 573, Part 4

No. 3. PALM—TEXTURE OF THE SKIN—NAILS

What Large Hands Indicate—When the Palms are Hollow—How the Nails Indicate Character

AFTER considering the thumb and fingers, we next turn our attention to the size of the hand generally, and find that usually people with small hands are ambitious; they have large ideas, making plans beyond their capabilities. They desire to govern people and manage large concerns, but do not care to attend to details.

Large hands, on the contrary, are generally capable of very fine work, and the possessors pay great attention to detail. One authority on palmistry mentions the fact that out of nearly a hundred diamond-setters and others engaged in such fine work, all had large hands, and in one or two cases very large hands.



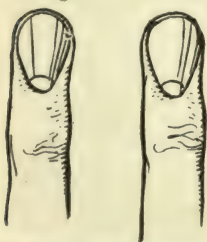
Long nails, bluish in tint, are the sign that the owner's circulation is poor

As a general rule, if the fingers are long in comparison with the palm, the intellect will predominate, but if short in comparison the materialistic side of the nature will be more developed.

If the palm is hollow the subject is unfortunate, having more disappointments than usual. The palm very thick, full and soft, shows sensuality; when not so thick, and rather flabby, laziness and a love of luxury; but if firm and it has a feeling of elasticity when pressed, intellectual powers, a well-regulated mind, and a hopeful nature are denoted, while a thin hand and hard palm reveal a worrying and nervous nature.

The texture of the skin is, of course, greatly affected by manual labour, but even taking that into consideration there still remains the fact that skin is coarse or fine textured according to the disposition of the subject, a fine texture showing greater delicacy and refinement of feeling and nature altogether.

The colour of the palm is important, too, as bearing on the disposition. Should it have a yellow tinge the subject suffers from morbidness and melancholy; if very pale, then the disposition is selfish and unsympathetic, only taking interest in things that concern self,



Nails that betoken a nervous temperament with a tendency to paralysis

while very red in colour shows good health, quick temper, and passionate feelings; if of a pink tint, then the nature is bright and hopeful.

Also it is as well to notice the colour of the hair on the back of the hands. People with black or very dark hair will be

passionate, often irritable, but ardent and affectionate; those with fair hair are inclined to be languid, even lazy, and more impressed by other people, and their surroundings. Red hair shows much greater vitality, and in consequence red-haired people are more excitable and alert.

Nails are the next important item; they are best divided into four distinct classes—(1) Broad, (2) Narrow, (3) Long, (4) Short.

The shape and size of the nail is a good guide to the state of health, and doctors are now beginning to admit that such is the case. A short, broad type of nail generally shows greater physical strength than a long one.

Very long nails show a tendency to diseases of the chest, particularly if they are very curved, and again this is more decided if they are fluted in addition. The same style of nail but shorter, denotes a tendency to throat and bronchial trouble.

If the nails are long and bluish in tint, then the circulation is bad; large moons at the base of the nail shows good circulation, but should the nails be short and thin, with no moons, the heart is in a weak state.

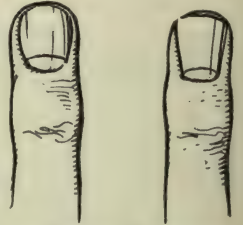
Nerve diseases are shown by short nails appearing sunken into the flesh; if very flat and inclined to lift up at the edge almost like a wedge in shape, a tendency to paralysis. Nails that are very long, narrow, and curved show weakness, and often indicate spinal trouble.

As regards disposition, short-nailed people are very much more critical than long-nailed ones. They make very good critics, never even sparing themselves; they analyse all things, they like to reason things out, and are keen and quick in their judgment, having also

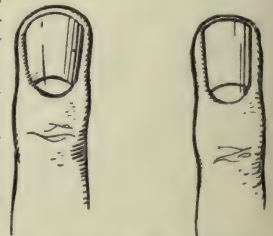
a good sense of humour. They are often quick-tempered, and do not readily believe things they do not thoroughly understand.

People with long nails are inclined to be imaginative and do not care to go into facts if distasteful to them; they are artistic, poetical, and impressionable.

To be continued.



Short-nailed people are critical, often quick tempered, and have a good sense of humour



People with long nails are imaginative and artistic, and usually calmer in temper than those with short nails



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs

Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

FANCY PIGEONS AS PETS

Written and Illustrated by F. J. S. CHATTERTON

Specialist Breeder and Judge of Poultry, Pigeons and Cage Birds; Judge at the "Grand International Show, Crystal Palace," Membre Societ  des Aviculteurs Fran ais; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbian Society; Indian Game Club, etc., etc.

The Original "Broad-tailed Shakers"—The Good Points of Fantail's—The Shape of the Tail—Its Correct Carriage—The Popular White Fantail—Other Varieties—Blues and Blacks—Saddles—Reds and Yellows

ONE of the most ancient varieties of fancy pigeons is the fantail, which has now been bred for a great number of years. It is generally supposed that fantail pigeons were first imported into this country from India. They were originally called "broad-tailed shakers," partly because of their large tails, which contain from 26 to 36 feathers, and partly because of their frequent shaking or tremulous motion of the head and neck.

The fantail is a very popular variety, both with breeders of fancy pigeons for exhibition and with those who only keep a few pigeons for ornament and their own amusement. In most country houses where pigeons are

kept, one will, as a rule, find some fantails strutting about the lawn or courtyard.

The old coaching hostels usually possessed some of this variety.

As a rule, fantails are of a quiet and tame disposition, and make very charming pets for a lady. They are healthy birds and of good constitution, and not at all difficult to keep. They are prolific, also, and live for a number of years.

The fantail should be small and compact in form, and is essentially a "quality" pigeon. The head should be small and fine, long rather than round, the beak should be of medium size and neat, the wattle on the beak very small and neat and covered with a white powder.



White fantail pigeon. This variety is the most popular and nearest to perfection in exhibition points. Note the curious position of the head, an important point in the breed

The eye-cere should be small and of fine texture, the eye dark and full, with a soft expression, quite different from that of the homer pigeon.

The neck should be swan-like, thin, nicely arched, and of a fair length, the body short and compact, the breast full and prominent and carried high. This last point is particularly noticeable when the bird is viewed from the front, as the breast then completely hides the head, which is carried on the back, or, rather, the "cushion" The back should be rather short, the thighs and legs of medium length. The legs and feet should be a bright crimson in colour and free from any feathering, although occasionally some good birds show a slight indication of feathering on the legs. This tendency is what is termed a "throwing-back" to their early ancestors, as the Indian birds have feathers on the legs.

Another trace of this reverting or "throwing-back" to the old Indian blood will be found in birds occasionally bred with a peak or crown of feathers at the back of the head, which was a trait of many Indian birds.

Now we come to the most important point in a well-bred fantail—*viz.*, the tail. This should be large and spread out evenly like a fan, coming down equally on each side of the bird. The feathers should be long and broad and closely fitting over each other, without a break in the centre. Some otherwise good birds have a bad habit of pushing their head back and through the centre of the tail, thus causing an ugly break, which is a very bad fault.

The number of feathers in the tail of a good fantail varies from twenty-eight to thirty-eight, but the point for the breeder to aim at is a well-fitting fan-like tail, which the bird can carry in the correct manner, rather than the greatest number of feathers.

The tail should be carried perfectly upright and flat, neither turning over the back nor falling backwards. Birds with "funnel" shaped instead of fan-shaped tails are, unfortunately, often seen, but should not be used for breeding purposes. The wings should be carried low, with the flights beneath the tail.

There are several varieties of fantails, but the white species is, and always has been, the most popular, and is also the nearest to

perfection in exhibition points. Blues and blacks rank next, then saddles and reds and yellows.

There is also a seldom seen variety known as laces, but in appearance these birds look very like a badly washed white fantail, the webbing of the feathers being separated and having a rough appearance.

The feeding of fantails will be dealt with later in an article in *EVERY WOMAN'S ENCYCLOPEDIA* on "Feeding and Housing of Fancy Pigeons."

As regards the prices of fantails, fairly good birds can sometimes be obtained at half a guinea each, but the wisest and most economical way to start with fantail pigeons would be to apply to a well-known breeder

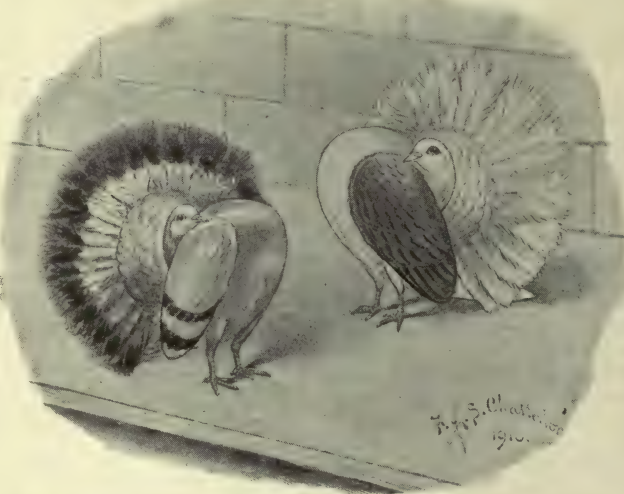
of them for a pair of stock birds at about two guineas the pair and leave the selection of the mating to him. In this manner, when dealing with a true fancier, you would have a far better chance of breeding good birds than if you purchased two winning birds from different breeders at three times the money and mated them yourself. Of course, you

must not expect to get the best at this price, for show specimens often change hands at five and ten guineas each, whilst extra good specimens have been sold for 25 guineas and upwards.

When the birds are mated in the spring-time, it is advisable to cut off a little more than half of each tail feather, thus securing better results in the fertility of the eggs.

Some fantails have a bad habit of walking about with their tails almost horizontal over the body and head, the head and breast nearly touching the ground. These birds should be disregarded, as it is a fault that is often hereditary. The fault previously mentioned of some birds pushing their heads back, and through the centre of their tail, can sometimes be remedied, and the habit cured, by tying the three or four centre feathers in the tail for a time, so that the bird cannot push its head through them and so cause the break or open space in the tail.

The comparative values of points in judging fantails for exhibition are: Head and beak, 10; size of body, 10; shape and carriage, 28; action, 17; tails 35—100 points.



Blue fantail pigeon, Red saddle fantail pigeon. These are also interesting varieties

THE WEST HIGHLAND WHITE TERRIER

By E. D. FARRAR

Is not a New or Freak Dog—Its Points—Its Head and Expression—Its Habits—How to Treat It
—Advice to Would-be Purchasers

"OH, these are those new dogs that are so fashionable just now!" I overheard this remark at a Kennel Club Show. Only British shyness prevented my audible correction. Indeed, James I. sent six from Argyle to France as a present, with the imperative direction that they were to travel

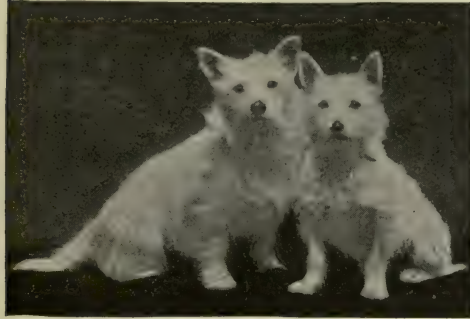
above. On the head the hair is fairly short and hard, but is longer on the jaws, legs, and feet. There should be soft hair also between the pads of the feet. The neck, however, by nature is adorned with a frill, and the flanks are covered with fairly shaggy hair.

The body should be of medium length, though the taste for short backs is affecting this point as with the Scottie. The ribs should be well sprung, the loin muscular, and the quarters powerful, so as from behind to present a square appearance. The legs must be short, strong, and straight, and the bone solid, but not coarse.

The shoulders, which are fairly wide, should slope, and be well set into the dog's back. The chest should be deep, though not so deep as that of the Scottie, and for this reason the legs will seem to be higher. In fact, the West Highlander should be essentially an active, quick-moving terrier, full of fire and *elan*.

His Head

The head, perhaps, differentiates him most sharply from the Scottie. It is more wedge-like in shape, and though of reasonable length, not so long and lean. It should taper sharply from ears to nose, and look somewhat more foxlike than that of the Scottie. The skull should be slightly domed, the "stop," or break in the profile between eyes and muzzle, being well defined. The eyes should be set far apart, and the muzzle well filled in beneath them. In colour they should be dark, not too small, slightly oval in shape, and be shaded by thick eyebrows; their expression is more kindly



Cannock and Dileas. Cannock is the sire of the famous champion Kiltie, a dog seldom defeated

Photo, Russell & Sons, Crystal Palace

in two or more ships, "that they get no scaith on the way!"

No new freak of canine fashion is the sturdy little Highlander, but a distinct and ancient species. The attempts of some breeders to destroy his character by imparting to him the type valued in the modern Scottie are, I trust, doomed to failure. White Scottie he is not, and never was. He lacks the long, lean head, heavy bone, and general carthorse appearance of his brother Scot, and is altogether smaller. He has a more lively expression, and a shaggier look, thanks to the sensible law which permits him to be shown untrimmed.

His Points

To understand what a good West Highland white terrier should look like, note these points. In colour he should be white, though he is often distinctly creamy, or with a creamy tinge down his spine, and, incidentally, is none the worse on that account. Still, with most judges, whiteness of coat is considered an essential point. In this connection it should be noted that the original dog was just as often sandy, steel grey, cream, or brindle, and in many families owning their own strain, as have the Malcolms of Poltalloch for over a century, white coats were regarded with disfavour.

The eyes, nose, and pads of the feet should be black, though dark hazel eyes are permissible.

In texture the coat should be soft underneath, and longer, more wispy, and coarser



Mrs. Burrell's Littlebury Rhona, a charming and typical little specimen

Photo, Russell & Sons, Crystal Palace

than that of the Scottish. The ears should be pointed, erect, small, and rather wider apart than those of the Scottie. Drop-eared specimens are discouraged, though they are often found in a litter.

The teeth are large for the size of the dog, strong and white, with the upper row almost level in front with the lower ones. The lips are thin and even.

The feet must be firm and compact, and the dog's weight borne equally on all the pads. The front ones, as with the Scottie, are bigger than the hind ones, and the left foot often turns outwards more than the right. The stifle, or joint of the hind leg, corresponding to the human knee, should be well bent, so as to bring the hind feet well under the body.

The tail should be short, thick at the base, and tapering to a point, thickly covered with hard hair. It should be carried gaily, but not curled.

The movement of the dog should be good—free, long, smooth, and devoid of all stiltiness.

In expression—a most important point with all terriers—the Highlander should be bold, intelligent, fearless, yet benevolent and affectionate, without any of the piercing hardness or dourness of his cousin. It should express his disposition, which is that of a gay, active sportsman, peace-loving, but no coward.



Dazzler Sands, bred by Mr. Dixon Teage, a famous winner sold to America in 1910 for a record price. Dazzler is typical in coat, size, expression, and of pure colour

Photo, Russell & Sons, Crystal Palace

His weight should be less than that of the Scottie, being about 16 lb. to 17 lb. for a dog, and 15 lb. for a bitch.

Treatment

His treatment should be that of the Scottie, and it must always be borne in mind that though a smaller and "prettier" dog, he is as truly a sporting terrier, and, as such, is ruined if treated as a lapdog. He is hardy and fond of exercise and sport, and to do well should have plenty of both.

If, therefore, he can be preserved from the machinations alike of

that breeder whose ideal is a terrier like every other terrier, barring only size, and the fashionable lady who feeds dogs on sugar and deprives them of all true "dogginess," then his future welfare and popularity are assured.

At present the price of these dogs runs high, Glenmohr Model fetching £200 from an American buyer in 1910, though with increase in his numbers it will doubtless fall. See, therefore, that you pay a fair price to a breeder above suspicion, or the chances are that you may secure an animal whose only claim to the name of a West Highland white terrier may be that he has a white coat. If you have no reliable friend to guide your choice, then select a dog whose general appearance in no way is that of a Scottie, but of the smaller dog which has been described in this article.

LITTLE-KNOWN PETS

HARMLESS SNAKES AND MEERKATS

THE household pets of one part of the globe are the "vermin" of another continent.

Harmless snakes, for example, in many places, take the place of the house-dog, and their rat-slaying qualities are by no means to be despised.

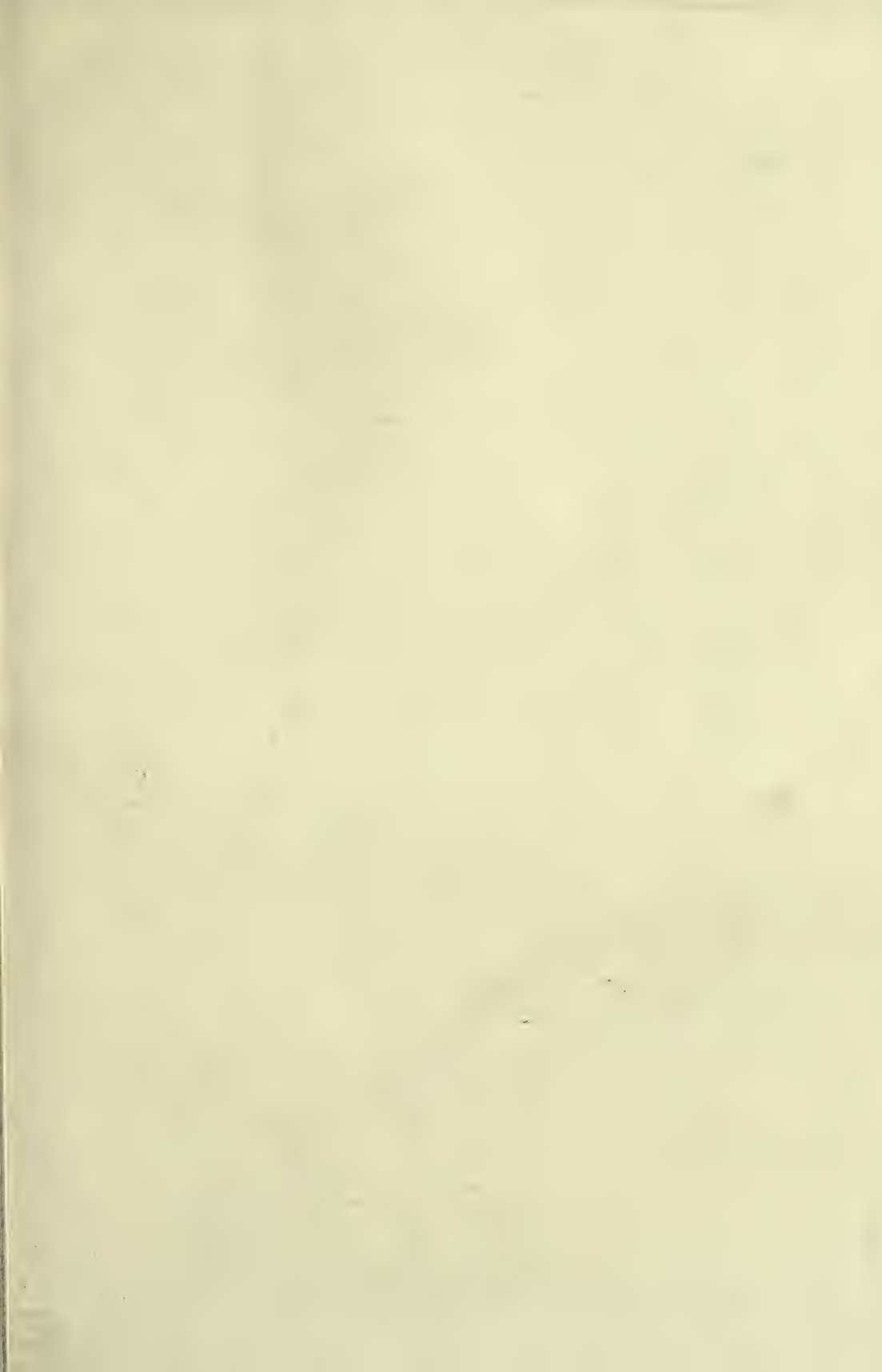
There is, however, one pet which is found in almost every farm in some parts of South Africa which is a distinct improvement on the average cat, for example, and which might well become popular in England. This is the "meerkat," scientifically known as the "suricate."

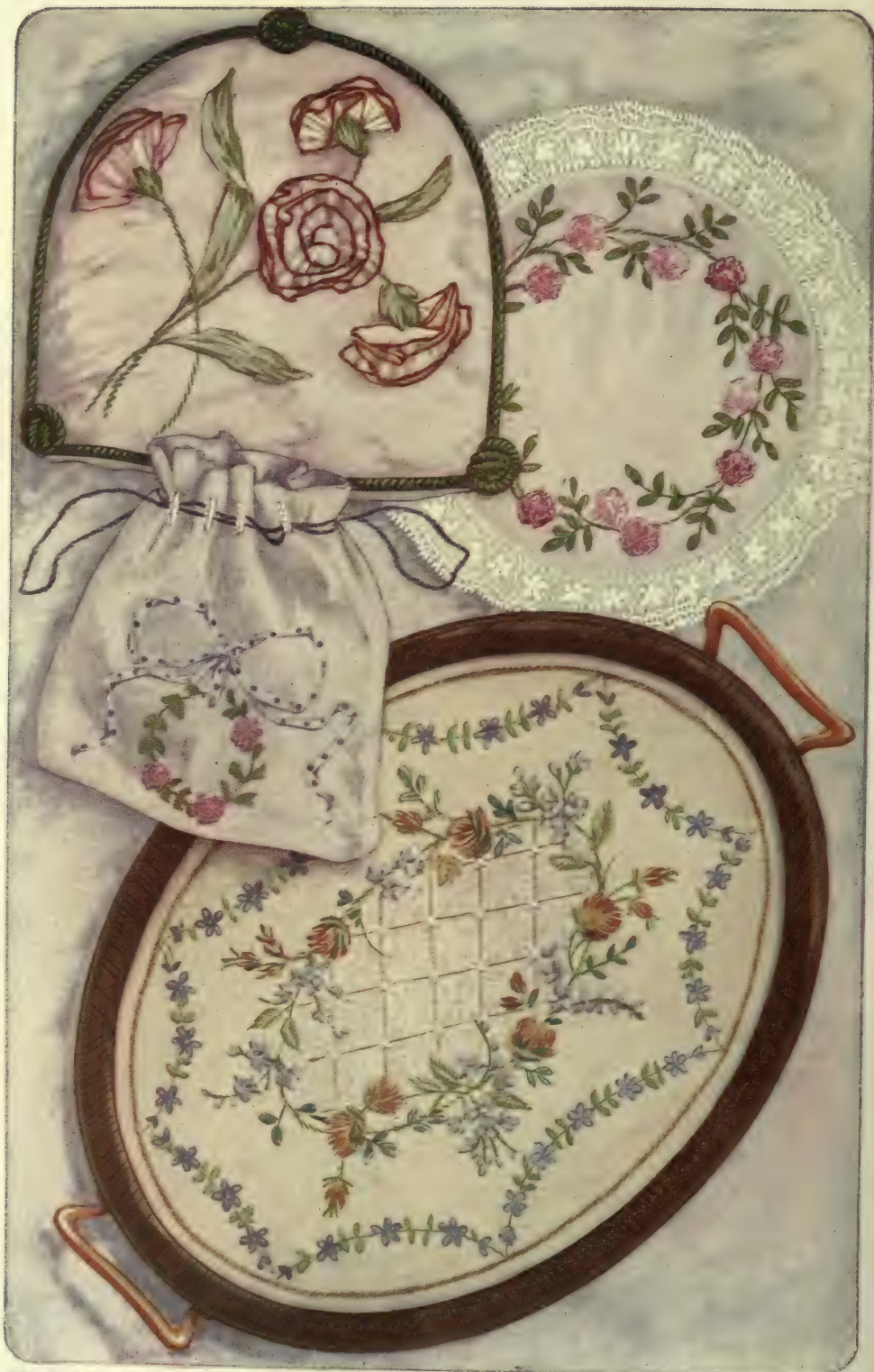
You may see him at the Zoological Gardens—a sharp-faced little chap, trotting briskly up and down his cage, and coming up to the bars to talk to visitors in a most friendly and engaging fashion. A piece of chocolate makes him deliriously happy, and he sits up and nibbles it like a glutton.

He is a distant cousin of the weasel, but

is a much more lovable little beast. He is clothed in a suit of long, soft, greyish fur, which on his plump little body assumes a distinctly banded pattern. His bright little face is pale grey in tone, with clearly marked black rings round the eyes, while his grey tail is adorned with a smart black tip.

When you have made a pet of a meerkat he is very little trouble to keep well and happy. He is hardy, and can stand a good deal of cold provided he is dry and can clean himself. When you give him a run in the garden, however, it is as well to keep an eye on him lest he gets into mischief. He will burrow into the beds at an amazing rate, and should he come across any choice bulbs he will probably make a meal off them. The meerkat loves the sunshine, and should be given every chance of basking in it. He will feed on anything. Fruit, meat, and insects all please him.





TEA-COSY ORNAMENTED WITH PICOTEES IN GIANT RIBBON WORK; D'OYLEY WITH ROSE WREATH IN MINIATURE RIBBON; BAG OF WHITE VELVET, HELIOTROPE KNOT, CORD AND LINING; TRAY OR POLE SCREEN THE NEEDLEWORK IS PROTECTED BY GLASS.



WOMAN'S HOME

This will be one of the most important sections of **EVERY WOMAN'S ENCYCLOPÆDIA**. It will be written by the leading authorities, and will deal, among other things, with:

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

ELECTRICITY IN MODERN HOUSEKEEPING

Electric Cooking on the Breakfast-table—Hot Plates and Food Warmers—Cooking Eggs by Electricity—Electric Toasting—Making Coffee by Electricity—Kettles for the Drawing-room

ELECTRICITY has come into very general domestic use in urban districts as an illuminant, and its advantages of convenience and the fact that it does not vitiate the air of the living-room have won for it approval from every point of view.

One step towards the electric ideal of housekeeping has been achieved by the clever electric heaters and cookers which are now in use.

The convenience to the dweller in a small flat is enormous, and the electric heater which will boil water or cook small meals is also gaining ground in the modern home.

Many contrivances have been devised, such as kettles, saucepans, coffee-pots, etc., each independent of anything but a wall-plug. Although the initial expenditure may seem more when adopting electric utensils for cooking purposes, their use will be found a great

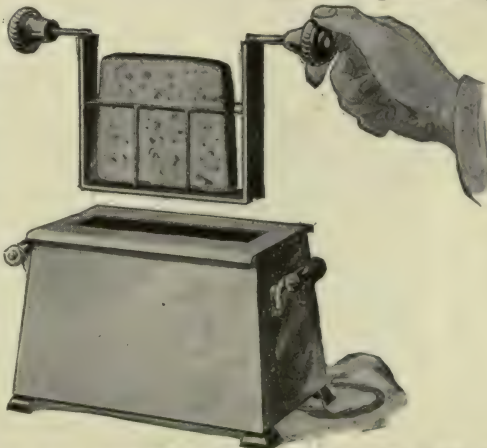
economy in the long run, while the immense saving in labour and the absolute cleanliness of electric cooking cannot be over estimated.

The Chafing-dish.

Chafing-dish cookery at table commends itself especially to the flat dweller. An electric chafing-dish made of aluminium and lined with plated copper can be purchased for

£2, and afterwards the cost of running this is trifling. The chafing-dish is at work from the moment of connection; the heat can be easily regulated; it is adapted for hot water or direct heating; and the possibility of regulating the heat guarantees success with dishes requiring careful discrimination in the cooking.

In the Kitchen and Cookery Section of **EVERY WOMAN'S ENCYCLOPÆDIA** recipes will be given



An electric toaster which cooks both sides of the slice at once, and will also heat a kettle or keep food hot at a cost of a few pence weekly

for the chafing-dish; here we shall only point out the extreme convenience of the electric utensil. It is preferable, for obvious reasons, to either spirit-lamp, gas-ring, or charcoal for table cookery. The complete outfit for chafing-dish cookery comprises a spoon, for mixing, serving, or stirring, a fork for serving, a skimmer to remove grease from the boiling dish, an egg-poacher, an omelette-dish, and a tray for standing the chafing-dish upon.

The Electric Griller

Next in order of convenience as a beginning in electric cookery should be placed the electric griller, which, made of aluminium, and standing on four legs, is only a little less portable than the chafing-dish, and is capable of boiling, grilling, toasting, and of heating water as well. This is in itself quite a complete range, and sufficient to cook an ordinary meal in ordinary vessels. Such a grill could be purchased for about 30s. to 35s. complete, and the cost of running would be about 1½d. an hour. Its cleanliness is a very important consideration; it needs no special fitting, and can be operated anywhere where a wall-plug is available. It can be used as a griller or hot-plate only, or both together, if necessary. The grill illustrated is made of cast iron, with polished top. Its simplicity of construction will be readily seen.

Hot-plates and Food Warmers

By means of the chafing-dish or griller a whole meal can be satisfactorily cooked, but it is surprising how much can be done by a simple hot-plate. Made of cast iron or nickel, these are carried out in various forms and sizes, and can be utilised merely for keeping things hot at table or for actual boiling and cooking. An ordinary kettle can be quickly brought to the boil on a hot-plate, food can be kept simmering, saucepans can be placed on it, and these hot-plates will be found most useful for griddling scones, pikelets, etc. Whether as an addition or as a substitute for certain other utensils, the hot-plate is certainly a



A chafing-dish in aluminium, that is both useful and ornamental. Its cleanliness and dainty appearance make it most suitable for table cookery

useful possession. The smaller sizes in cast iron are quite inexpensive, and the more elaborate nickel-plated patterns are very handsome for table use.

Egg-boilers

One of the most ingenious and essential necessities for the breakfast-table is the electric egg-boiler, which can be made in artistic patterns in brass, antique bronze, and silver plating. This is capable of boiling from one to four eggs, according to size and amount of current.

Toasters

To ensure a supply of hot and crisp toast no electric ménage is complete without some form of toaster. There are various designs made, either independent toasters or in combination with other apparatus for electric cooking. In one design which we have seen two slices of bread may be done simultaneously by fixing them in to the doors which swing outward and downward, so that the bread can be inserted



Making coffee on the breakfast-table by electricity. The immense convenience and perfect adaptability of electricity as a cooking agent is rapidly bringing it into general use. It is peculiarly well suited to the needs of dwellers in flats

without risk of burning the hands. While the toast is being made the doors are closed. Allowing three minutes for the heat to be properly distributed, the toast will then take one minute to prepare, and as the current consumption if used for one hour would only be about half a unit, the cost of making toast for a meal is infinitesimal.

We illustrate another toaster which, while cooking both sides of the toast at once, will also heat a kettle or keep bacon hot.

When connected to the electric lighting wires, the cost of using this toaster for half an hour daily works out at only a few pence weekly.

Percolators and Coffee Machines

Except that it is heated electrically, the percolator is similar to that which is arranged for use with a spirit lamp,

An ingenious egg-boiler that can be heated by electricity. It lends itself to artistic treatment

and the coffee machine is also much the same in design.

Experts on coffee-making are agreed that it should not be boiled, and that the process of percolation produces a beverage of delicious flavour and of any desired strength. In the design sketched the heating element is combined with the stove, and, though the heating unit is durable and long lasting, it is also removable and renewable. This percolator is made of polished, non-tarnishing aluminium on the outside, and lined inside with copper. It can very easily be cleansed after use, for by placing a small piece of soda in the reservoir and switching the current on, this device will wash itself.

It has been found that aluminium distributes the heat over the surface better than any other metal, and consequently this material is largely used in the manufacture of utensils for electric cooking.

The kettle may be supplemented, if desired, by the electrically heated hot-water jug, or such an article may take the place of a kettle. These jugs are very artistic in design, and are made in nickel, antique brass, or copper in varying sizes from one and a half to three or four pints.

Electric Kettles and Hot-water Jugs

Although half a guinea may be considered a large sum to



A hot-plate that can be used both for keeping things hot at table or for actual boiling and cooking. In nickel plate, it can be made ornamental as well as useful

be found economical if used carefully. Kettles, of course, vary greatly in shape according to individual taste and requirements, and the electrically heated kettle, like most of the other electric cooking vessels, is an essential to comfort in a perfectly ordered modern house.

This expenditure will be found to compare very favourably with the average cost of cooking by gas, and the careful housekeeper will do well also to take into further consideration the fact that her kitchen utensils will last longer. As she has learned by painful experience, gas has a fatally destructive effect upon them, both as regards appearance and wear.

Then, too, it is scarcely possible to over-estimate the comfort in times of necessity of being able at a moment's notice to command a sufficient supply of boiling water. The extreme importance, in bronchitis, for example, of the immediate use of a kettle to relieve the

sufferer's breathing is an instance in point. If the house is "wired," as are most modern town houses, no precious time is lost, either in lighting a fire, or, if a gas stove is in use, of transporting it when heated from the kitchen to the bedroom.

There are no unpleasant fumes, nor is the atmosphere rendered hot and dry, both conditions that are adverse to recovery.

The design illustrated in polished brass is capable of holding from two to six pints. That electric appliances can be ornamental as well as useful is shown by the stand-supported kettles, which are very handsome, for drawing-room use. A two-pint polished copper kettle boils in ten minutes, and can be boiled many times for one penny.



An ingenious egg-boiler that can be heated by electricity. It lends itself to artistic treatment



An aluminium percolator, heated by electricity, that will make excellent coffee and is easily cleaned



Electricity will boil a kettle more quickly and efficiently than gas or fire

FURNISHING

No. 6. BEDROOMS

By HELEN MATHERS

Continued from page 581, Part 5

The Useless Wardrobe—A Dutch Bedroom—Some Charming Colour Schemes

IF a bedroom is primarily a place to rest, to sleep in, it is also a place where clothes may be disposed of the best advantage. But in the modern wardrobe, which is built on the lines of a linen-chest, clothes cannot be so disposed. Frocks were made to stand up, not to lie down, but the modern wardrobe provides us with a few shelves, a few drawers, and a small confined corner where we are expected to hang out frocks. Here the frocks have to be hung one on the top of another, and when in a hurry one often has to throw the whole lot on the floor before discovering the one required.

The Ideal Wardrobe

A torture awaits the man who invents a long, narrow wooden frame, a shelf above, and rows and rows of pegs below, with, at the right-hand corner, a nest of narrow drawers, invaluable for gloves, veils, linen, and all sorts of indispensable odds-and-ends. He may build it of any wood, costly or the reverse, decorate it or not, as he pleases, call it imitation Sheraton, Empire, or anything he likes; but women will call him blessed. It is a wonder that an intelligent trade has not supplied it before.

If there is a recess of sufficient length in your bedroom it can be converted into a wardrobe; only boards and white paint are required. But such recesses are rarely found.

A Looking-glass Suggestion

When buying a bed, buy a good one. Never economise on bed and bedding; buy at the best house.

For a looking-glass, I am very fond of the Sheraton (or modern Sheraton) ones, the same width as the table. Such a glass will show you all your native ugliness, or beauty, at a glance. It is a great mistake to have a small glass and peep at yourself in sections, especially with your back to the light. You go abroad then with a totally wrong impression of yourself, and have only to consult the eyes of the first man you meet to be speedily disabused of your pretensions.

The moral is: get as much glass as you can, and put it in the strongest light you can, and don't flinch from what you see.

It is a good idea to have an unframed strip of glass fitted from floor to ceiling, and a small table placed against it containing your silver (which ivory is now superseding). This takes up less room than the usual toilet-table—an advantage when the room is not large. There must be a valance at the top,

and a strip of material at each side to match curtains.

The very newest things in bedrooms is the Dutch room—white walls, Dutch marqueterie furniture, ewers and basins of plain glass. The market is full now of Dutch stuff; and, what is still more important, you can get everything you want easily, instead of hunting for a piece here and a piece there, as with some styles. A sideboard makes a capital toilette-table—the glass for standing in it can be either oval or square, a long table with a slab of glass on it makes the wash-stand, and a chest of drawers is easily enough found. But an adequate wardrobe is a more difficult matter. A high, wide cabinet, with all the inside and most of the drawers taken out, fitted with pegs, is the nearest approach to that modern Sheraton one I hope to see produced in the near future. Marqueterie chairs, pedestals for plants, and a mirror for overmantel, are plentiful. A couch, writing-table, and bookcase also will be wanted. The cushions for couch, easy-chair, and curtains should be of green and white chintz, with a sparing note of orange, the floor parquet if possible, with plenty of rugs—Persian for preference, if no tiger skins are available; the vases should be stacked with green. Such a room is a joy to behold and to live in.

The Pink Bedroom

For a simple room, within the reach of almost everyone, and which certainly will not breed depression, I will describe a pink one—the colour par excellence; it is pleasing, becoming, and on pink firelight is cosier than anything. The walls are of striped dull pink satin paper, the curtains exactly match the walls in a plain material (not chintz), the carpet is a black Persian with dull pinks and drabs on it, the bedstead and all the woodwork of the room and the wardrobe are white, so is the ceiling paper and the overmantel. The latter is of Chippendale pattern, a long, narrow glass below, shelf above, bordered with lace, with copper jars and engravings on top, and the china is yellow. Few people realise how charming the combination of yellow and pale pink is. There are recesses on either side of the fireplace made into hanging cupboards, and with more of the yellow china on top. A long glass reaching from ceiling to floor, draped with pink. The washing apparatus is placed on a round table, with a bookshelf on wall above to hold water-bottle, glass, and toilet necessities.

As to the lighting of a bedroom, directly over the toilet glass, or on a bracket on either side, there should be a very strong light, an electric lamp on the writing-table, and a light fixed immediately behind and above the head for reading in bed. No harm can ensue when the light is thrown on the page.

A blue bedroom is by no means to be despised; there is a freshness about it unobtainable in any other colour. I have seen delightful results with walls panelled to a certain height in very clear blue and white cretonne, with walls above the mouldings and all woodwork in the room brown, and furniture, including the bookcase, a good imitation of Chippendale. The tiles on the hearth were blue and white; the curtains, couch, and chair-covers, of course, matched the walls; the bed placed in the corner, and draped with the same material, looked charmingly pretty. Still, I am not very fond of anything that cannot easily be removed for cleaning purposes. Of course, a built-in room, with a bookcase and table beneath close to the

are old prints; but it is the individual note that gives the room its charm.

A Sheraton bedroom is lovely—toilette table, wardrobe, washstand, writing-bureau with bookcase above, oval mirror above Adams fireplace, all of that lovely wood with its smart gold beading. The *couvre-pied*, vallance, curtains, covers of couch and easy-chair are of a delicious white cretonne with Empire medallions of pink, white walls, polished floor, Persian rugs with pink in them, and a pink screen. The mantelpiece has quaint old English china, a high pedestal in the corner upholds a palm, there are three or four choice colour-prints.

A good result for a bedroom may be got with a vivid rose-coloured carpet all one colour, white walls, white furniture, chintz with a lot of green, and a vivid note of rose in it for curtains, couch and chair covers, and green plants everywhere. One can never have too many green things about any room. If I had to choose between green and flowers, I should unhesitatingly choose the former.



A charming bedroom, the keynote of whose arrangement is artistic simplicity, combined with comfort and daintiness

bed, washing arrangements shut in by a door, and a cosy-corner fireplace as a continuation of the recessed wall, is very dainty, and gives the sitting-room feeling that every real bedroom should possess. It is a great gain to the "table" happiness of a large family when every member of it has had his or her fill of him or her self—writing, reading, or dozing as he or she listeth. If isolation is an absolute necessity for the enjoyment of good furniture, it is still more so (at least occasionally) for a human being.

I confess that I find a bedroom in which every bit is old, and picked up away from its fellows, very fascinating. I know one such, low and wide, with dull blue walls, where no two pieces of furniture match. The chest of drawers is walnut (Queen Anne), with the old brass drops, or earrings; the toilet-table is of mahogany, and the sides fold over each other. There is a small old Chippendale writing-table, the curtains are of Liberty blue against leaded window-panes, and there

A delicious Chippendale room has one of the old carved four-post bedsteads, upholstered with quaint, shiny black-and-white chintz sparingly touched with blue; the *couvre-pied* matched, the carpet was blue, the long swing-glass Chippendale. It has the tiny toilette nest of drawers on table beside it, and on the white walls were priceless colour-prints.

I must confess to a great liking for white-walled rooms, especially bedrooms—walls, for preference, upon which nothing is hung, especially in guest chambers. It is an outrage to inflict your cousins and aunts on your guest; they bring the pictures of those they love with them, as a rule, and give their own individual note to the room. A guest-chamber should be bare of everything but the necessities for comfort; these include, of course, a vase or two of flowers. It should be, in truth:

"A bower for us in which to sleep,

Full of soft dreams, and health, and quiet breathing."

HOW TO CHOOSE A HOUSE

Continued from page 588, Part 5

By W. S. ROGERS, C.E., Author of "Villa Gardens," etc.

The Water Company's System—The Hot-water System—The Questions of Light and Lighting—Heating and Ventilation

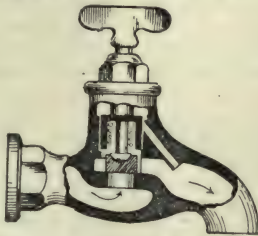
It may be assumed that company water, under ordinary circumstances, is above reproach in the matter of purity, though not a few systems do not include any provision for softening the water.

The supply should be that known as "Constant Service."

An intermittent supply implies that the day's water must be stored in a cistern of ample capacity for meeting the maximum demand the household may make upon it. Cisterns at all times are evils that are best avoided.

The service pipes should be laid deeply enough to preclude injury from frost. The house piping should be guarded from frost, by keeping it as far as possible in the inside walls, and, where necessary, protecting it by a boxing filled with non-conducting material.

LORD KELVIN'S TAP



This tap cannot leak and is of great durability

approved by the company. In spite of this, however, leaky taps are far too common, and the cause usually is cheap and faulty construction.

Owing to the considerable pressure of the main water, taps for constant service are of the "screw-down" pattern.

Of these, the best for all purposes is that devised by the late Lord Kelvin, and now largely used. Its principal advantage is that it dispenses with rubber, leather, and other washers, being made throughout of metal. It practically cannot leak, and, under ordinary careful use, will

last a lifetime.

Taps should be large enough to permit of the rapid filling of baths and other utensils.

A well-equipped house should have hot and cold water supply to the kitchen sink, the butler's pantry, the bath, the lavatory basin, and in some convenient position on the upper floors for drawing water for bed-room use.

When

there is no housemaid's closet, the last may be in the bathroom, but it should be separate from the bath supply, which is never convenient for filling jugs and ewers.

Most modern houses have a hot-water

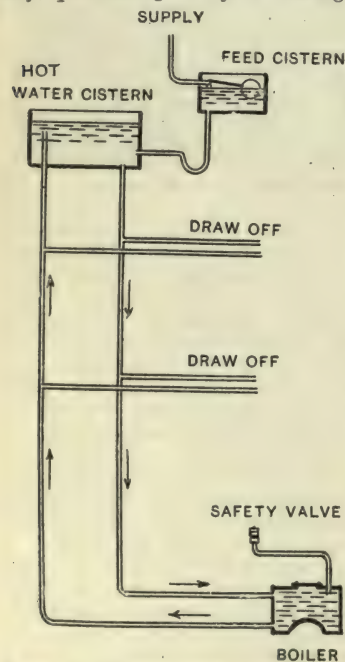
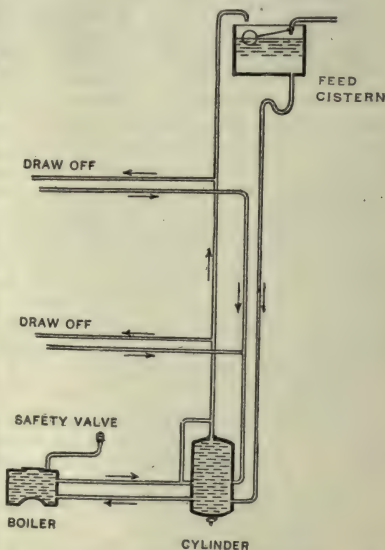
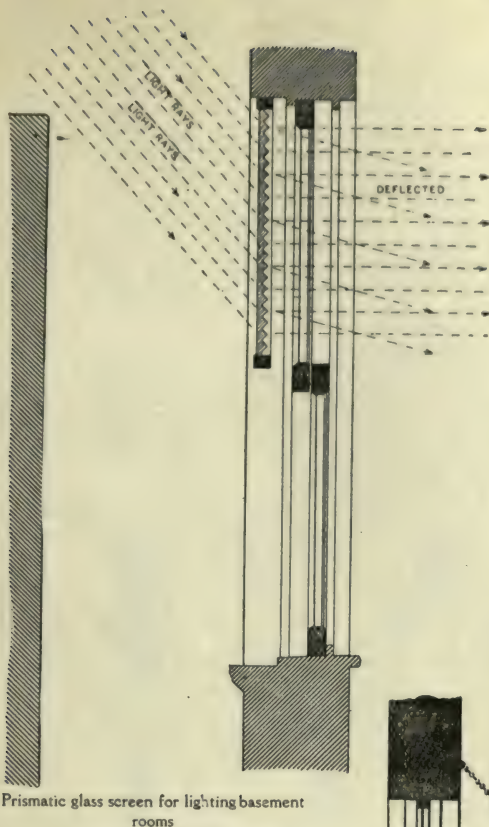


Diagram of hot-water system with tank reserve. The defect of this system is the great length of pipe between boiler and reservoir



The cylinder system of hot-water supply. This system is fast replacing the cistern system. Its shorter length of pipe ensures less risk of incrustation and a better reserve of hot water



Prismatic glass screen for lighting basement rooms

supply system, but often this system is defective; and, unfortunately, it is not possible to determine by a cursory examination whether in any particular house it is efficient or not. The test can only be made with the kitchen fire lighted, and the water supply connected—conditions not easily realisable in untenanted houses.

The hot-water system consists of a boiler, set behind the kitchen range, a cylinder or cistern to carry a reserve of heated water, and the necessary piping for distributing the hot water to those points where it is required to be drawn off.

The most common defect is an insufficient cistern or cylinder capacity. The water, say, for the bath gushes out scalding hot for a few seconds, and then rapidly falls off in temperature, making it impossible to fill the bath at the temperature one would like.

See, therefore, that the cistern or cylinder is of ample size. This point can always be settled by inspection.

At the same time, examine the piping to see that it is not too small in diameter. The minimum size consistent with efficiency and safety is 1 inch diameter internally, measuring about $1\frac{1}{4}$ inches externally.

In hard-water districts, hot-water piping is subject to incrustation, and the smaller the piping the more rapidly it becomes filled with the limy deposit. At first this interferes with a free flow of water, but eventually it may block the system completely, and create the danger of explosion.

The cylinder system is now fast replacing the cistern system, because it ensures a better reserve of hot water, and involves less risk of pipe incrustation, owing to the shorter length of pipe between boiler and reservoir.

Note whether the hot-water system is provided with a safety-valve. This, if present, will be found in the piping system somewhere near the range.

It should be remembered that danger of explosion may arise not only from the pipes being blocked by incrustation, but also from the temporary effects of frost. The critical time is the thaw following frost, when a rush of cold water released by the thaw enters an empty and over-heated boiler.

The hot-water system should be carried to all baths, sinks, and lavatory basins, and at least one draw-off tap should be provided on the bedroom floor for filling cans, etc.

Lighting

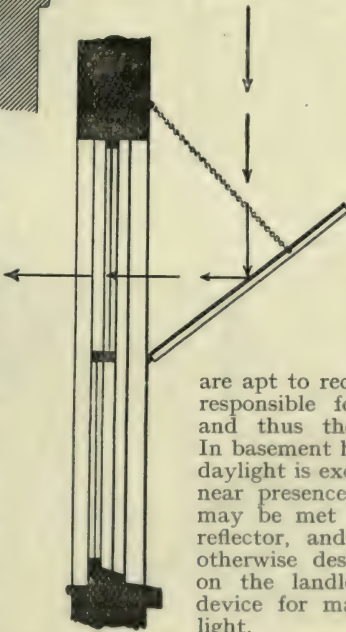
Reference has already been made to the importance of every part of the house receiving a sufficiency of daylight. Dark houses usually are unhealthy houses. Not only does the pernicious germ thrive in the absence of daylight, but dark corners are apt to receive less attention from those responsible for keeping the house clean, and thus the evil becomes exaggerated. In basement houses, and houses from which daylight is excluded in certain rooms by the near presence of high walls, the difficulty may be met by the use of some form of reflector, and the would-be tenant of an otherwise desirable house may well insist on the landlord providing some efficient device for making good the deficiency of light.

The sun is not always with us. Hence it is well to judge of the lightness of a given room on an average *dull* day.

Artificial Lighting

Under this heading we need only consider gas and electric light. Oil lamps do not form part of the equipment of the house; but it may be well to remember that if lighting by oil is contemplated, low ceilings are a disadvantage, as they will inevitably blacken above the place usually occupied by the lamp.

A simple form of outside reflector for lighting basement rooms or rooms that are darkened by the proximity of high walls



If gas piping is already installed, and the tenant intends to adopt gas illumination, it should be seen that provision is made for fittings at all points where a light will be required, otherwise much expense may be incurred in modifying the piping system to suit the tenant's needs. The consideration as to height of ceilings, just mentioned in connection with oil lamps, applies also in the case of gas. The gas fittings are so entirely the tenant's affair that they need not be dealt with in connection with the choice of a house. Each tenant will exercise his taste and judgment, and consult his pocket in purchasing them.

Most modern houses situated in districts served by an electric supply company are "wired." Provided the wiring system is done in accordance with the company's requirements, the tenant need have little anxiety in the matter. The company's workmen will test the wiring before laying on the current, and if they are satisfied, the tenant may assume that all is in order.

The only point which need concern the house-hunter is whether the lighting "points" are conveniently placed.

Heating

So long as public opinion favours the open grate, this simple and time-honoured, if somewhat wasteful, device will remain the principal source of artificial heat in the house.

It is not difficult to understand the popularity of the open grate. Quite apart from our sentimental affection for the cheery blaze, we all realise that there is a quality about the warmth we receive from it that is not found in that of the closed stove or hot-water radiator.

The explanation is that the heat is radiated, and not convected. In other words, it warms us without unpleasantly warming the air about us.

Modern ingenuity has done much to render the domestic fireplace more efficient and more economical than its prototype.

The more extensive use of firebrick, by which the heat is retained and radiated back into the room, instead of passing away up the chimney, is one phase of the improvement in modern grates.

No house can be considered well-equipped in its heating system that is not fitted with grates embodying this principle.

The old so-called "register" stoves were an improvement on their predecessors, to the extent that they introduced the principle of restricting the smoke orifice, thereby increasing the velocity of the draught.

In consequence, the fire burned more brightly, and the fuel was more perfectly consumed.

Yet the register grate has its defects, and cannot compare in efficiency with some of the more recent patterns of grate, of which many forms exist, all more or less depending upon the use of a wide expanse of firebrick back, and generally distinguished by a simplification of the fire receptacle.

Thus we come to the barless grate, the fire being made in a shallow iron basket or in a firebrick well. The house-hunter should make himself acquainted with the best examples of modern grate construction, and see that the house he may have under consideration is provided with one or other; at least, so far as the living-rooms are concerned.

In bedrooms, where fires are rarely lighted, any simple little grate will serve, provided it has an unimpeded chimney opening. The bedroom grate is insisted upon in local bylaws mainly because it is a ventilating device. Hence the register grate, the door of which is liable to become closed, by design or accident, is a danger to health in small and otherwise ill-ventilated rooms.

It is not often that one finds any heating system ready installed other than the open grate. There is, however, a movement in the direction of closed stoves which burn anthracite, but as these usually are tenant's fixtures, they are not likely to be met with by the house-hunter, except as optional fixtures to be paid for by the incoming tenant.

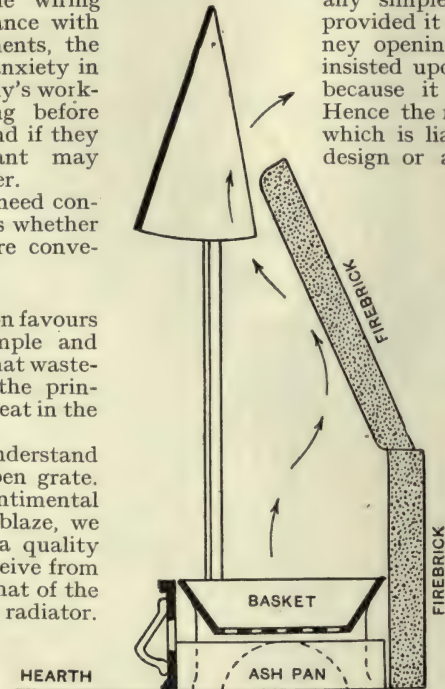
The anthracite stove has much to recommend it on the score of cleanliness and economy, and involves much less trouble in management than the open grate.

The gas fire stands on the same basis, and is not usually landlord's property. It is responsible for many headaches in small rooms, and its best justification is that it is quickly lighted and as quickly put out, for which reason it has a sphere of usefulness in rooms only occasionally occupied.

Hot-water systems of heating hardly come within the scope of these articles. Usually they are found in large houses only, and as they do not replace but are supplementary to the grates, they may be put to use or not, at the tenant's option.

Much as the subject has been studied and discussed in connection with the hygiene of the home, the modern house rarely contains any efficient system of ventilation. The subject will be dealt with in Part 7.

To be continued.



Sectional view of a good type of modern barless grate. The arrows show the course of the smoke

MARKS TO LOOK FOR ON ENGLISH PLATE

By MRS. ARTHUR BELL

Author of "The Elementary History of Art," "Representative Painters of the Nineteenth Century," "Masterpieces of the Great Artists," etc., Reviewer of Art and Technical Books, etc.

Priceless Old Plate—The Gold and Silversmiths' Guild—The Ever-changing Figure of the Lion—How to Detect the Name of the Maker and Date

APART from its beauty and its intrinsic money value, old English plate which has survived to the present day is surrounded by a halo of indefinable fascination.

Connected with old plate, almost invariably, are many interesting associations, and owners of such of these unique relics as escaped the melting-pot, which, in times of national stress, claimed many priceless heirlooms, naturally are anxious to learn all that is possible concerning them, their date, and maker.

This task has been simplified greatly, owing to the patient research work of many experts, pre-eminent among whom stands out the late Wilfrid Cripps.* It has also been simplified, owing to the fact that unbroken records have been kept by the London Gold and Silversmiths' Guild, and by the admirable series

of reproductions of characteristic examples of British plate, from Saxon to modern times, which has been arranged chronologically in

Fully to master this subject is an occupation which requires much leisure and much study. The object of this article, therefore, is to enable the reader to distinguish the work of one maker from that of another.

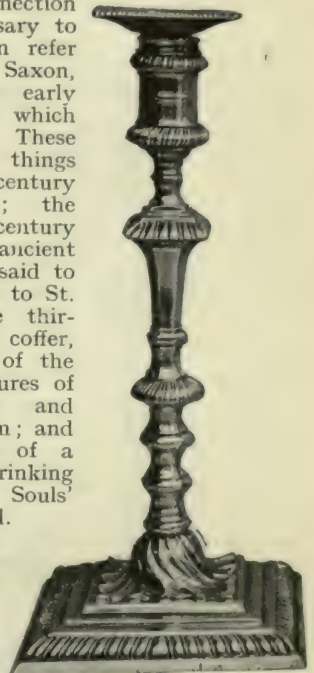
Saxon, Norman, and Gothic Plate

In this connection it is unnecessary to do more than refer to the few Saxon, Norman, and early Gothic relics which still survive. These include such things as the tenth century Ardagh cup; the eleventh century cover of an ancient bell, which is said to have belonged to St. Patrick; the thirteenth century coffer, which is one of the greatest treasures of the Victoria and Albert Museum; and the fragment of a silver-gilt drinking cup in All Souls' College, Oxford.

To the ordinary collector, and for all practical purposes, however, the history of English plate begins with the foundation of the Goldsmiths' Guild of London. This guild was incorporated in 1327 by letters patent from Edward III., under the name of "The Wardens and Commonalty of the Mystery of Goldsmiths of the City of London," and the charter regulated the sale of gold and silver work, secured the election of honest and skilled craftsmen to rule the trade and to punish offenders against its laws. Moreover, it provided that carefully selected representatives of county towns should be periodically sent to the capital, "to be ascertained of their touch of gold,



Old English silver candlestick bearing London hall-mark for 1759-60



Old English silver candlestick bearing London hall-mark for 1762-3

Albert and Victoria Museum, at South Kensington.†

* "Old English Plate," by W. J. Cripps, is now out of print, but an excellent condensed edition, with supplementary information, by Mr. Percy Macquoid, was published by John Murray in 1908, under the title of "The Plate-Collectors' Guide."

† The large catalogue of the gold and silver work in the Museum gives the fullest particulars concerning the reproductions, hall-marking, and the standards for gold and silver, whilst the small illustrated "Handbook on College and Corporation Plate," by W. J. Cripps, now out of print, brings out very clearly the various stages through which the art of the gold and silversmiths passed in the British Isles.

and there to have a stamp of a puncheon of a leopard's head marked upon their work as it was anciently ordained."

The First Mark on Plate

This leopard's head is the first mark referred to in any law concerning the goldsmiths' craft in England, and it is generally supposed to have been a modification of the head of a *lion passant, guardant*—i.e., the front face of a lion.

The earliest examples of the mark show the representation to have been the head of a lion, full-faced, bearded, maned, and wearing a crown. These characteristics it retained until the second half of the sixteenth century. Then it was treated more picturesquely; the mane was made longer, and the lines of the features were cut more deeply.

Acts of Parliament have from time to time confirmed and added to the powers granted to the guild, and many new rules were laid down concerning the manufacture of gold and silver plate.*

In the middle of the fourteenth century an order was issued declaring that only sterling silver should be worked by smiths, and that, in addition to the head described above, everything made or sold by them should bear some distinctive mark by which the maker could be identified. These workers' or makers' marks, first came into use in 1363, and were in most cases emblems, such as a ball or a bird. At that time but few people could read, hence the initial letters which later came into use would have been intelligible to the educated alone.

Unfortunately, although the names of several great London goldsmiths of the fourteenth and fifteenth centuries are known, only about twenty examples exist of English work of an earlier date than 1500, and of these scarcely any bear a distinctive mark.

Noteworthy examples of such work are the Gothic pastoral staff of William of

* All these Acts are quoted at length in the original edition of Wilfrid Cripps' "Old English Plate," and form, with the records of the guild, an exhaustive history of the practice of the gold and silversmiths' craft in England.

LONDON DATE MARKS ON OLD PLATE. 1688 TO 1836.

1688-0	A	1716-7
1689-0	B	1717-8
1690-1	C	1718-9
1691-2	D	1719-0
1692-3	E	1720-1
1693-4	F	1721-2
1694-5	G	1722-3
1695-6	H	1723-4
1696-7	I	1724-5
1697-8	J	1725-6
1698-9	K	1726-7
1699-0	L	1727-8
1700-1	M	1728-9
1701-2	N	1729-0
1702-3	O	1730-1
1703-4	P	1731-2
1704-5	Q	1732-3
1705-6	R	1733-4
1706-7	S	1734-5
1707-8	T	1735-6
1708-9	U	1736-7
1709-0	V	1737-8
1710-1	W	1738-9
1711-2	X	1739-0
1712-3	Y	1740-1
1713-4	Z	1741-2
1714-5	A	1742-3
1715-6	B	1743-4
1716-7	C	1744-5

Wykeham and the Hourglass salt, both of which are at New College, Oxford; more important, however, in that it bears the hall-mark of 1481-2, is the Anathema Cup at Pembroke College, Cambridge. This cup bears the ominous inscription, "Qui alienaverit anathema sit" ("Cursed be he who shall part with me"), and from the inscription it derives its significant name.

Institution of the Annual Letters

In the last quarter of the fifteenth century it became usual for plate to be marked by the assayer of the Goldsmiths' Guild with what is known as the annual letter. The letters used were selected

from alphabets which did not contain every letter; J, U or V, W, X, Y and Z being left out. At first these letters were merely set in a framework consisting of a single line following the form of each letter. As time went on, however, this line was replaced by heraldic shields.

The earlier annual letters were stamped with punches of their own shape, but the later ones with punches in the form of a shield, in the centre of which the actual letter was cut. The letters L and M, for some unexplained reason, formed an exception to this rule, and in 1726-7-8, were produced with square punches.*

The sixteenth century was a time of exceptional æsthetic activity in England, and, in spite of the reckless destruction of ecclesiastical plate after the dissolution of the monasteries and the

1745-6	P	1780-1
1746-7	Q	1781-2
1747-8	R	1782-3
1748-9	S	1783-4
1749-0	T	1784-5
1750-1	U	1785-6
1751-2	V	1786-7
1752-3	W	1787-8
1753-4	X	1788-9
1754-5	Y	1789-0
1755-6	Z	1790-1
1756-7	A	1801-2
1757-8	B	1802-3
1758-9	C	1803-4
1759-0	D	1804-5
1760-1	E	1805-6
1761-2	F	1806-7
1762-3	G	1807-8
1763-4	H	1808-9
1764-5	I	1809-0
1765-6	J	1810-1
1766-7	K	1811-2
1767-8	L	1812-3
1768-9	M	1813-4
1769-0	N	1814-5
1770-1	O	1815-6
1771-2	P	1816-7
1772-3	Q	1817-8
1773-4	R	1818-9
1774-5	S	1819-0
1775-6	T	1820-1
1776-7	U	1821-2
1777-8	V	1822-3
1778-9	W	1823-4
1779-0	X	1824-5
1780-1	Y	1825-6
1781-2	Z	1826-7
1782-3	A	1827-8
1783-4	B	1828-9
1784-5	C	1829-0
1785-6	D	1830-1
1786-7	E	1831-2
1787-8	F	1832-3
1788-9	G	1833-4
1789-0	H	1834-5
1790-1	I	1835-6

A table of date-marks.

* Tables of the alphabets used for the annual letters are given at the end of the "Plate-Collectors' Guide."

drastic iconoclasm of the Puritans, there remain a considerable number of fine examples of Tudor work.

Elizabethan Severity

Queen Elizabeth did much to keep up the standard of silver plate, and in her reign the assayer at the Goldsmiths' Hall was instructed to examine with extreme strictness the plate issued, and to punish those who infringed the rules laid down. Two unfortunate goldsmiths, for example, were compelled to stand in the Westminster pillory with their ears nailed to it, and then were thrown into the Fleet Prison, whence they were not allowed to depart till they had paid a heavy fine. Noteworthy examples of sixteenth century plate are the 1507 beaker, at Christ's Church, Cambridge; the 1564 Communion Cup, which is still in use at All Souls', Oxford; and the 1570 Poison Cup, in Clare College, Cambridge. This latter is a relic of the time when great personages had their food and drink tested, and substances credited with the power of revealing the presence of poison were worked into drinking vessels. This particular vessel has a crystal in the lid, which was supposed to become clouded if the wine had been tampered with at all.

Apostle Spoons

There are also some very fine examples of sixteenth century craftsmanship to be found in chalices, patens, and the so-called Apostle spoons. These latter came into use about 1506, and superseded the Maidenhead spoons. The handles of these spoons terminated in an image of the Blessed Virgin, but although they were introduced about 1450, hardly any specimens of the spoons can now be found. Thirteen was the number of a complete set of Apostle spoons, the figures representing respectively the twelve apostles and our Lord.

Unfortunately no complete set is now known to be in existence. The nearest approach to such a treasure are the thirteen spoons, of dates ranging from 1516 to 1566, that were presented to Corpus Christi College, Cambridge, by Archbishop Parker.

About 1547, the mark known as the lion passant came into use. At first it represented an attenuated creature, bearing some slight resemblance to a lion, with a small crown above its head; but in 1550 it lost its crown, and its body became a mere shield of oblong shape. This form it retained until 1557. From then until 1677 the form of the shield followed that of the lion. In

1756, however, after having passed through various modifications, it assumed the final form of a plain shield, with decorated corners and an ornate base.

The Origin of the Britannia Mark

After the Restoration a new era began in the history of English plate. Those whose property had been voluntarily given up or confiscated were anxious to replace their losses, and much of the silver coinage of the day was appropriated.

This led to the passing of an Act of Parliament in 1696, which, by raising the standard of plate, restricted the melting down of silver coin. The marks henceforth were to be a lion's head erased and the figure of a woman, to whom the name of Britannia was given. In addition, it became necessary to stamp the first two letters of the surname of the maker and a sign to specify the year when the plate was issued.

For some twenty-three years these marks alone were used, but in June, 1720, the old standard was reverted to, and its marks were again employed. At this time, therefore, there were two legal standards, but the later and higher one was gradually discontinued, and examples of it, bearing the lion's head erased and the figure of Britannia, are rare. Since 1720 the records of the London Goldsmiths' Company have been kept very strictly, and the entries in it give not only the name of each craftsman, but the mark which he employed, printed with his own punch.

continued, and examples of it, bearing the lion's head erased and the figure of Britannia, are rare. Since 1720 the records of the London Goldsmiths' Company have been kept very strictly, and the entries in it give not only the name of each craftsman, but the mark which he employed, printed with his own punch.

Effects of the Duty on Silver

After 1720, when the old standard was restored, some confusion arose between the work that fulfilled its requirements and that produced during its suspension. Some makers, indeed, registered two marks, using their ordinary initials on old sterling, and the first two letters of their surnames on new sterling plate. Paul Crespin, for instance, signed the former P.C., and the latter C.R.; whilst other old-established firms reverted to the marks which they had used before 1697. In 1739 an Act was passed ordering the destruction of all old punches.

In 1798 another mark was added to those established in 1739, the head of the reigning sovereign, to prove the payment of a duty imposed on silver by an Act of 1784. This mark, however, was withdrawn in 1890, when the duty it symbolised was abolished.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleansing); F. C. Lynde (Sanitary Inspection of Houses); Madox Davies, A.R.C.M. (Voice Production); Potter & Clarke (Asthma Cure); Whalston & Son (Pills); Fletcher, Fletcher & Co., Ltd. (Vitamins Tonic Wine); Chulprufe Manufacturing Co. (Woolen Underclothes).



Silver cup and cover, or porringer, with English hall-mark for 1679 and 1683

From the Victoria and Albert Museum, South Kensington



WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure, etc., etc.

BEAUTIFUL WOMEN IN HISTORY

No. 6. MADAME RÉCAMIER

By PEARL ADAM

"HER angelic face can bear no other name ; one look suffices to bind your heart to her for ever." So said Lamartine of Madame Récamier, the wonderful woman who ruled French society for thirty-four years.

A list of her attractions is so long that it sounds almost impossible. She was lovely, graceful, with charming manners ; she was generous, unselfish, hard-working in the cause of others ; she was affectionate ; she was a force in politics and a power in literature, wrote wonderful letters herself, and inspired fine work in others ; she was an accomplished musician, and a perfect hostess ; she was dowered with sympathy, tact, and self-effacement in a very liberal degree ; she possessed the power of attracting love from every human creature she met ; she could turn her lovers into friends ; and, in a loose age, no one could ever so much as breathe upon the purity of her good name.

Melted the Iron Duke

At the age of fifteen she was married to a middle-aged, grave man, to whom she was bound by merely a nominal tie. From him she could have obtained at any time her release ; but, when her heart was touched by the young Prince Augustus of Prussia, and she wrote to her husband to ask for her freedom, a single tender, sorrowful letter from him was enough to bring her back to his side. She refused the advances of an emperor, a prince, a reigning grand duke, and as for the lesser men—philosophers, writers, statesmen, poets, artists, noblemen—who loved her, they were reckoned by the dozen. She must have lost count of them herself. She was adored by women—even by the wives of the men who loved her ! The Duke of

Wellington himself could not resist her charms. She touched the zenith of wealth, and fell to the depths of poverty, without altering in character, without losing a single friend.

Because she refused his advances, Napoleon hated her and persecuted her. He could not bear her social supremacy, and later, to revenge himself for her coldness, he ruined her husband. It was of little avail. People flocked to her, loved her, praised her, all the more for the reverses she bore with such patience and gentleness. He exiled her ; and wherever she went a brilliant circle of adorners sprang up.

Paris at Her Feet

She was the daughter of Bernard, first a notary of Lyons, then a collector of Customs under Louis XVI. in Paris. Her mother was very lovely, and, it is said, affectionate to others besides her husband. This gave rise to a curious explanation of the strange marriage between Juliette, then but a child, and the grave, rich banker, Jacques Récamier, which took place at the very height of the Reign of Terror. The marriage was one in name only, and it was said that Juliette was Récamier's daughter, and that he took this way of securing his fortune to her, should he perish on the scaffold, as seemed at that time almost inevitable.

When the Reign of Terror was over, Madame Récamier burst upon Paris in the days when, with Gallic light-heartedness, people were throwing themselves madly into amusements. She was a little shy—never a drawback in a very young and extremely beautiful girl. Her fame filled Paris. She was asked, in accordance with a custom then

extant, to hold the plate in church for a special charitable object. The church was filled to overflowing, people standing even on the side altars to catch a view of her as she knelt holding the plate, and in imminent danger of being crushed to death by the crowd.

Before long she was the very heart of political society in brilliant Paris. She blossomed into one of those rare hostesses who can always draw the best from everyone. The admiration she received did not turn her head, and although she had no deep religious principles at that time, she had a sweet and loving nature, and was well guided by close and earnest friends of both sexes. Her greatest friend was Madame de Staël, and this friendship was never broken till death gathered in the author of "Corinne." It

for women, and he was destined to be the only man who captured the real heart of beautiful Juliette. For two years from the death of Madame de Staël her two greatest friends became ever closer united in the bonds of mutual affection and mutual interests and influence.

In 1819, when Chateaubriand was fifty, and Madame Récamier was forty, and still very beautiful and more popular than ever, Monsieur Récamier lost his money. It became necessary to retrench, and Madame Récamier seized the opportunity of leaving her husband without scandal. She felt that Chateaubriand took the first place in her life. It is a sign of her nature that, at this point in her life, the way she took was to retire to semi-obscurity in the outskirts of a convent, where her husband visited her daily, and



Madame Récamier, who ruled French society for thirty-four years. "Her angelic face can bear no other name; one look suffices to bind your heart to her for ever," said Lamartine.

From the famous painting by David

lasted through exile and persecution, and Madame Récamier's own exile sprang directly from her daring to visit her friend when the latter was under Napoleon's displeasure.

Her life was full of brilliant and dramatic chapters, but perhaps the most outstanding of all was that in which Chateaubriand figured; and it also shows the glorious qualities of her nature better than the others.

She had met the famous writer casually in society, and some years later renewed his acquaintance at the death-bed of Madame de Staël. That circumstance alone was sufficient to give him a special interest in her eyes, and as for him, he was no exception to the rule that "to see her was to love her." He was egotistic, vain, ambitious, and melancholy, but he always had an attraction

Chateaubriand also, to say nothing of her other friends.

The Abbaye-aux-Bois was only pulled down in 1908. The writer stayed there, just before its demolition, in a suite of rooms on the second floor, whose red-tiled floors had a depression worn in them where pious women had paced up and down meditating during three centuries. The outer part of the convent was built round a paved courtyard—the one where Chateaubriand and Balanche paced up and down, anxiously waiting for news of their adored friend when she was ill. All the rooms were small and bare, but Madame Récamier brightened them with flowers, and, on the faith of one who spent five delicious weeks there, there are worse places than was the old Abbaye-aux-Bois.

Certainly the life here was a great change from that of wealth and pleasure she had been accustomed to lead ; but it suited well with the tenor of her thoughts. She who had reigned, and might have done so still, preferred to make Chateaubriand the centre of everything, to devote herself to making him happy, and encouraging him in his work. Before long, there was a literary centre in the abbaye, to the full as important, if more quiet, than that of the Rue du Mont Blanc. Politics were eliminated, or treated in a detached fashion ; conversation was kept general by the tact of the hostess, and the gatherings were always small. All the most notable men and women of France and England went to the dull old convent ; the courtyard rang with voices. Madame Récamier received it all quietly, her thoughts fixed on well-doing, and on the welfare of her famous friend. She was ready now, as always, to exert every nerve to help anyone, whether he were an exiled prince or a poor fisherman.

Her Charm and Beauty

Her beauty she always kept in a great degree, largely because she made no attempt to hide her age, but more because so much of her loveliness rested in her expression of goodness.

The rest of her story is one of unflinching devotion. When her sight failed, she was

chiefly concerned because she could no longer be of the same use to Chateaubriand. His death, and that of several old friends, shook her sadly, but she was never lonely, as some people are when they leave youth behind, for her power over hearts remained till the end, and when she was well on in the fifties she could still attract and keep the love of even quite young men. Although Chateaubriand held the first place in her heart, she had plenty of kindness and affection for her other friends. It is significant, by the way, that even in light-hearted, frivolous Paris, no breath of scandal ever sullied the purity and beauty of her devotion to Chateaubriand.

Beloved Always and By All

When his wife died, he begged her to marry him ; but this beautiful grey-haired lady, thinking of others always, refused. She said his one pleasure was coming to see her, and she feared he would lose this little excitement if she married him.

In the end, she was carried off suddenly by cholera—a disease of which she had always had a horror. Thus ended the life of a woman so sweet and kindly that in her salons men of every opinion could meet in friendship ; who, as said one of her women friends, was "beloved always and by all from her cradle to her grave. . . . What other glory is so enviable ?"



BEAUTY CULTURE FOR WOMEN

Continued from page 595, Part 5

NO. 6. THE CARE OF NECK & SHOULDERS

The Neck Quickly Shows Age—How to Whiten the Neck—Home-made Creams and Lotions—The Ideal Neck and How to Acquire It—Well-shaped Shoulders—A Simple Beauty Exercise for the Neck

A GREAT many women never pay attention to the culture of beauty, so far as the neck and shoulders are concerned, until their chance of beauty is almost gone. Then they are forced to admit that they look "scarecrows" in evening-dress.

The Bad Effects of High Collars

The neck, however, shows as much as the face, and if care is taken of the face whilst the neck is neglected, the contrast between them is gradually enhanced, till the beholder assumes the neck to show the natural complexion and the face the acquired one. Considering, also, the disadvantage which day-dress imposes upon the neck, and the readiness with which it tells the tale of age and neglect, it is indeed important that it should receive daily attention.

The constant use of high collars causes undue perspiration, which, coming into contact with the dye of the material, forms a real enemy to the healthy texture of the skin it unavoidably acts upon. The consequence is that most of us end by feeling obliged to wear high neckbands in the daytime, as so few of us have that beauty attributed to Annie Laurie, whose neck was like the swan's.

The Use of Oatmeal

Unless we are quite young, and very fair, too, how many of us could venture to wear the day-dress of our great-grandmothers ? Who could fold white muslin in a demure fichu-fashion across the breast, and have no fear at the neck's rising out of a snowy surrounding.

We can, however, compromise by wearing

collarless indoor dresses, and by taking especial care of our ill-used necks whenever possible. Close wrappings of furs and scarves around the throat should be avoided when out of doors, and all collar-bands should be lined with white.

To take away that dried, withered look which much be-gloved hands and a constantly enwrapped throat acquire, there are many resources. None, however, acts more effectually than the homely gruel, which I once saw bring a discoloured neck up to standard in a week. In this particular instance fine oatmeal was mixed with fresh buttermilk daily, and the paste was dabbed on the neck and allowed to dry on. Not many of us can afford the time for this uncomfortable process, nor are able to get the buttermilk; but a wise woman can suit the idea to her needs, remembering to deal gently with the skin of the neck, as it is really more sensitive than that of the face.

The Neck of the Frenchwoman

Frenchwomen often spray the neck with elderflower water, and then gently massage until the skin is soft and white. The tell-tale wrinkle round the neck is thus kept at bay—this, by the way, appears to come more readily upon the long, thin neck than upon a short one.

A delicate cream is then smeared over face and neck, and left a few minutes before being wiped off. A slight dusting of powder leaves the skin in nice condition.

Almond cream is suitable for whitening the neck. To make this cream, blanch five ounces of sweet almonds and one ounce of bitter almonds, and beat them till smooth with half-ounce of white curd soap and one half-pint of rose-water. Add gradually two pints of rose-water and one pint of rectified spirits, in which have been dissolved twenty drops of oil of lavender. This recipe, of course, makes a large quantity of cream, and can be divided.

Lemon-juice is a whitener for the skin, and a very simple preparation is made of a pint of rain or distilled water, ten drops of otto of roses, and a wineglassful of lemon-juice.

Adapt the Treatment to the Case

One recipe, however, will often prove efficacious where another, for some reason, is not suitable. It is wise, therefore, always to consider well the peculiar needs of one's skin before persevering with any particular recipe. Glycerine, for instance, irritates one skin and is beneficial to another, and if discretion is not used in its use, there is failure instead of success. For this reason a choice of recipes is given in these articles.

Another preparation which often is of service in whitening a discoloured skin can be made as follows: Cut up a cucumber—after peeling it—place the pieces in a pint

of new milk, and simmer for an hour. To the liquid resulting—a little more than half a pint—add a tablespoonful of glycerine and a pinch of boracic acid, to keep the decoction sweet for a day or two. It ought to be used freshly made, and is no use once it has gone sour.

Where the neck becomes red, and there is that ugly line marking the commencement of the collar habitually worn, much can be done by the steady use of an emollient cream, lanoline, or a cold-cream made with lanoline—*i.e.*, dissolve seventy-two grains of borax in nine and a half ounces of water. Melt together six ounces of lanoline, two ounces of spermaceti, and two ounces of white wax, and add fourteen ounces of almond-oil. Stir together until nearly cold, and then add gradually the borax-water and perfume, if desired.

The Shape of the Neck

The shape of the neck, however, often calls for treatment also. The ideally shaped neck is round, twice as big as the wrist, and twice as long as the nose.

Massage does wonders for the thin neck, and lanoline or lanoline cold-cream is easily absorbed by the skin. Almond oil and lanoline mixed in equal parts is also simple and good for the purpose of a skin food for the neck.

Where the neck is thin, the shoulders and bust generally require attention also (but here great care is necessary). Dr. Anna Kingsford recommended linseed oil mixed with Lait Virginal, in equal parts, as a medium for this massage. Lait Virginal is made of elderflower water, one pint, to which is added, drop by drop, half an ounce of tincture of benzoin. Lait Virginal alone may be used as a tonic and astringent immediately after massage with one's favourite cream.

Deep-breathing exercises are helpful, and

a simple exercise,

which improves a thin neck, can be performed thus:

1. Force the chin back close to the neck. This will make the chest rise a little, and force out the bones till one's appearance certainly seems worse than before; but

2. With the chin held well in, turn the head from side to side as far as possible. This exercise can be done in any odd moment.

Shining shoulders should go with a well-shaped neck and bust. The shoulders should slope slightly, and have suggestions of dimples. There are astringents containing alum and white of egg sold for the purpose of giving the gloss of apparent health to one's shoulders, but these preparations are comparatively useless, and the effect which they produce is an unnatural one. Good health and massage will produce better results in the end.

To be continued.

THE HAIR

Continued from page 506, Part 5

No. 5 (continued). DISEASES OF THE SCALP AND HAIR

Kerion, or "Scald Head"—Eczema of the Head and its Treatment—How to Remove Pediculi

THE cause of favus is generally malnutrition and a general debility. It is not so contagious as common ringworm. The internal remedies are cod liver oil and iron, and plenty of fatty food. The hair should be cut as close to the head as possible, and the crusts should be saturated with oil which should be allowed to remain for twenty-four hours, the head being meanwhile covered with an oiled silk cap. The crusts can then generally be raised, and when the head is quite free from them it should be washed with juniper-tar soap and warm water, and after being dried the diseased hairs should be extracted by means of special forceps, and carbolic ointment applied.

Scald Head

Kerion is an affection sometimes confounded with common ringworm. It is a suppurative inflammation of the hair follicles of the scalp resulting in destruction of the pulp and subsequent fall of the hair. It is popularly known as "scald head," as it appears in inflamed-looking patches like those which result from a scald.

In a few days these patches swell considerably and become very painful, a thick, honey-like fluid proceeding from them. Kerion is a disease of childhood and youth; it is rarely seen in the adult. Internal treatment is always indicated, tonic remedies, such as quinine, iron, and cod-liver oil, all being appropriate. The parts affected should be washed with warm water and juniper-tar or carbolic acid soap, and afterwards the patches may be treated by applying tar or sulphur ointment. When a soothing application is necessary, the benzoated ointment of oxide of zinc will be found useful.

Eczema of the Scalp

Eczema of the scalp is an exceedingly troublesome affection, and, unfortunately, is apt to be recurrent. A thick, greasy crust forms upon the scalp and the hair becomes matted together. Underneath the crust the skin is red and inflamed, and frequently there is an unpleasant odour which makes this affection peculiarly disagreeable. Excellent remedial results are often obtained by using preparations of tannin to the scalp. The following ointment should be made up:

Acid carbolic	5 gr.
Pulv. acid tannin	1 dr.
Glycerin tannin	1 "
Ung. aquæ rosæ	1 oz.

Treatment

This should be well prepared, grinding up the tannin with the glycerine of tannin before adding the ointment and carbolic acid.

The scalp should be thoroughly covered with this ointment morning and night, and oftener, if necessary. After two days some of the oint-

ment is wiped off gently, and the scalp is then washed with the following preparation:

Saponis viridis	2 oz.
Alcohol	1 "

This is to be squirted upon the scalp with a hair dropper or pen filler, hot water being added with the fingers, and rubbed until a lather is formed. The scalp is then well rinsed with hot water, and thoroughly dried with hot towels. The ointment is then to be re-applied and kept on. The next washing may be in three or four days, and then again four or five days later, the ointment kept on thoroughly in the meantime.

After a final washing, the scalp is generally in very good condition, and the health of the patient must then be well looked after, as the affection is most liable to recur when the system is below par. It may, in fact, be laid down as a general rule that in all scalp diseases careful attention should be paid to building up the system and improving the condition of the health.

The Treatment for Pediculi

This article would not be complete without a few words on the subject of pediculi. This unfortunate affection is so frequently found in the scalps of children, even when perfect cleanliness has been observed, that some hints regarding its curative treatment are rendered necessary. It is exceedingly contagious, and any child whose head is found to be infected with pediculi should therefore be removed from association with others until cured.

Begin the treatment by washing the head with carbolic soap and hot water. After drying, the hair should be combed with a small-tooth comb to remove as many of the pediculi as possible. This done, the following preparation should be well rubbed into the scalp and sponged upon the hair:

Infusion of quassia	1 dr.
(concentrated)	
Borax, in powder	1 "
Pure glycerine	2 "
Methylated spirit	2 "
Carbolic acid	2 "
Camphor	6 gr.
Acetic acid	1/2 oz.
Rose water	8 "

Dissolve the camphor in the spirit and the other ingredients in the water; then mix the two solutions.

The small "nits," or eggs, which are attached to the hair shafts can be destroyed by sponging the hair with methylated ether. This must be done in the open air, and in a place far from any fire or light. Ether vapour is DANGEROUSLY inflammable, and will travel considerable distances. Repeat this treatment for three days.

To be continued.





BEAUTY CULTURE FOR CHILDREN

Continued from page 477, Part 4

By DORA D'ESPAIGNE CHAPMAN

Author of "Beauty Culture for the Business Girl"

Sunburnt and Chapped Skins

A SHADY hat alone is not sufficient; it is wise to protect the face from very strong sun, or sharp winds, by rubbing on the thinnest possible layer of some good "skin food." (Skin food, because this is—or should be—made of white wax, etc., and not from hair-inducing animal fats.) If this is put on thinly, it will not give the face a greasy appearance, but will protect it in the same way that the oily skin of a negro protects him from the tropic sun better than does the white man's drier epidermis.

If a child has one of those exquisitely sensitive skins which chap quite painfully in cold weather, she may wear one of those fine Shetland veils that babies use. But it is always best to try and strengthen the skin to resist the weather, instead of treating it like a hot-house flower.

To achieve this the face should never, *never* be washed with water, still less with soap and water, *just before going out*. It should not be washed with hot water in winter, and in very cold weather a delicate skin is often better if it is not washed with water in the morning. Water removes the natural oil which protects it from the weather. The face should, therefore, be washed at night, and cleansed in the morning with a little cold cream—"dry-cleaned," instead of "laundried," in fact.

Powder is a great protection against the weather. If it is of the proper shade to match the skin, powder should be quite invisible, and if it is of the *best* quality, it will not injure the texture of the skin. Cheap powders, however, contain substances which are even more injurious to the skin than hard water.

Not many mothers, however, would care

to powder the faces of the nursery people, but for older girls it is a great protection against freckling. Children's freckles should be left alone; if the child does not grow out of them, it will be quite time to start preventive lotions and thick veils when she "comes out."

Gas, electric, and oil stoves all tend to dry the air of the house, and are consequently very bad for the skin. It is this, much more than their careless diet, more even than the climate, which accounts for the fallow, wilted-looking skins of American women who are past their first youth.

If people will take the trouble to keep at least one large pan of water in the room, the dryness will be counteracted, for from the pan there will be a steady evaporation. Moreover, if a draught rail is arranged, so that the lower sash of the window can always be raised some inches, and a constant supply of fresh air ensured to the room, the complexion need not suffer.

We are apt to think that ventilation is a modern fad, and that our forefathers got along without it, but the fact is that the wide hearths which used to be in every room were the most admirable ventilating shafts possible, and it is only since the introduction of modern grates, with small chimneys and registers that can be closed when there is no fire, that illness has been caused by lack of fresh air in houses.

Fresh air, plenty of exercise, and plenty of sleep, are essential to good looks, and children who go to bed early have a much better chance of growing up good-looking, healthy, and intelligent than children whose mother yields to the plea for "an extra half-hour" when bed-time comes.

FIGURE, CARRIAGE, MANNERS, AND EXPRESSION

Figure Must be Developed Young—Suitable Exercises—An Ugly Walk—Bad Sitting Postures—Shyness in Children Must Not be Tolerated

FIGURE, carriage, manners, and expression are four accomplishments which the English woman does not understand. For this reason, perhaps, the nation is said to possess more of the raw material of beauty, and less of the finished product, than any other.

Of late years we have wakened up a little, and innumerable women now go in for Swedish exercises and other calisthenics, with a view to improving their figures.

Something can be done, no doubt, to straighten and supple the body, even though the bones are fully set, but the outline cannot be *altered* once a girl is grown up. *In the nursery*, however, this is quite possible.

A flat back, a deep chest, a round neck, and slender waist can be ensured to ninety-nine girls out of a hundred by calisthenic exercises, well chosen and daily persevered in from the time the child begins to walk.

The average domestic servant has a better figure than the average mistress, because housework gives gentle exercise to all the muscles of the body, whereas sitting over a desk at school tends to cramp and deform it. Mothers try to remedy this by letting their girls go in for athletics. That this remedy, however, is no cure is shown by the angular figures possessed by many golf and hockey girls.

Violent exercise once or twice a week does nothing for the figure; what is wanted is gentle but scientific exercise of *all* the muscles for ten minutes every morning and evening.

Trapeze artists and ballet dancers always have good figures, because they have been trained from earliest childhood, when the whole body is plastic and readily shaped.

The exercises should be learned from a first-rate certificated teacher. In this way a guinea or two may be well-spent, for once the child has mastered the motions, she can persevere with them under her mother's eye. The exercises, however, must be suited to her individual needs.

Usually the exercises are in four groups:

1. Bending the head slowly backwards and forwards. This rounds the neck, and will even lengthen a short, stiff one if begun early. Also it tightens the muscles of the throat and jaw, and keeps their contour sharp and prevents double chin.

2. Arm exercises. These make the back narrow and flat and the chest full and deep.

3. Body exercises. These make the waist slender, the hips shapely, and strengthen the muscles of the internal organs, and so promote the general health and the circulation, which, in the case of girls, often is interfered with by corsets. These exercises include such movements as bending, with arms outstretched, till the finger tips touch the floor, and having the feet held down while the body is raised without touching the floor with the hands.

4. Curtseying exercise. Sinking to the floor and rising on the toes. This gives balance and strengthens the legs.

These exercises must be done slowly and gently. At first three or four movements will be sufficient, since, if fatigue is caused, all the good is undone. Later they may be increased to ten times each, but never should be allowed to continue for too long a period.

Carriage

A bad walk often is caused by ill-fitting shoes, and especially by trodden-over heels. Children should have boots amply wide, with practically no heels, and shoes with gaiters are better than stiff boots, since the latter weaken the ankles and interfere with the supple movements of the foot.

Ill-fitting, uncomfortable clothes, especially collars, tend to a bad carriage, but, as a rule, a child whose body is kept supple by calisthenics will not be troubled with an ugly walk or ungraceful movements.

She should be trained from the first never to swing her arms; this is an ugly practice, and quite unnecessary. The Indian women,

who walk with exquisite grace, never stir the body above the waist.

An ugly walk can be cured by doing the "goose-step"—*i.e.*, marching on one spot, throwing the feet out well, and balancing a book on the head so that wriggling movements of head and shoulders betray themselves at once—five minutes at a time, several times a day.

A medical inspector once found that about half the children in a single school were suffering from curvature of the spine. This was directly traced to the desks, which were unsuitable, and forced a contracted sitting posture.

It requires trouble to make sure that each child has a chair at a suitable height from the nursery table, especially when children are growing fast. Also it is tiresome, especially to shy, diffident mothers, to insist on seeing the desk at which a girl will sit at school, but the mother who values her child's figure and health more than the "touchy" feelings of a school-mistress, will not neglect this precaution.

Manners and Expression

Every ugliness that flesh is heir to—even positive deformity—may be redeemed by pretty manners and a sweet expression. It is remarkable, therefore, that many mothers leave their children's manners to be formed by a nurse. Manners are formed before the age of seven, and children who are allowed to run wild until then will never develop real, instinctive courtesy. Boys, especially, find it difficult to learn manners later, because they are shyer than girls.

The wise mother, therefore, will make her children come to table as soon as they can feed themselves, and let them learn to eat daintily, listen quietly, and generally behave "like pages at a Court."

The shyer a child is, the more she or he should be brought forward into society. It is a cruel kindness which lets a shy child hide itself. The trifling torment of being dug out of one's shell as a baby is nothing compared with the agony the grown-up goes through when she longs to go into society, and finds herself gauche and self-conscious.

Again, one cannot *teach* a sweet expression to a child. One may, however, show the child how horribly a naughty temper or a cross look writes itself upon the face by producing a hand-mirror at the psychological moment, and letting the child see its own distorted face.

Wrinkles, except the fine, not disfiguring lines which come from laughing, are mainly caused by some trick of frowning. If a child is *shown herself* frowning in the mirror when she first begins it, and then reminded not to do so, she will probably be able to control the impulse. This will be almost impossible when she has grown up; she will go to a massage specialist, and hear that no permanent good can be achieved while the habit remains.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Thomas Belvoir ("Culto") Nail Polish and "Cultone" Tooth Polish; T. J. Clark (Glycols); Edwards Harlene Co. (Hair Tonic); Iclima Co., Ltd. (Toilet Preparations); A. & F. Pears, Ltd. (Soap); Wright, Layman & Umney, Ltd. (Coal Tar Soap).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy, to womanhood. A few of the subjects are here mentioned :

The Baby

*Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.*

Education

*How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.*

Physical Training

*Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without Apparatus
Breathing Exercises
Skipping, etc.*

Amusements

*How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.*

DOLLS

By MRS. J. NEVILL JACKSON

Their Antiquity—Their Place in the Life of a Child—The Doll as an Educator—Heredity and Dolls

DOLLS provide the outlet for a perfectly natural instinct in childhood; the "mothering" of a doll by a little girl may seem pretty or foolish play to the adult, but to the child herself it is a serious business in life.

A girl of three or four is often on as intimate and friendly terms with an old and battered doll as with her own mother, father, or attendant. She first invents the life of the doll, basing the events in its career on the happenings in her own nursery. She shares in those events, rejoicing in the doll's joys, sympathising in her sorrows, and confiding all troubles to the toy to whom she has not only given a personality but also a temperament.

Strangely enough, it is not necessarily the child lacking companionship and receiving the least home sympathy who craves the most intimate companionship from dolls—it is a matter which has to do entirely with temperament. A little girl surrounded by brothers and sisters, and with



Early Victorian doll, face of wax, glass eyes, human hair, kid arms and hands, short brown striped silk skirt, black velvet bodice

a mother full of sympathy, may yet demand from her play the means of projecting herself beyond her own world. Dolls provide such a means.

The little girl who mothers her doll and loves it is subconsciously preparing herself for what should be the glory of a duty properly fulfilled. She is developing her character without undue strain, she is building up her own experience in play, and heredity makes the matter easy for her.

Boys, who have no ancestral history with regard to the special care of children, seldom care for dolls. Their ancestors fought, hunted, and explored, therefore they love the games where warfare, the chase, and adventure bulk largely. Even the boy of the "mean street," who has never seen a wild rabbit alive, needs only to be shown once the incidents of the chase to fall into it readily and show himself equal to inventing further adventures on the same lines, his imagination leaping at once to the hunting of lions, tigers, bears, and other exciting quarry.



Wax doll dressed as a Court lady of the time of Louis XVI. : painted brocade dress, 10½ inches. Such dolls are rare and extremely valuable.

We deprecate the fashion of freak dolls. Golliwogs, though lovable people in their way, develop no sense of motherhood in a child. Policeman dolls are an abomination. What should a child know of crime and its detection? Fat women dolls, brownie dolls, black dolls, soldier dolls, all such things are unnatural and absurd. They are a very decadent set, unworthy to take the place of the little girl or baby doll, who can be loved and petted, undressed, put to bed, rocked to sleep, dressed, fed, taught, slapped, and tormented with face-washing and hair-combing, just as nurse has worried the little mother on so many occasions.

Professor Stanley Hall, from statistics gathered in the United States, places the climax of the doll passion in girls at the age of eight or nine. We have, however, known many cases to linger several years longer; sometimes, after remaining quiescent for several months, it will flare up again, if a child is brought in contact with another enthusiast, such as a younger sister.

Spontaneity is one of the most important elements in play, whether for children or adults. When play needs effort of the mind or a spur to the desire for it, it ceases to be play. Pleasure is only taken in a toy when it satisfies a want. It is for this reason that materials other than toys so often form instruments in absorbing games. The child with fine imagination will unpack her Christmas parcel and for ten minutes delight in an elaborate puppet which can be wound up and will dance and say "Mamma." But she will return for companionship to the old

well-worn doll she has played with and woven stories about for years. A boy under similar conditions, if he has a mind which loves best that which makes a demand on the imagination, will watch the mechanical toy, tire of it, and then either open it to see how it works or play with the wooden packing-case, paper, and string in which it was packed.

As a rule, children get more joy out of the toys which demand skill and ingenuity in order to build up the play. For this reason, we would place mechanical dolls on the lowest plane. They are suitable only for dull children and adults who have lost that Heaven-sent gift of "let's pretend," which provides, for those who are lucky enough to retain it throughout life, a delicate fascination unknown in any form of materialism.

Children are quick to see essentials, and having them, details are comparatively unimportant. Thus we see the most elementary doll has an upright line for body and legs, and a round knob for the head. The dolls used by the children of primitive peoples are usually a stick, and a gourd or nut for the head—these are the essentials. It is interesting to note that the specimen of native dolls illustrated, though comparatively high up in the scale of doll-dom, having hair and embroidered features, yet retains the upright line much exaggerated in the long neck. The feeling for the upright line was sub-consciously working in the mind of the maker.

As the elementary doll advances, a piece of wood is added at the shoulder-line to the upright stick and gourd, so that a rag hung on it, or wrapped round, gives a semblance of width where it should be; pendant arms follow, and much later some kind of joint or division, so that the doll can sit or bend. When this is achieved, features, hair, fingers, and the rest follow quickly, and the twentieth century has given to the nurseries a Paris



A picture showing a child playing with a grown-up doll in the habit of a nun.

bébé who has a gramophone in her chest which emits noises, by courtesy termed words.

But enough of modern realism. The wise mother will not look upon her little girl's doll play as beneath her notice. She will watch the pretended joys and sorrows which are the foundations of the doll games. For the child who loves dolls lends her soul to the doll, and as the mind is forming all her thoughts are given to the games, so that they will accurately reflect the progress of the child's character.

In a dozen cases in toy history of the world character has been foreshadowed in play. I take but one instance—Jane Welsh Carlyle, who had so many opportunities of sacrificing her own desires in after life for the sake of her husband's eccentricity and genius, showed in her doll play her passion for usefulness and personal deprivation. Even with her dolls she tried to act the stoic, for which she was not well equipped. At the age of ten years, having been promoted to the learning of Latin, she thought that it was no longer seemly to play

with dolls, therefore the doll must die, and in a classic manner.

While the last speech of Dido was recited, the doll's bed and dresses, with cedar pencils, and a stick of cinnamon as spice for the funeral pyre, were set alight, the little mother stabbing the doll with her penknife.

But the student of Virgil had over-rated her power of endurance or under-rated her love for the doll, for when the flames frizzled Dido's hair and twisted the arms and legs and spurted out the bran stuffing, so that Dido seemed to suffer, Jane screamed with anguish of mind, and had to be forcibly conveyed to the house, lest the neighbours should be disturbed.

Undoubtedly doll play is fostered by the natural tendency for imitation of

other people's ways, and there seems to be in the child an intense pleasure in getting away from authority and getting someone else into subjection. The large place occupied by washings and hair-brushings in doll rites is not alone accounted for by the love of cleanliness in the child; it is owing to the delight in inflicting the irritations on someone else that nurse so often inflicts on the child. The more the doll resembles the child the better for the game.

But, so vivid is a child's imagination, that natural deficiencies in form and structure in no way diminish the doll's popularity. That doll soon becomes a real living being in the child's eyes, and for this reason little girl dolls are more popular than little boy dolls. Her doll the child wants as a companion, in whose presence she can throw off all her natural reserve and shyness.

In the illustrations are shown some dolls whose form and appearance mark stages in the evolution of taste and fashion in the mysterious world of doll-land.



Native doll from a village on the Upper Nile. Embroidered features; human hair. 8 inches high



Doll of the crinoline period; carved wood hands and body; head and hair of composition moulded in one. 22 inches in height.



French Toy soldier, early 18th century; dressed in leather, brocade and silver lace. 8 in. high



BABY'S OUT- DOOR CLOTHES



By MRS. F. LESSELS MATHER, Central Midwives' Board, A.R.San.I.

Author of "Health and Home Nursing," "Hygiene and Temperance," "Home Nursing," etc.

Continued from page 483, Part 4

Clothes for Outdoor Wear—The Long Cloak and First Hood—Pelisse—Walking Coat—Boy's Knitted Coat—Hoods and Hats—Woollen Overall Garment—Gloves

If baby is to thrive and be healthy and rosy, it must be taken out of doors as much as possible. As a rule this is not done until it is about a fortnight old, especially if born during spring or winter. Up to that time it is usually exercised in the nurse's arms, by being taken from one well-ventilated room to another or in front of an open window.

The importance of the daily open-air outing cannot be too much emphasised, and it should on no account be missed, unless by doctor's orders, or if the day be very wet or foggy or a cold wind be blowing. A fresh-air baby digests better, sleeps better, and looks better than one "coddled" up in a hot nursery.

For the first few weeks baby is usually carried, but as it gets older is taken out in a perambulator, where it should always rest in the *recumbent*, or lying-down, position, till at least five months old.

If baby is to derive benefit, and not harm, from its outing it must be suitably clothed.

When purchasing or making outdoor clothes for baby the great point to be remembered is that these are required for *protection* from cold and chill in winter, and

from the sun's rays in summer. Practical utility must not be sacrificed to mere prettiness or show. Baby's first outdoor clothes consist of:

Long carrying cloak, with hood to match.

Veil of fine Shetland wool or fine silk.

Woollen under-jacket, with sleeves.

Pelisse.

Walking coat, or knitted coat for a boy.

Hood, or a hat for a boy.

Woollen gloves.

Woollen overall garment.

THE LONG CLOAK usually has a cape which



Fig. 1. Pelisse with sleeves and cape



Fig. 2. Walking coat, with sleeves and deep collar

is deep enough to cover the arms. This and the first hood supplied to match are generally made of cashmere, silk poplin, white alpaca, or Bengaline silk. (See illustration, page 483.) A little woollen jacket, with sleeves, should always be worn under the cloak, which generally has no sleeves, and is often more ornamental than useful.

When baby is short-coated, the cloak gives place to a shorter garment with sleeves and furnished with a cape. This is usually made up in fine cashmere, alpaca, silk poplin,

Bengaline silk, fine cream cloth, or even white corduroy (Fig. 1).

To make the pelisse about $2\frac{1}{2}$ yards of 44-inch-wide material is needed, and about 7 yards of trimming.

The upper part is fitted with a yoke, and the capes are lined. The fronts and lower edge can be ornamented with rows of machine stitching. During very warm mornings, for the garden or grounds, a little matinée coat may sometimes be worn, instead of the pelisse.

When baby begins to toddle the pelisse is superseded by a little walking coat, sleeved, and with a short cape or large collar (Fig. 2). These little garments are made up in all kinds of light woollen stuffs, such as cashmere, cream cloth, alpaca, etc., and require $2\frac{1}{2}$ to 3 yards of 44-inch-wide material, according to the child's age.

For a tiny girl a very useful garment is a Red Riding Hood cape. Made in soft scarlet ripple cloth, with hood complete, it is at once pretty and cosy looking, and is made in very much the same way as the head flannel.

A very comfortable outdoor garment for an older baby boy is a knitted or woven coat in scarlet or white wool, the edges bound in silk braid to match (Fig. 3).

Baby's Headgear

In choosing this it should be remembered that the anterior fontanel, or space between the bones of the skull, does not properly close till the baby is nearly eighteen months old. Also that the bones of the skull are



Figs. 4 and 5. Cosy hoods give the required protection to the head extremely thin. The head, therefore, needs protection, not so much from cold, though it is important that the little ears are kept

warm when outside, as from the sun's rays.

Then, too, baby's eyes are in a state of active development, and also need protection from glare.

Warm, soft, and cosy hoods are generally worn in winter, and light, shady hats in summer.

Dainty little hoods may be fashioned out of almost any kind of soft material, and may be of the "French" or "Dutch" style (Figs. 4, 5, and 6).

For baby boys, wool hats may be obtained.



Fig. 6. A close-fitting hood



Fig. 7. A shady, light hat

These being light, shady, and soft, are very comfortable when the child is lying in the pram (Fig. 7).

Light felt or pith hats also are excellent, and protect the eyes and front of the head from the sun.

The headgear chosen should on no account have any flapping frills or drapery in front. These are very irritating to baby's eyes, and are said to be one cause of strabismus, or squint, in young children. Hats and hoods should always be tied on with soft washing ribbon or silk; on no account should elastic be used.

No wires or hard material should be employed in making baby's millinery, and no starch should be used in laundering these items.

In choosing hats for baby boys care should be exercised not to have them heavy or ill-fitting. If so, they may rest on the little ears, and push them away from the head, giving rise to the unsightly outstanding ears so dreaded by careful mothers.

Thus the combination garment, or overall, put on when baby's outing is taken, is absolutely necessary and safe (Fig. 8).

The tiny hands should be protected by soft woollen "baby" gloves, without separate fingers, and as baby is apt to shake them off it is a good plan to secure them with a safety-pin to the sleeve of the pelisse.

To be continued.



Fig. 8. Woollen combination or overall



HOLIDAY GAMES AND TRICKS FOR CHILDREN

How to Make the "Children's Hour" a Delight—Planting the Reel—Blowing the Feather—Indoor Badminton—Pass the Penny—Five Senses Competition—Amusing Catches

IN order that the "Children's hour"—when the young folk leave nursery and school-room after tea and come downstairs to be amused until nurse or fräulein comes to announce bed-time—may really be, as it should, the happiest time of the day, the wise mother leaves nothing to chance. She keeps a collection of special toys and picture-books in the drawing-room, and a few appliances for simple amusements which can be played without too much noise or disarranging of furniture.

Planting the Reel

She also makes a point of keeping ready a little stock of new ideas for amusing games, tricks, and catches, that she may introduce them on some long, wet afternoon to the nursery folk, or for a time when the children, convalescent after some childish ailment, are perhaps inclined to fret and wrangle. Then one of these "bright ideas," produced at the right moment, acts like a charm in dispersing the clouds and restoring sunshine.

PLANTING THE

REEL is an excellent game, which can be played by any number of children, from two up to a dozen.

The only accessories needed are some empty cotton or silk reels—one for each player—and a length of coloured ribbon, which must be fastened on to the carpet with a couple of drawing pins to make a barrier behind which the players stand.

The reels must each have a distinguishing number—written on a wafer or scrap of stamp paper, and stuck on the top, or, if preferred, they may each be stained or painted different colours.

Rules of the Game

To begin the game, each child takes a reel in the right hand, and, standing behind the barrier, drops down on to the left hand, and, stretching out along the floor, plants the reel as far away as can be reached. This done, the player must recover an upright position behind the barrier with the help of

the left hand alone, and without having allowed the feet to cross over the barrier. The player who succeeds in planting the reel farthest away wins the game, which can be equally well played, impromptu fashion, with the reels of cotton and a hank of tape that any workbasket will furnish!

Blow the Feather

BLOW THE FEATHER is another good game, for which the only accessories required are a big sheet and a coloured feather.

The players sit cross-legged in a circle or oblong on the floor, and draw the sheet up to their chins, so that it is stretched out in a perfectly flat surface, and only the heads of the players show above it. The umpire

places the feather in the middle of the sheet, and the fun begins!

The players divide into sides, and the object of the game is for one side to blow the feather over the edge of the sheet between the heads of their opponents. The battle is generally won through one side becoming breathless and utterly collapsed with laughter at the



Planting the Reel The object of the player is to plant the reel as far away as can be reached by the hand, the feet being behind the tape starting point.

sight of the ridiculous faces made by their adversaries as they blow.

A brightly-coloured feather, plucked from a feather boa, or shed by a parrot or a cockatoo, is the best sort to use in this game.

Where a wide hall, corridor, or empty room is available, or where a sufficiently large space can be conveniently cleared in the drawing-room, impromptu INDOOR BADMINTON, played with a penny shuttlecock, and bats cut with a sharp penknife from a sheet of stout cardboard, will keep the children happily engaged for hours.

Indoor Badminton

A "net," consisting of a wide piece of white tape stretched across the room, must be fixed at a height of at least four or five feet from the ground, over which the shuttlecock must be tossed backwards and forwards by the players.

The scoring may be managed as in ordinary Badminton (described in another



A Five Senses Competition. The touch test. Every competitor, blindfold, must pass a test in each of the five senses. Success is scored by marks

part of EVERY WOMAN'S ENCYCLOPÆDIA), or by the simpler plan of awarding victory to the players or side whose score first reaches ten.

In an emergency an old cardboard book-cover makes a satisfactory bat, armed with which, in nursery days, the present writer has played many a closely contested match.

PASS THE PENNY is a most exciting game, for which at least eight players are needed, and none being less than seven or eight years of age, or the penny is more apt to be dropped and lost than passed quickly to a neighbour.

To begin the game two small, firm-legged tables will be wanted, besides as many chairs as there are players. The players are seated on chairs arranged in two rows facing each other, and the tables are placed one at either end of the double row. The top table acts as both starting point and winning post, and behind this the umpire is stationed.

Each side has a penny, and in order to begin the game these two pennies are placed one at either side of the top table close to the edge.

When the umpire cries "go," the two rival players facing each other next the table take up the pennies in their left hands, and, transferring them swiftly to their right hands, pass them to their neighbour's left hand to be transferred to the right,

and so on down the line until the bottom table is reached.

The players next the bottom table exchange the pennies from left hands to right, and put them down upon the table so that the ring of the coins can be heard, before transferring them from hand to hand up the lines again, to be put down on the top table from whence they started.

The race between the two sides—if neither side drop their penny—is, as a rule, so close as to be almost a tie, so that the umpire must watch the game most keenly in order to be able to decide which side first gets the penny back to the table from which it started.

Five Senses Competition

A FIVE SENSES COMPETITION is another excellent way of amusing children. Each competitor has to pass five tests in sight, hearing, taste, smell, and touch. Each one has a card bearing his or her name, upon which the marks won in each test are recorded, the prize being awarded to the competitor who gets the highest total.

For the *sight test* a tray bearing 20 small objects—a bottle, penknife, pencil, ornaments, photograph-frame, for instance—and covered with a cloth, is placed in the middle of the room, and each child comes forward in turn to gaze upon it for one minute before retiring to write down a list of as many objects as can be remembered.

The *hearing test*. The competitors are all blindfolded, and half a dozen familiar noises are made in their presence. The fire is poked, a silk petticoat rustled, water poured from a jug into a glass, etc. The bandages are then taken off, and each one writes down how he or she believed the noises were made.

The *taste test* consists of tasting, blindfolded, two different kinds of jam, and a bit of apple, of pear, of date, of French plum, etc., besides salt, and sugar.

For the *smelling test* the contents of not fewer than six stone gingerbeer-bottles, each one numbered, and containing either lemonade, vinegar, coffee, or some other familiar fluid, must be guessed by the competitors.



Pronging cherries with a fork. The player who, gazing into the opponent's eyes, first succeeds in pronging and eating his fruit, is the winner

For the touch test a number of household commodities, such as currants, cloves, tinctures, rice, flour, and jam, are placed in jars and tins, and each competitor has to feel the contents of every one blindfolded; while a "grown-up" records each of his guesses for him on his card.

PRONGING CHERRIES WITH A FORK, without looking at the plate, is an amusing dessert game for two children. Each child is provided with a plate upon which repose two glacé cherries or a couple of dates, and a silver fork.

The children are bidden to gaze into each other's eyes, so that neither can look down at the plates, and, with forks held erect, to attempt to prong and eat the cherries one after another. The player who first suc-



Mock Fortune-telling with a pack of cards. This catch invariably causes much amusement

ceeds in doing this wins the game.

Eating a date stuck on a fork held in the right hand and passed across the back over the left shoulder, is an amusing feat which children love to attempt to perform.

MOCK FORTUNE-TELLING with a pack of cards causes much merriment. A victim is chosen, and asked to sit on the floor while the fortune-teller makes a circle of cards round him. "You want to know your past, present, and

future?" queries the fortune-teller. "Yes," the victim will doubtless reply.

"Your past is, you sat down in that ring; your present is, you are sitting there now, and your future is, you will have to get up again!" she declares, to the surprise and delight of the assembled children.

GIRLS' CHRISTIAN NAMES

Continued from page 602, Part 5

E

Erina (*Celtic*)—"Irish maiden."

Ermentrude (*Teutonic*)—"Maiden" (trude) of the nation." Also spelt Ermyntrude and Irmentrude.

Erminia (*Latin*)—"Lordly."

Ernestine (*Teutonic*)—"Eagle-stone." From "ari" (eagle) "stein." Ernest is the masculine form.

Esmeralda (*Spanish*)—"Success in love." A jewel name. The Peruvians worshipped their deity Esmeralda, under the form of a huge emerald, which also signifies "hope."

Estelle (*Assyrian*)—"Star." This name comes from the Assyrian word "Sitarch." The Persian form is "Astarte."

Some authorities prefer to take Estene, Estella, and Stella direct from the Latin "stella" a star, and this certainly is very feasible; but undoubtedly—

Esther is derived from "Astarte" with little change, and so is Hester.

Ethel (*Teutonic*)—"Noble." It is interesting to note that whereas this name is nearly always used alone nowadays, in Anglo-Saxon times it never stood alone, but was always linked to another, Ethel being really regarded as an adjective qualifying its connecting noun.

Ethelreda (*Teutonic*)—"Noble counsellor" or "threatener." The popular form of this name is our present Audrey. The masculine is Ethelred.

Ethelfleda (*Teutonic*)—"Noble increase."

Ethelgiva (*Teutonic*)—"Noble gift." The Anglo-Saxon form is Aethel-gifu, Aethel being full form of Ethel, Adel, or Edal.

Ethelinda (*Teutonic*)—"Noble maiden."

Ethelwyne (*Teutonic*)—"Noble beloved," "a noble friend." For other derivatives see Adetaid, or Adeline.

Ethnea (*Celtic*)—"Sweet hazel nut."

Etta (*Teutonic*)—"Home-ruler." See "Enri-quetta."

Ettie—English diminutive of Esther.

Etiennette (*Greek*)—"A crown." French feminine of Stephen.

Eugenia (*Greek*)—"Nobly born." Masculine form is Eugene. Genie, or Genée, is diminutive form.

Eulalie (*Greek*)—"Fair speech." Popular in Spain as Eulalia.

Eunice (*Greek*)—"Happy victory."

Euphemia (*Greek*)—"Fair-fame," or "pleasant-spoken." Sometimes signifies "Congratulation." From the Greek εὖ (eu), good omen, and φημι (phemi)=to speak. The real meaning is "glad tidings."

Euphrasia (*Greek*)—"Good cheer."

Euphrosine—Variant of above.

Eurydice (*Greek*)—"Well-known" or "widely known for justice." From "eurus" (wide) "dike" (justice). Famous as the wife of the poet Orpheus.

Eurynome (*Greek*)—"Wide pasturage."

Eustachia (*Greek*)—"Rich in corn." Eustachius was the original masculine form, contracted now into our familiar Eustace.

Euterpe (*Greek*)—"She who delights one."

Eve (*Hebrew*)—"Life." The original form of this word was "chavah," or "chavva" (life), since Eve was regarded as the mother of all living.

Eva—Spanish form of Eve. There seem to have been two distinct sources of "Eve," one from the Hebrew as given above, and the other from the Celtic "Aoiffa" and "Aoibhium," words meaning "pleasant" and "amiable," and there is much for believing that our familiar Eve is derived from this latter source, while those used by the old Normans came from the Hebrew root; it was known long before among the Celts and Gaels

- Evadne** (*Greek*)—"Well-pleasing one."
- Evangeline** (*Greek*)—"Happy messenger." From this root, too, comes the word "Evangelist" and "evangelical." Angelina, Angelica, and Angela are all shortened forms of the above.
- Eveleen**—Diminutive of the Celtic "Eve" (pleasant). Corresponding in formation of the Irish names Doreen, Maureen, Eileen, and Kathleen.
- Eveline**—The true modern form of Eveleen, not connected, as often thought, with Evelyn.
- Evelina**—Variant of above.
- Evelyn** (*Latin*)—"Hazel-nut." Originally only a man's name, or a surname, but used in later years as feminine name, too.
- Everhilda** (*Teutonic*)—"Courageous battle-maid."
- Everilda** (*Teutonic*)—"Wild-boar battle."
- Eweline** (*Celtic*)—"Pleasant." A variant of Eveleen.
- F**
- Fabla** (*Latin*)—"Vestal virgin."
- Faith** (*Latin*)—"Faith." This name belongs to the class of "abstract virtue names," which includes such as Hope, Patience, Charity, Mercy, etc.
- Fama** (*Latin*)—"Fame," or "illustrious one."
- Famula** (*Latin*)—"A hand-maid."
- Fanchette** (*Teutonic*)—"Free woman." This form is a diminutive of the root name "Frances."
- Fanchon**—A contraction of Fanchette.
- Fanchonette**—Diminutive of Fanchon. This form is chiefly used in France.
- Fanny**—"Free." A contracted form of Frances. This is probably the most popular variant. The name Frances is derived from the old High German "Frang" ("free lord"), an epithet which the bearers allocated to themselves after they returned in triumph to their German province, Franconia, on the completion of their expedition into Gaul. Francis is the masculine form, but originally the feminine also terminated in "is."
- Fauna** (*Latin*)—"The favourer."
- Fausta** (*Latin*)—"A Roman lady."
- Faustina** (*Latin*)—"Lucky."
- Faustine**—A French variant of above.
- Fedora** (*Greek*)—"Gift of God." This name, which is so popular and widely used in Russia that it is often erroneously regarded as a Slavonic name, is really a variant of Theodora, from two Greek words *θεός* (*Theos*), "God," and *δῶρον* (*doron*), "a gift." In the Russian form the "th" has been changed into "ph," so that *Phædora* was its first form, till this yielded to the easy contraction of *Fèdora*.
- Felicia** (*Latin*)—"Happy one."
- Felicitas** (*Latin*)—"Happiness." Among the early Romans Felicitas was worshipped as a goddess.
- Félicité**—A French form of Felicitas. See above.
- Felicity**—English adaptation of the Latin Felicitas.
- Fenella** (*Celtic*)—"White shoulders." A contraction of the Irish name "Finnuala."
- Ferdinanda** (*Teutonic*)—"Valorous," "brave." The feminine form of Ferdinand.
- Ferdinandine**—French diminutive of above.
- Feronia** (*Latin*)—"Liberty."
- Fidelia** (*Latin*)—"Faithful."
- Fieuchen** (*Teutonic*)—"Noble wolf."
- Filomela** (*Latin*)—"Daughter of light." Popular in Italy.
- Finella**—A variant of Fenella, which see.
- Finola** (*Celtic*)—"White shoulders." A favourite form of Fenella, also derived from Finnuala. "Finn," meaning white, is a popular prefix to several Irish names, such as the masculine names of Finan, Finghin, Fintan, and Finbar.
- Flavia** (*Latin*)—"Golden-yellow." Most probably originally used with reference to the colour of the hair. Flavius was a favourite masculine name among the Romans.
- Flora** (*Latin*)—"A flower." Flora was the Roman goddess of spring and the flowers.
- Floré**—French variant of above.
- Floranthe**—Modern Italian form of Flora.
- Flordelice**—"Delightful flower."
- Flordespina**—"Thornless flower."
- Florence** (*Latin*)—"Flowering" or "flourishing." From "Floris," the genitive case of "Flos," a flower. Florus is the original masculine form, and Florentius was common; but Florence itself, though now confined to girls, was used for both sexes during the Middle Ages. The meaning of the Italian town Florence is thus clear, "The City of Flowers."
- Florentia**—A derivative of Flora.
- Florentina**—A diminutive of above.
- Florimel**—Elizabethan form of Flora.
- Florinda**—A Spanish diminutive.
- Florisé**—A variant used in Scotland.
- Florie**—Most commonly used contraction of Florence.
- Flossie**—A variant of above.
- Folia** (*Latin*)—"A witch."
- Fortune** (*Latin*)—"Fortunate," or "Good fortune." English form of the Latin name Fortuna.
- Francelia**—Eighteenth century form of Frances.
- Frances** (*Teutonic*)—"Free-woman."
- Francesca**—A beautiful Italian form of Frances.
- Francisca**—Spanish form.
- Françoise**—French variant of Frances.
- Franziska**—Russian form of the German Franziske, both derivatives of Franz, the German form of Frances.
- Freda** and **Frida** are popular forms in Germany, and mean "peace," or "peaceable."
- Frieda**—A variant of above.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Daniel Neal & Sons, Ltd. (Children's Footwear); Wulfsberg & Co. (Albucactin).



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will serve as a guide-book, pointing out the high-road to success in their careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with:

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits, etc.
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.*

OCCUPATIONS FOR WOMEN

No. 5. HOW TO BECOME A PRIVATE SECRETARY

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

Essential Qualifications of a Private Secretary—Cost of Training—How to Obtain a Secretarial Position

SOMETHING more than a knowledge of shorthand and typewriting is required before a girl may obtain one of the few good posts as a private secretary. Indeed, it would be quite impossible to set down exactly the requirements for this position, so much depends upon the individual case.

In this series of articles in *EVERY WOMAN'S ENCYCLOPÆDIA* it has been my object not only to give a list of employments open to women, but to show how appointments may be secured. In the present instance, therefore, I shall not give the cut and dried advice so often offered to those who want to become shorthand typists or secretaries—namely, to join some well-known college, such as Clark's or Pitman's, and to stay there until they are fit to secure a post. Instead of this I shall ask my readers to be quite certain that they are fit for this particular profession. The life of a private secretary to a busy man is no easy one; indeed, often much more worry falls upon her shoulders than upon those of the business man himself.

Here then, roughly, are the initial requirements:

1. A good constitution; freedom from headaches, nerves, and other ailments.

2. A good sound general education.

3. The power of adapting oneself to almost any surroundings.

4. A temper that is never out of control.

5. A knowledge of bookkeeping, shorthand, and typewriting—120—50—and the ability to write a business letter around the suggestions given.

6. In addition to these things a knowledge of some foreign language, according to circumstances, will be useful.

Now I am quite sure, after considering this list of qualifications, many would-be private secretaries will abandon their present ideas, and turn to some other calling in which to earn a living, and I may say that any girl who does this will be proving that she is not cut out for one of these positions.

It has been the fashion to advise any girl, no matter what her education or natural abilities, to go to a big college, where she, or her parents, are told that she can be turned into a secretary, just as flour and water can be turned into paste.

The girl who has four of the above qualifications, however, can acquire the necessary business training and tuition in shorthand and typewriting either at Pitman's or Clark's College. Tuition there is given orally or by

post. A twelve months' full-day course should be all that is required, although, certainly, I have known some students who after three years are still unable to write shorthand at anything like a satisfactory speed. A girl should not start out until she has had a thorough training, although, unfortunately, circumstances will not always permit of this rule being obeyed.

The following are the fees at Clark's College for a training for business appointments:

SHORTHAND.—Complete course, £5 5s.

TYPEWRITING.—Complete course, £3 5s.

BOOKKEEPING.—Complete course, £3 3s.

BUSINESS METHODS.—Complete course, £7 7s.

PENMANSHIP AND CORRESPONDENCE.—Complete course, £3 3s.

LANGUAGES.—Complete course (French or German), £10. Complete course (Italian, Spanish, etc.), £14.

BUSINESS ARITHMETIC AND GEOGRAPHY.—Complete course, £3 3s.

The following are the fees at Pitman's College:

SHORTHAND.—Complete course, £5 10s.

TYPEWRITING.—Complete course, £3 6s.

BUSINESS METHODS AND CORRESPONDENCE.—Complete course, £5 10s. Commercial correspondence only, £3 6s. Advanced Business Training (including junior and senior stages and commercial correspondence), £6 12s.

BOOKKEEPING.—Complete course, £5 10s. Advanced bookkeeping for secretaries, etc., £6 12s.

PENMANSHIP AND CORRESPONDENCE.—Complete course (grammar and composition), £4 8s. Complete course (dictation and spelling), £3 6s.

BUSINESS ARITHMETIC.—Complete course, £3 6s.

HIGHER ARITHMETIC.—Complete course, £6 12s.

BUSINESS OR CIVIL SERVICE LONGHAND.—Complete course, £3 6s.

LANGUAGES.—Complete course (each language), £9 9s.

I do not advocate education by correspondence, because I have found from experience that the same amount of success does not follow, even upon hard work, directed in this way. To readers living in the provinces or in remote places I would suggest that, if they be not in position to lodge in London, or one of the big towns where the above colleges have branches, while attending these courses they should endeavour to get personal instruction from a local teacher, or from one of the many technical institutes.


Positions as private secretaries are not to be obtained easily, usually it is a matter of personal influence that secures the post. Advertisements appear in the "Times" and the "Daily Telegraph," and these should be answered by the young lady on the look-out for a secretaryship. They are mostly to be found among journalists and authors, while some legal gentlemen employ lady secretaries.

In the next issue of EVERY WOMAN'S ENCYCLOPÆDIA the position of women clerks in commercial houses will be dealt with.



Clark's College, Chancery Lane

Photo, M. Hatch



WORK FOR WOMEN IN THE FAR EAST

The Opportunities for Women Workers in the East—Salaries—Climate and other Drawbacks—Shanghai and Hong-Kong

As the term Far East is to most people a somewhat vague one it is advisable to explain at once that it is generally understood to refer to countries east of India. For the purposes of this article it will only include English Colonies, as the Straits Settlements, Singapore, and Penang, which are governed municipally; the Crown Colonies, Hong-Kong, Wei-hai-wei; and the larger treaty ports, Shanghai, Tientsin, Amoy, and Foo-chau. These latter, having English settlements, are for practical purposes equivalent to English Colonies.

In the East there are opportunities for women to do typewriting or school teaching, act as children's nurses, shop-girls, hospital nurses, or undertake millinery and dress-making, especially the making of evening dresses. And they may be stenographers at £150 to £280 a year, but it must be understood that openings are hard to find, and they must be found in England.

Openings for Stenographers

If it be remembered that natives are not to be relied on for keeping professional and business secrets, it will not be wondered at that the Government offices, lawyers, and large trading firms prefer to entrust the typewriting of documents to safe hands. In many large firms male stenographers are kept, but as a rule Englishmen brought out to the East for this purpose do not care to remain in this position, as there is little prospect of future advancement. The salary expected is also too high for the value of the work done, some of the large American firms paying as much as £400 a year to the chief stenographer.

On the other hand, many firms employ Eurasian men and women, or Portuguese, as they call themselves. The Eurasian is a half-caste, one parent white and the other coloured, and is supposed to have all the vices of both nations and the virtues of neither. The smaller firms employ Eurasian girls entirely. The Eurasian girl has usually a slim, willowy figure of medium height, dark yellow, brown, or slightly tinted skin, large brilliant dark eyes, thick black hair, and she dresses in European fashion. She is often exceedingly pretty and much admired by newcomers to the East. She, however, is by no means dependable, but she is smart and clever, and the rapidity with which she works is almost equal to

that of her European sister. There are at the present time (1911) a few Englishwomen holding good posts in the larger ports, and there is room for many more. The salaries are large, in Hong-Kong for example, varying from 150-200 Mexican dollars a month. The value of the dollar fluctuates from time to time, but recently has maintained a steady average of about one shilling and ninepence. A salary of 150 dollars would then at the present moment be equal to £13 2s. 6d. a month, and 200 dollars be equal to £17 10s. a month, very much larger salaries than are paid to stenographers of average abilities at home.

The Almighty Dollar

This fluctuating value of the dollar has in the past often been a great hardship in cases where the salary is paid on the gold basis. Thus, for example, a salary of £10 a month would, if the dollar were one shilling and ninepence, yield 125 dollars; but if the dollar was to rise to two shillings would only yield 100 dollars. But as the price of food and other commodities is arranged to cover such variations and fluctuates very slightly, if at all, it follows that the spending value of £10 a month would be much less when the dollar is high than when it is low. For small salaries, it is advisable to arrange to be paid in dollars, for the spending value of the dollar remains very much the same, and the risk is great of the dollar rising in value to such an extent that all possibility of saving might be at an end. Of course, on the other hand, the benefit of a fall in the value of the dollar would also be lost, and those who have the gambling instinct developed are all in favour of salaries paid on a gold basis. No doubt there is much to be said on both sides of the question, for if money is to be sent home then, if the salary received be paid in gold, it will always have the same value in England, which to some people is more satisfactory.

The Climate

In the Straits Settlements the value of the dollar is fixed at two shillings and fourpence, but in Shanghai it also fluctuates, although not necessarily identically with the fluctuations in South China.

So far as Englishwomen are concerned, the climate in the Straits Settlements, Singapore,

and Penang is so enervating and unhealthy that it takes away all inclination for work, and only the very strongest can hope to keep well over a period of years. Yet there are many English hospital nurses in the Government hospitals there, and it is often commented upon that the standard of health among them is greater than among women of leisure. No doubt this is the direct result of the necessity to work, for unless so compelled, men and women alike tend to become lazy and indolent, and spend the day in a long chair thinking only of the heat and mosquitoes, and caring for nothing but another drink.

But although much may be said about the compensations of life in the tropics for married women, or single women living

eternally, but there are rain showers every day with frequent thunderstorms, and the nights are cool compared with the day. No doubt many people will say Singapore is a lovely spot; and so it is. But for the working woman it is a paradise to be left as quickly as possible.

Hong-Kong

In Hong-Kong, which is outside the tropics, the climate is very different. The island itself rises almost sheer from the water, and the houses are perched on the hillsides up to the very summit.

The most common exclamation of people arriving for the first time in Hong-Kong is "What a beautiful place!" And the longer one lives there the deeper the



View of Singapore

with their own families, nothing can be held to compensate the woman who has to work for her living for loss of health, energy, and good looks. After even a short period of residence in Singapore or Penang it is noticed the skin becomes yellow or pasty white, the complexion muddy, and the general appearance unhealthy in the extreme.

Singapore

No one need hope to keep pink cheeks, for, as it has often been said, there is not a complexion in the Straits. In Singapore and Penang the climate is the same all the year round, the temperature, as a rule, rising to about 90° or more in the day and falling a few degrees in the evening. The sun shines

impression that is made. The climate is not, however, all that could be desired. The cold season from November to March, it is true, is almost perfect, the temperature from about 39° Far. to 68° Far., and the sun shines almost every day and all day. But the spring, with its damp, steamy white fogs and grey skies, is depressing in the extreme, and makes even a London fog seem cheerful by comparison. April, May, and June, although not the hottest months, are, owing to the dampness, perhaps the most unhealthy. July, August, and September are very hot months, having a temperature ranging from a maximum of 97° Far. to a minimum of 78° Far.

To be continued.

NATURAL WAY OF REARING CHICKENS

By J. T. BROWN, F.Z.S., M.R.San.I.,

Editor of "The Encyclopedia of Poultry," etc.

Hints on Suitable Coops—Precautions against Insect Pests—Methods of Feeding the Chickens—Necessity of Pure Water—The Time for Weaning

WHEN the mother-hen has hatched out her brood, and the little ones are thoroughly dry and active, they should be transferred to a roomy coop placed out in the open. The coop should not be less than two feet square and the same in height. Smaller coops, of which there are many in use, are not to be recommended, as they not only prove stuffy in hot weather, but cramp the hen and brood so much that the former is liable to trample many of the latter to death.

If the chickens are hatched out very early in the year, the coop in which they are reared should be provided with a boarded floor, and it should have a roomy wired run attached to it. The sides of the run should not be less than one foot in height, the object being to protect the chickens from cold winds. Should the chickens be cooped out in genial seasons it is not always necessary to have a floor to the coop, but care should be taken that the ground upon which it stands is dry, otherwise the chickens will be liable to get cramp. It is advisable to have the coop made with a removable floor, so that it can be adapted to suit the varied conditions under which it may be used.

Before newly-hatched chickens are transferred to the coop, it should be well disinfected, lime-washed inside, and, if necessary, painted outside. It should be allowed to dry thoroughly before being occupied. To coop newly-hatched chickens in damp structures is to court failure, and especially is this true with respect to birds hatched out early in the season, when the weather is cold, damp, and dull.

The location of the coop will depend upon the season of year in which it is used. In January and February, should the weather be stormy, it will be as well to place the coop under an open-fronted shed facing south, and to move it into the open during such days as the weather is favourable. During the springtime, which is the chickens' natural

rearing season, the coop may be placed upon grass land, but in a dry situation, and one open to the full light of the sun. In summertime, when the sun's rays become very powerful and the earth is in a parched condition, the coop should stand where the rays of the mid-day sun will not penetrate, whilst in spells of hot weather and drought, it is best placed beneath the shade of a tree or hedgerow.

Although chickens can be reared tolerably well in coops placed on ground devoid of grass, undoubtedly the best method is to move them about a rich pasture, where grass is kept in a short condition with the scythe

or mowing-machine. When running upon grass, the chickens obtain a great amount of natural food in the way of insects and tender succulent vegetation. This conduces to health and rapid growth. Upon bare earth, however, the little ones are dependent upon their owner for the whole of their food, and such food being, as it were, artificial in nature and artificially served up, results in slowness of growth.

Before being placed in the coop, both hen and chickens should be well dusted with insect powder, or powdered sulphur, to rid them of any lice that may be upon them. The hen should be first dealt with, the

powder being well dusted, by the aid of a dredger, under the wings, about the root of the tail, and among the loose feathers forming the neck hackle. When finished, she should be placed in the coop which, previous to its occupation, should have received a good bedding of sifted ashes on its floor, if a floor is in use. The chickens should be next dusted with the insect powder, and carried to the coop, and given to the hen. It is as well to do this in the evening, so that the mother and her brood may become settled down to their new quarters during the night.

Presuming that the little ones have only been out of the shells for twenty-four hours,



When the mother hen has hatched out her brood, and the chicks are thoroughly dry and active, they should be transferred to a roomy coop placed in the open

they will do without food during the first night the hen is brooding them without taking any harm, and will be well on their legs and ready for their first food by the following morning.

The food given to chickens for the first few days must be of a light, nourishing nature. Eggs boiled till hard, finely-minced, and mixed with stale breadcrumbs by the addition of a little milk are excellent. Rough oatmeal and breadcrumbs moistened with milk make a good food. The little ones may have either of these foods for a couple of days, when fine biscuit meal, scalded, and allowed to stand until swollen, may be used as the first feed of the day, whilst the second feed should consist of a mixture of fine grains, or that mixture known to chicken rears as "dry chick food." This food should be given two hours after the breakfast feed, followed two hours later by a feed of soft food, composed of oatmeal and milk worked into a nice crumbly state by the addition of sharps. The next feed, two hours later, should again be fine grains, and the following feed soft food, and the last, or supper, fine grains.

It will be seen from the above that the chickens need feeding every two hours during the daytime, but the attendant should only allow the birds enough soft food to keep them eating about ten minutes, at the end of which time any left uneaten should be removed. The object should be to keep the little ones a bit on the hungry side by under, rather than over, feeding them. Their hunger will keep them actively employed hunting for the fine grains scattered among the grass or, in the case of birds running on bare earth, among chaff litter placed in the runs attached to the coops.

When the chickens are a week old, they may be fed four times daily, being given soft foods and grains in rotation. Sussex ground oats, moistened with hot water and rendered crumbly by the addition of sharps, is a splendid food to promote the rapid growth of chickens, and, where possible, it should be largely used.

As a change in the soft-food dietary, scalded biscuit meal, boiled rice, mixed with oatmeal, or bread soaked in milk may be given. The birds may be so fed until they are a month old, when three feeds a day will suffice. The same kind of soft foods may be used at breakfast-time, after which the meals should consist of grains in variety. Fine wheat, buckwheat, lentils, dari, and millet seeds may be given at dinner-time, whilst for supper good sound red wheat should be allowed. From a month until six weeks old, the birds may have morning mashies of a less concentrated nature. Sussex ground oats, barley meal, and bran in equal parts scalded and mixed with sharps, may be given for breakfast, whilst wheat may serve

for dinner, and plump or "clipped" oats for supper.

Soft foods should not, at any time during the rearing period, be scattered on the ground or the floors of the coops, but should be placed on pieces of board, or in shallow dishes, but grain given to the birds should be scattered about among the grass, or lightly buried in chaff or other short litter, the object being, in the first instance, to keep the food sweet and clean, and, in the second, to induce bodily exercise among the youngsters.

Animal and vegetable foods are essential to the well-being of chickens. The former is best given in the form of fine granulated meat, which can be supplied by most poultry food-dealers. It should be scalded, and allowed to steep and swell. It should then be pressed, to free it of water, when a little

may be scattered daily among the litter, or mixed with the soft foods. Failing the granulated meat, any kind of meat that is sweet and wholesome can be minced for the birds. Finely-chopped vegetables should be given, and especially to such birds as are not reared on grass land.

Lettuces, greens, and young onions are all good. Should the chickens be slow in feathering, a little sulphur dusted over the mashies will assist, but it should be used only in mild weather.

As to the drink most suitable for chickens, it is best to give skim milk during spells of cold weather, and pure cool water in mild seasons. Failing the skim milk, milk and water should be used. The troughs containing water, etc., should be placed out of reach of the sun's rays, and should be frequently scalded out with boiling water.

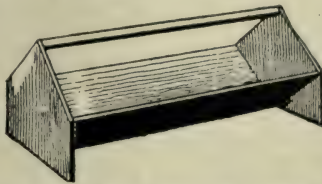
While the chickens are being reared, the mother-hen must not be neglected. She should receive a light handful of corn each morning and a like quantity at night, and grit must be kept within her reach. This latter material, but of a finer grade, must be scattered upon the feeding boards or dishes for the chickens, as, without it, they will not be able to digest their food properly.

The coop in dry weather must be removed daily to fresh ground, and its floor kept clean by the renewal of the materials covering it whenever it becomes fouled. Should the midday sun be very hot, the front of the coop should be turned away from it, to give the hen and her brood shade.

The sexes should be separated as soon as their sex can be determined, and the birds should not be allowed to perch until at least five months old, but should sleep on a bedding of peat moss, or other clean litter. This will prevent injury to the breast-bone during the time when it is soft and gristly.

The next article of this series will deal with "The Common Ailments of Chickenhood."

The Star Life Assurance Society, Ltd., make a feature of a Policy which secures an Annuity for Women Workers.



An easily-made feeding-trough for little chickens



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

LOYALTY TO THE HUSBAND

By "MADGE" (MRS. HUMPHRY)

True Loyalty and False—The Irritation of "Little Ways"—Betrayal of Confidence—The Value of Comradeship in Marriage

LOYAL je serai durant ma vie." This was the refrain of an old troubadour song. With an 'e' added to the adjective, it would make a good motto for a wife. There is too little loyalty in the world, particularly in small things. In larger matters, self-interest may prompt a woman to do all she can to uphold her husband and set him in the best light, but the very same wife may be disloyal in little things. No man is faultless, and the husband of such an one may have defects of temper, irritating little habits, small weaknesses which it would be her truest wisdom to ignore. A great writer and a keen observer of human nature has said that merely to put a feeling into words is to increase it. To chatter among friends and acquaintances about a husband's small failings increases the wife's estimate of them and her irritation about them.

Yet one often hears a woman discuss her husband in a disparaging way, and forms a low opinion of her discretion.

"For Better or Worse"

It is but seldom that men speak depreciatingly of their wives, except perhaps among their closest friends. And yet there are just as many annoying, irritating little feminine faults as there are masculine. If only women could realise this, and, instead of magnifying the husbands', would try to minimise their own, many thousands of homes would be happier.

To put it on the lowest ground, it is in very

bad taste to discuss a husband's failings in general company. One cannot respect a woman who does so. And, after all, she has taken him "for better or worse," and it is true philosophy to make the best of him.

Most of us have our "little ways," but are quite unconscious of them, unaware that we do anything to annoy or irritate our companions. It is possible to some, who have a pleasant manner, to indicate any failing of the kind without giving offence, but it is a difficult thing to do. Most of us do it disagreeably, and there can be no greater mistake. And yet the purpose behind is not entirely selfish. We see that some trifling defect in one for whom we feel affection prevents his being appreciated by others as he deserves to be. We should like him to be perfect, liked and admired by all. Therefore, we venture on suggesting to him that there is room for some small improvement. This may be well received if sufficient tact has been brought to bear upon the task.

Is not this, even if unsuccessful, a better way than making a joke of any small failing? Of being disloyal to the man who should enjoy, and very probably deserves, one's best fealty?

Betrayal of Confidence

One of the worst forms of disloyalty is that which betrays a confidence. There are moments of intimate fireside talk in which a secret thought or hope or memory finds expression, regretted, perhaps, as soon as uttered. The hearer should regard this as a

sacred trust, never to be spoken of to others, and not even referred to with him who has "opened the side-door," as Oliver Wendell Holmes puts it, unless he should himself revive the topic. These moments of expansion are dangerous to any but the noblest friendships. We all have our inner chamber of the heart, kept veiled away, and we are apt to feel a very unjust resentment towards the friend whom we have admitted to it in an unguarded moment. If the friend is loyal, this feeling wears away in time. But otherwise it is the destruction of friendship. The wife who, in a moment of irritation, casts such a confidence in her husband's teeth, is guilty of a base treachery.

The Comradeship of Marriage

To "go back upon" one's matrimonial partner is a bit of meanness. It is also utterly impolitic.

There are such things as reprisals, and even if the other partner is too high-minded to retaliate, there is little chance of that true friendship which should unite men and wife after the glamour of first love and early married days has faded.

It cannot be expected to last, any more

than we can expect the "roseate hues of early dawn" to last throughout the day. But they may be succeeded by serene skies, with many sunny hours. The comradeship of marriage can be a very beautiful and happy thing; but there must be a reciprocity of loyalty and generosity on both sides.

Mistakes are Secrets

We all make mistakes. We do not like them to be published to the whole circle of our acquaintances. We should like them to be forgotten as quickly as possible. A loyal friend will help us in this, and will himself, or herself, erase the incident from memory as speedily as may be. But what can be said of the wife or husband who keeps recurring to the mistake, jeering over it, retailing it to all and sundry, and wounding the very heart of the unfortunate offender? This is "no way to behave," to use the language of the famous Scottish jury. And to quote from a more classic source, our own immortal Chaucer:

"Let us then speke of chiding and reproche which ben full grete wounds in mann' is herte; for thi nusowe the semes of friendship in mann' is herte."



WHERE ENGLISH WIVES ARE WANTED



"The whole Pacific Coast demands more than all other wealth the very essence of perpetuity and prosperity—a generation of mothers fit to give birth to MEN. If these come not, Asia will prevail."

THESE are the words of the answer received to a query as to whether English women are wanted in British Columbia. Could reply be more definite? Fortunately, there is an organisation at Vancouver for the reception of English girls, and a steady stream of immigrants has been received there, but the demand far exceeds the supply. The report for 1909 of the Young Women's Christian Association at Vancouver gives the number of applications from employers as 2,983. Only 764 could be furnished with the help they required, some of it only temporary, as the demand for English girls is so great that they are sent for a time to someone who needs them specially, and afterwards to some other employer in similar straits.

The Women Wanted

Domestic help is needed most. For lady helps there is very little demand. But for educated women who can turn their hands to homework, and are not above sweeping and dusting, cooking, washing-up, and helping with children there are thousands of places waiting.

The report in question gives the following table of wage-earning British women in Vancouver:

Clerks and saleswomen	1,250
Book-keepers and stenographers ..	1,200
Trained nurses	200
Teachers	360
Telephone operators	100
Domestics	1,440
Waitresses	450
Laundresses	390
Factory workers	270
Tailoresses and dressmakers ..	450

6,110

This list gives some idea of the class of work that offers itself to emigrants from these islands. The Y.W.C.A. works in connection with the British Women's Immigration Association. Each month, from March to November, parties of young women arrive at Vancouver, and are accommodated at the Y.W.C.A. annexe until situations are found for them. After November, travelling across the mountains becomes arduous and costly. Great care is taken to find her own particular niche in life for each girl. Some have been sent as governesses to ranches in the interior of the province, also mothers'-helps—as distinguished from lady-helps—nurses, and housekeepers.

Many of the young women are refined and educated. Some are daughters of clergymen, officers in the services, or of professional men. Applications for helpers in the home come from every part of the province, and almost everywhere these English girls are to be found, sometimes in very rough homes.

The president of the Y.W.C.A. remarks "Men grow ashamed of a careless life when confronted with the quiet voices and gentle manner of these girls." She adds: "There is no greater civilising power than that which a truly good woman wields."

Many of these young women are now happy wives and mothers in homes of their own.

The Civilising Power of Women

The British Women's Emigration Association does not assist the servant class to emigrate, rightly considering that the various shipping agencies cover that adequately. It prefers to help women and girls of the middle class and gentlewomen who find it difficult to earn a living in England. On arriving in British Columbia, servants marry much more frequently than gentlewomen.

What men want out there is a wife who can work and help to build up the home. A young couple who started married life with twenty dollars bought a small piece of land in the outskirts of Vancouver on the instalment plan, and built a two-room house on it. They now own the land, and have added to the house, making it into a commodious home. A lady-help who was sent to a situation two or three hundred miles up-country married the owner of a large rancho. She has just been supplied by the Y.W.C.A. with a mother's-help to help her in the care of her little child.

Capable Women

A few years ago two sisters applied to be sent into the Dry Belt, as both had a tendency to consumption. They worked so well that they were able to send home for their whole family—the mother, two sisters, and a brother, who lived very poorly in a small town in England. They are together now

in one of the prettiest of the little towns in the Okanagan Valley, and are healthy and prosperous, the two young sisters married, and the boy in good employ.

Many women approaching middle age have emigrated to British Columbia, and a number of them have married. A capable woman who can "take hold" is valued in this land, where work, and plenty of it, is the order of the day—sometimes a very long day, too. It is of no use for querulous, grumbling girls and women, with a horror of anything "menial," to go out as emigrants. To begin with, they must prepare to work hard. Easy times may come, and often do.

The Glories of British Columbia

British Columbia is a beautiful country. The vastness and grandeur of the scenery is unsurpassed. Mr. Julian Ralph wrote of it as "twenty Switzerlands rolled into one." With more than the grandeur of Switzerland, the Columbians have also fiords, as of Norway, running up for miles into the land in deep, clear water, and lichen-covered cliffs, where sea-birds build their nests. And reminiscent of Scotland are the long, calm lakes in the north, studded with little islands. Stunted pines mount guard about the lakes. The clear air gives wonderful effects of colour to sunrise and sunset. One of the British girls received by the Women's Immigration Society stood gazing down the road from Vancouver to the Burrard Inlet, and said, "There is a picture at the end of every street, and they belong to everyone."

Any girl or woman who feels tempted to try a new path in life in beautiful surroundings, and with wider prospects than are possible at home, should apply to the British Women's Emigration Society, Imperial Institute, London, S.W.

FAMOUS CHURCHES FOR SOCIETY WEDDINGS

Why St. George's, Hanover Square, was the First Church to be Used for Society Weddings—Interesting Entries in Church Registers—St. Paul's, Knightsbridge—The Guards' Chapel—Where M.P.s are Married—Where Roman Catholic Fashionable Weddings are Solemnised



AMONG London churches, St. George's, Hanover Square, has been more particularly associated with weddings than any other for at least three generations. Mid-Victorian novelists almost invariably sent their heroines to the altar of this church, and "Punch," a faithful reflector of the times, used St. George's as a synonym for

marriage. Thackeray, in his "James de la Pluche," made a similar use of the name. In those days there were far fewer very wealthy families than now, and they chiefly lived in the parish of St. George's, in Grosvenor and Cavendish Squares, Park Lane, and the streets leading to them.

Thus it happened that St. George's had practically a monopoly of fashionable marriages.

Now that there are at least one hundred very wealthy families for every ten of those times, and that the population of the West End has increased so enormously, other churches have become identified with marriages almost as much as the very hymeneal St. George's.

The latter lends itself very happily to floral decoration. The wide chancel has large spaces for tall palms, feathery bamboos, maples, and other plants of graceful foliage. At one wedding the whole of the centre aisle was adorned with tall lilies, placed like fairy sentinels at the door of every pew. On that occasion even the pulpit was embowered in blossoms, and from the galleries hung festoons of smilax and white flowers.

St. George's, Hanover Square

Some very celebrated people have been married at St. George's. Americans visit the vestry in scores to look at the signatures of ex-President Roosevelt and his wife. Their marriage was celebrated on September 2, 1888. Another entry also interests Americans very deeply, that of George Eliot. She married Mr. Walter Cross on May 8, 1880. Only three or four persons were present. In her journal she wrote: "Married this day, at 10.15, to John Walter Cross at St. George's, Hanover Square. We went back to The Priory, where we signed our wills. Then we started for Dover. We had a millennial cabin on the deck of the Calais-Douvres, and floated over the Strait as easily as the saints float upwards to heaven (in the pictures)."

Signor Marconi and Lady Beatrice O'Brien were married here in 1904. In 1906 Lady Mary Hamilton, only child and heiress of the late Duke of Hamilton, was married in St. George's to the Marquis of Graham. King Edward VII. signed the register. The reception was held at Devonshire House, the Duchess being grandmother of the bride, and the intervening streets were almost impassable for some hours, so great was the crowd of gazers.

St. Paul's, Knightsbridge

St. Paul's, Knightsbridge, ranks second to St. George's as a favourite church for weddings. Surrounded by the property of the Grosvenor family, the head of which is the Duke of Westminster, the church is full of memorials of soldiers, statesmen, and other distinguished members of the race. The very first witness who signed a marriage register in this church was the great Duke of Wellington. This was in 1843, in which year St. Paul's was licensed for weddings. The late Duke of Cambridge's signature—a very clearly written "George"—is to be seen in the record of the wedding of Dr. Manley Sims.

All classes are married at St. Paul's, from costermongers to dukes. The present Duke of Westminster married Miss Cornwallis West here, and his brother-in-law married the widow of Lord Randolph Churchill. The late Duchess of Leinster, an exquisitely beautiful bride, is another on the register.

A pathetic interest attaches to the signature and special licence of the late Lieut.-Colonel Keith-Falconer, for he married Miss Blagrave just before starting for the South African War, where he was almost the first man killed.

This church does not lend itself very specially to floral decoration, but the screen is of great beauty, and the chancel is very finely illuminated by electric lights, and the six acolytes in scarlet cassocks lend bright colour to the scene.

The Guards' Chapel

The Guards' Chapel, Wellington Barracks, is a favourite for military weddings. Built in 1840, it is modelled upon a Greek temple, and was for many years of severely simple interior. The Brigade of Guards, however, have beautified it in a manner that renders it the admiration of all who visit it. The hidden electric lights are so arranged as to bring out all the beauty of the cream and gold decorations, and a suffused effect of soft pink charms the eye. It is a beautiful church for a wedding. The screen is in Sicilian marble, the panels inlaid with Pyrenean green. The reredos is also marble, the base black with green and red above it. There is no choir, the regimental band supplying the music. The aisle is usually lined with soldiers in vivid uniforms, and this always makes a wedding very gay.

St. Margaret's, Westminster, has been kept up by Parliament for nearly two hundred years, and is regarded as a national foundation for the use of the House of Commons and for the marriages of members. The chancel is enclosed by some fine ironwork. Above the altar is a brass relief, and over it is a painted window representing the Crucifixion. It has had a curious history. The bridegroom, if a member, enters the church by the south door, which faces the House, the bride entering by the north door and through a long passage laid with scarlet cloth. Among famous persons married here were the poet Milton, Pepys the diarist, and the poets Waller and Thomas Campbell.

Where Roman Catholics Marry

Spanish Chapel, in Spanish Place, belonging to the Spanish Legation, is one of the most beautiful churches in London, as regards the interior. Hanging above the Royal pew is the personal standard of the monarchs of Spain. It was presented by King Alfonso. Marriages take place here amid most picturesque surroundings, and diplomatic weddings are brilliant occasions.

This and the Church of the Assumption in Warwick Street, Regent Street—once connected with the Portuguese Royal House—are popular churches for Roman Catholic marriages. The latter has an interesting history. It was the first Roman church ever entered by Cardinal Newman, and it was in this building that Cardinal Manning received Dr. Talbot as a member of his adopted faith.



THE HUSBAND, THE WIFE, AND THE CHILD



Why Children Sometimes Destroy the Affection of Parents for Each Other, and Sometimes Bring Estranged Couples Together—Jealousy of Parents—Conflicting Methods of Education

IT is a moot point whether children in the home make for harmony or discord in the parents' lives. There are many instances of both kinds, but the subject is one on which it is impossible to collect statistics.

Sometimes the coming of a child brings together couples who hitherto have been estranged, by giving them a subject of common interest, and an object for affection. To love the same person is, except in circumstances where jealousy comes into play, a strong bond of union. Even a garden in which both are deeply interested has played the role of peacemaker between two who have drifted apart. How much more, then, a little being who belongs to both, and whose development is, as with all children, one of the most interesting studies this endlessly interesting world can offer.

Too often it is the young mother who sows the seeds of dissension by devoting herself so entirely to the care of the baby as to cause the father to feel neglected. Poor man, he has been accustomed to be incessantly looked after and cared for by a devoted wife, and it is not surprising that he should resent the contrast presented by present and past circumstances. There are days, even, when she is too busy with the baby to see him off in the morning, as she had been in the habit of doing. The least affectionate of husbands appreciates this attention, and misses it when it is not forthcoming.

Jealousy

Again, when home in the evening, he finds that the newcomer takes up a great proportion of his wife's time and attention. In the midst of the evening meal, she will rush away from table, hearing the far from musical voice of the little tyrant. There are evenings when that voice is uplifted continuously, and when the father, alone downstairs, wonders if things will always go on in this dismal, uncomfortable fashion.

And in another way the new baby causes a feeling of resentment, and a very unjust one. The mother expects the father to be as delighted with a small person, aged a few weeks, as she is herself. This is a most unreasonable thing. It is not in nature for a man to find any beauty or charm in a very young infant, generally a remarkably ugly object, whether it be a red-faced baby or a sallow one. Its extraordinary facial contortions, in reality unconscious experiments with unaccustomed features, appear to him to denote approaching seizures of a threatening character, which will make demands upon him to which he feels himself utterly unable to respond. And yet the mother sees

beauty and charm in all these things, fortunately for the baby. But she should not expect her husband to do so.

As the years go on, and the children grow older, there is a terrible dweller by the threshold, ready to seize upon and destroy domestic happiness. It is jealousy. That one parent should feel jealous of the devotion felt and shown by children to the other seems almost criminal. But in some natures jealousy is a disease. A man has been known to be jealous of his wife's pet dog; a woman of her husband's favourite hobby, even of his profession or business.

Two Factions in the House

With parents of generous, open nature, there is less chance for this horrid enemy of happiness; but, unfortunately, there are narrow, egoistic men and women whose vanity is flattered by the preference of their children, and who adopt unworthy methods to secure it. Secret indulgences, with "Say nothing to your father!" or "Don't tell your mother!" are among these mean methods. There are then two factions in the house. The children soon learn how to benefit by this condition of things. They respect neither parent, and without respect there can be but little true affection.

A great cause of disagreement is in the bringing up of the children. One parent may believe in the dictum of the Wise Man, "He that spareth his rod hateth his son, but he that loveth him chasteneth him betimes." The other partner may be self-indulgent, and foolishly object to any discipline whatever in connection with the youngsters. The first recognises how vital it is for them to learn to obey, to be truthful, to be honest and sincere; while the second opposes every effort in this direction. Civil war in the home ensues, with all its miseries.

The Brighter Picture

But there is a brighter picture. There are homes where children enhance the happiness of both parents as nothing else on earth could do. Brought up with constant care for their minds as well as bodies, they are "troublesome comforts" when small, and comfortable companions when grown up. A queen said of her dead son that he was "the best friend she ever had," and many a mother must have had a similar experience.

A close observer has remarked that the happiest couples are those who have many children or none at all. This opinion is founded upon a long and wide experience, and is, therefore, worthy of some consideration.



THE WIVES OF PROFESSIONAL MEN

No. 3. WHAT IT MEANS TO BE THE WIFE OF A MEMBER OF PARLIAMENT

Privileges and Responsibilities of the Member's Wife—How She May Help Her Husband—Her Social Position—Private Opinions Must be Subordinate to the Cause

THE life of an M.P.'s wife is an arduous one. Much of her husband's success depends upon her efforts, and everything she does has to be controlled by the thought, "Will this help or hinder him?" Yet in spite of this she is a happy and, very often, a proud woman.

She has the pleasure of being able to go to the House and listen—even behind the detested grille—to the speech her husband may be making on some important measure. She can watch the effect his thoughts have on the other members, and she glows with delight when he is applauded. She feels she is sharing in his success or failure.

Her Work in the Constituency

When in their own constituency—for, though there is no actual need, most members like to pass part of the year among those they represent in Parliament—she takes her share in influencing the electors to her husband's—of course, the right—way of thinking. Gladly she promises to do everything to turn the doubting ones into his party. She will associate herself with some church or philanthropic work, thus mixing with all classes of society. She will always be ready to open bazaars and meetings, and to assist in every other kind of social gathering. When an election comes, she makes friends with everyone, and accepts each as her equal, for all are equal in working for the same end—the triumph of her husband at the poll. She entertains largely, and is always ready to help anyone who belongs to her husband's party. She attends her husband at all meetings, whenever possible, and often makes a short speech supporting him. While he conducts public meetings, holds out-of-door dinner-hour gatherings, and drives round the town and district in a motor-car gaily beribboned with the colours, she has to lay the foundations of his success by visiting the wives of the voters, having ready an answer to all their questions and arguments.

To-day, the wife of a member is almost as

important a person as the man himself. His work is considerably assisted by her social efforts, which bring him many voters whom otherwise he might never have reached. When the member and his wife are not living in the constituency, she must not lose touch with its people. She must always be ready to invite the leading voters to her house when they come to town, and entertain them in some way or other.

Social Duties

All this entertaining and social work is often unjustly termed "vote-catching." In almost every case this is untrue. A wife's efforts are nearly always instigated by the sincere desire to do some good to that part of the nation which her husband represents.

The social duties of a member's wife are very many and often onerous. She must always be tactful and discreet, and never introduce a subject into conversation which may cause controversy. When she first becomes the wife of a member, she has the privilege of visiting all the members' wives of her own party—this includes Cabinet Ministers' wives. Naturally, she takes an early opportunity of calling at the houses of representatives of the various divisions adjoining or near her husband's. If a close acquaintance is kept up in this way, party feeling over a whole county may be strengthened and preserved. But each member and his wife must keep strictly to the limit of their own division, unless specially invited to give assistance at any time.

A member's wife has her name put on the party list for all official receptions, and she is sent invitations for them. She will also receive invitations to semi-official receptions, such as those given by members' wives at the opening of a new session and on some special occasion. Officially, she is confined to her own party, whether it be Conservative, Liberal, or Labour, but privately she can make what friends she likes.

At official receptions she will be introduced

to members' wives whom she has never had the chance of meeting previously. She finds she can often advance herself in the social scale by these introductions.

If she is the wife of a leading politician or of a man who, by some special Bill, has suddenly focused popular interest upon himself, she may be asked by the Whips to give a reception. This is a coveted distinction, but it is understood that only members who have ample means are asked to do this, as a reception of possibly over six hundred guests is a formidable undertaking.

Court Etiquette

The wife of a member of Parliament is entitled to ask for a Court introduction, when she will be put on the Court list. Most members and their wives attend the first *Levé* and Drawing Room held after their seat is secured. Those who do this have the privilege of writing their names in the visiting-book of the King and Queen once a season, and after any extra invitation to a reception at one of the Royal palaces.

Place of Residence

A member and his wife usually have a town house as well as one in their constituency. The wealthier ones, for the most part, live in the Belgrave Square district, for members' wives form quite a circle of society of their own. Cabinet Ministers may, if they please, live in the official residences of Downing Street, but only a few take advantage of this.

When in the constituency, a member's wife will be careful not to put forward any views in opposition to those of her husband. She will uphold all his opinions, and, even if she is a supporter of Woman's Suffrage, will not bring this matter forward if her husband's constituents are not, on the whole, in favour of such a measure. She can interest herself in philanthropic work, but she leaves political affairs which conflict with those of her husband's severely alone. She has, in fact, to work entirely for her husband, and to let no other interest come in her way.

When she is in town, if she has time, she can devote herself to any kind of work or pleasure. If she is an ardent supporter of Women's Suffrage, and if her husband is as well, she can work in this cause without injuring her husband's vote. But most of the time spent in town, if it is not given up to political meetings, is reserved for the social duties which are very nearly as important.

Private Life

Not only does a member's wife have to support her husband's interests, but often those of her son as well. For parents who have known the excitement and pleasure of Parliamentary representation are frequently eager that a son should find a seat as soon as he is old enough. The social position of a member's wife goes far to ensure the success or defeat of her son in his first Parliamentary contest. His mother always has to remember, even when he is quite a little boy, that her

position and influence will one day help or hinder him. She has to work for the future member as well as for the present. She has to choose his friends carefully and, if possible, arrange a marriage for him that will assist his position. Her daughters, too, have to be trained in Parliamentary matters, for they, too, may some day marry politicians.

The Ex-Member's Wife

But even when a member loses his seat he and his wife still hold a good social position. But they will no longer be invited to official receptions, unless their services to the party have been so strenuous that a return to activity is generally desired. It depends entirely on a woman's own personality whether the friends she has made during her husband's Parliamentary career remain to her.

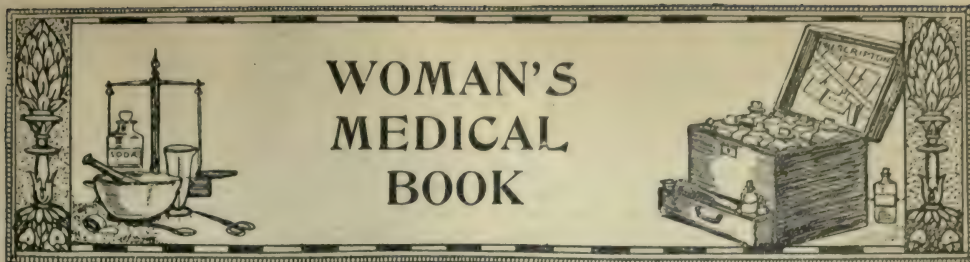
A woman must be possessed of extraordinary devotion to her husband's interests not to find substantial disadvantages in sharing his Parliamentary career. Like the wife of a soldier, she has to recognise that her husband's duty is first to his country, then to her and her home. His income will sometimes have very heavy drains put upon it, and she must be prepared to deny herself many luxuries so that he may not lack the very necessary funds which will enable him to be returned at the time of a General Election.

When her husband's fate lies in the hands of his constituency she may have to make great self-denials. Her smart little motor-car, her horses, her servants do not for the time being belong to her, they are for the use of the electors, and she often has to get on as well as she can without these comforts. The inevitable duty of canvassing may be very repugnant to her, and she may dislike the tiring work of trudging up and down dirty streets in wet weather or blazing sunshine, often meeting with insults and rebuffs.

She has to take all these calmly and never be daunted. Another very great sacrifice she has to make is when her husband has secured his seat. His time is no longer his own, he is at the beck and call of the Whips of his party. Often, for days together, his wife may be without him, while he spends exhausting days in the House, which tire him out, and prevent him being a companion to her when he does return.

The Troubles of Her Life

She may have made all arrangements for a holiday, when some unexpected alteration of procedure may be announced, and all her plans are broken up. She may have to entertain people who irritate her, she may even have to invite to her house for visits political friends of her husband's whom she secretly dislikes, though outwardly she has to be pleasant to them. There are very many thorns in the way of the member's wife. Yet, in spite of all, she will tell you that she is a very proud woman, glad and ready to share her husband's responsibilities.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

Continued from page 619, Part 5

THE RADIUM TREATMENT

A Romance of Modern Times—A Discovery Made by a Woman—Effect of Radium on Skin Diseases—Removing Moles, Scars, or Stains—The British Radium Institute

THE woman's medical notebook would not be complete without some reference to the almost miraculous properties of radium in the treatment of skin diseases. For one thing, this remarkable remedy was discovered by a woman, Madame Curie, whose name is famous throughout the entire scientific world. It was not before the year 1900 that the salts of radium were first isolated from pitch-blende, and at the present time—ten years later—there is only about one pound of this remarkable substance in existence. Its commercial value is priceless. An ounce is worth £150,000, and every gramme of the material equals in cash value £10,000.

The effect of radium in the treatment of skin disease is due to the quality of "radio-activity" it possesses. This means that radium is constantly giving off rays which can penetrate solid substances, and have the power of affecting a photographic plate. The medical importance of Madame Curie's discovery of radium can be understood when it is stated that radium rays act on body tissues, destroying unhealthy cells in the most remarkable fashion. After one or two applications of radium a large, dark, hairy mole, a port-wine stain on the face, an eczema of years standing will disappear altogether.

Modern Application of Radium

One of the most interesting experiences of my life was an afternoon at the Radium Institute, Paris, where the most modern results of radium treatment are to be seen. The method of application of radium is extremely simple. In the old days a minute quantity of radium salt in a glass tube was simply held over the area of skin that was to be treated for a definite time daily. It was found, however, that although certain radium rays were curative, others were apt to cause injury to the healthy skin and underlying tissues. Indeed, many of those who experimented with

radium suffered permanent injury to the fingertips and nails from destruction of the skin and underlying tissue.

The modern treatment, therefore, is to spread the salt on a little disc with a variety of chemical varnish, and to interpose thin sheets of aluminium or lead between the radium salt and the skin, which "cut off" the injurious rays and prevent them penetrating the tissues. It was with the greatest interest that I examined the little dark leather cases, exactly like ordinary jewellery cases, in which the radium applicators are placed in the Paris Institute. These discs, or applicators, vary from the size of a fourpenny-piece to a crown, and they are worth anything from £200 to £500. The "treatment" consists simply in placing one of these discs, covered with a thin indiarubber tissue, over the part for a certain time. The patients go regularly for treatment, and sit quite comfortably round the room with a radium disc—perhaps fastened to the forehead, the eyelid, or the arm by a bandage. Several of the women were industriously engaged in embroidery in the indefatigable fashion of the Frenchwoman, and they told me wonderful stories of the miraculous cures they had seen in the Institute. A woman had one side of her face covered with a red birth-mark, which was cured after half a dozen sittings by radium treatment. A child had a navus, or little blood tumour, in the skin the size of a cherry cured after two or three applications by radium. Indeed, it is an accepted medical fact that radium treatment is the most wonderful agent in curing skin diseases, in removing moles, scars, or stains from the face.

The treatment, however, must invariably be conducted by competent medical people. Each dose of radium has to be carefully ordered by prescription according to the case to be treated. A plate of a certain diameter is prescribed. The

strength of the "rays" which are to be allowed to penetrate the skin are definitely stated.

A Scientific Miracle

Madame Curie found that radium gives out three types of rays, which were named after the first three Greek letters—Alpha, Beta, and Gamma rays. These rays are being constantly showered by radium into space, and yet, in apparent contradiction to all physical laws, radium does not loose in the slightest degree its weight or bulk. It gives off heat without getting cooler. It gives off emanations as part of itself without any apparent change. That seems, on the face of it, to be a modern miracle; but the probability is that radium does lose energy, but so slowly that no loss would be apparent for hundreds, even thousands, of years. It would take nearly a million years to lose fifty per cent. of its bulk through its rays and emanations.

The Alpha, Beta, and Gamma rays differ in their characteristics and effects upon tissues. The Alpha and Beta rays, for example, carry a charge of electricity. The Gamma rays do not. The Gamma rays are of the nature of X-rays, and they can penetrate deeply into the tissues. Alpha rays, which burn the skin, can be "cut off," when a superficial action is not required, simply by inserting a layer of paper between the disc and the skin. A thin sheet of aluminium or lead will cut off the Beta rays when it is desired to do so. The type of rays required depends altogether upon the type of disease, and whether it is situated in the skin or in the deeper tissues.

One application of these rays is sometimes enough to completely cure a small ulcer of a malignant kind which will resist all other methods of treatment; but when larger areas of skin are diseased, a longer time is necessary to allow the applicator to be moved from one point to another.

The small amount of radium in existence, and its immense expense, curtails scientific opportunity for experimenting in the treatment of disease. Although it is known that it can be obtained from pitch-blende, the labour and expense of the process is enormous. From one ton of pitch-blende it is unlikely that a quarter of a gramme of radium could be extracted. Almost every milligramme, or one thousandth part of a gramme, which is in existence to-day is accounted for, and its whereabouts are known. Although so valuable commercially, it is unlikely that radium will prove a temptation to burglars, as it would be an even more undesirable possession than the proverbial white elephant. If carried in the pocket it would produce a deep sore in the skin and flesh. It has a destructive action upon diamonds, and can do all sorts of irreparable injuries if it is not in the hands of a competent person who understands its properties.

The gas which is given off by radium shines by its own light, affording an effect similar to the glow-worm. When subjected to the intense cold of liquid air, this emanation forms a rare gas, called helium, one of the elements existing in the sun. It may be, therefore, that radium is an element breaking up and giving out energy during the process. It is found in the deposits of the hot mineral waters at Bath and Buxton, and probably exists in large quantities in the centre of the earth.

Among other famous scientists who have investigated the properties of radium are M. Becquerel, Sir William Crookes, Prof. J. J.

Thompson, Sir William Ramsay, Prof. Rutherford, and Mr. Soddy. In recognition of their great discovery, M. and Madame Curie were the recipients of many scientific honours and distinctions. In April, 1906, however, M. Curie was killed in a street accident in Paris.

The British Radium Institute

Great things are expected when an institute has been opened in London on the lines of the radium institute in Paris. There is great scope for inquiry and experiment with regard to radium in the treatment of tumours and other diseases in the deeper tissues. Nothing very definite can be said at the present time as to the effect of radium in the treatment of cancer. Some cases of cancer can, no doubt, be influenced for the better by radium applications, which may, indeed, prove curative in superficial cancers of the face, but to say that radium is a certain remedy for deep-seated cancers is only to raise the hopes of suffering people and doom them to the agony of disappointment. Time alone can tell whether this great discovery will alleviate the vast amount of suffering that cancer brings to human nature. The experiments which have been made in Paris prove that it arrests morbid growth. Its effect upon long-standing eczemas, acnes, ulcers, and skin tumours has certainly been proved to be curative. We can only hope that future experiments will bear out the expectation that radium may revolutionise medical and surgical science.

There is, again, great field for research into the influence of radium upon the microbes of disease.

"What is radium likely to do for consumption, and other forms of malignant disease besides cancer?"

"What effect will the emanations have if inhaled into the respiratory passages?"

"What effect might not solutions of radium emanations have upon the health of the diseased skin?"

These are questions which only time will answer.

"Radium Emanation"

Radium emanation is obtained by dissolving salt of radium in water and bubbling air through the solution. This offspring or offshoot of radium has properties just as remarkable as those of the parent body, and in the future will be used extensively in treating disease. There is no doubt that radium treatment can be utilised in many skin affections which would not otherwise be curable except by operations, which leave scars. Scars themselves will disappear by the application of radium. The scars after operations and the scars left by injuries or wounds simply vanish as a result of radium treatment.

From what has been said it can readily be gathered that there are immense possibilities in radium treatment. The results are already so miraculous as to provide a risk that the success of radium treatment may be utilised to advertise quack remedies as emitting radium rays. To guard against this it ought to be prohibited to use the name of radium in connection with any medical or surgical agents which do not actually contain the substance. As far as present knowledge goes, however, it seems unlikely that radium will be very plentiful or within the reach of any but a privileged few because of its immense cost.

HOME NURSING

Continued from page 619, Part 3

THE SKIN AND ITS FUNCTION

THE skin is the protective covering of the body, and it has an interesting and somewhat complex function. In the first place, it is a sort of envelope, just as the skin of the plum or apple is an envelope to the pulp beneath. It thus prevents the entrance of germs to the tissues it covers. The bruised skin of the ripe peach cannot withstand the microbes which set up degenerative changes in the pulp beneath. In the same way, it is through a cut or an abrasion that microbes find their way into the body. An interesting example of this is the entrance of tetanus bacillus, or the microbe of "lock jaw," as the result of an accident on a dusty highway, as sometimes happens if the skin is injured and dust gets in. The skin has also to do with the regulation of body heat, and with the important function of evaporation, by means of which waste products are eliminated.

Structure of the Skin

These functions we shall consider after we have studied the structure of the skin. As we see it, the skin is a soft, smooth membranous material, which can adapt itself to the different parts of the body and to its movements. That is because it is "elastic." It can stretch to a considerable extent without losing its natural shape. The skin, to the naked eye, appears to be fairly uniform in thickness, although we can see that it is finer over such parts of the body as the neck and face and thicker where there is more pressure, as on the palms of the hands and soles of the feet. If the skin is examined under the microscope, it can be seen that it is very complex in structure. Even without a microscope it can be demonstrated that there are two main layers of skin, the outer skin, epidermis, or cuticle, and the inner, or true, skin. The true skin, or dermis, is very sensitive, because it contains a large number of tiny nerve fibres and nerve endings. Almost the whole of the skin is covered with hairs, which consist of a bulb lying under the true skin.

The epidermis consists of several layers of fine flat scales, arranged like tiles on the roof, which are constantly being thrown off from the surface of the body as scurf. The cuticle contains no blood-vessels or nerve fibres, so that it is insensitive. The true skin, however, is richly supplied with nerves and "nerve endings." These are "touch corpuscles," which receive the sensations of heat, cold, or pain, and transmit them to the nerves, and thence to the brain. The dermis is also rich in glands, of which there are two kinds: (1) the sebaceous glands, which secrete a fatty or oily substance to keep the skin soft and smooth; (2) the sweat glands, which excrete water and waste products from the body in the form of perspiration.

If our eyesight were sufficiently keen to observe the minute structure of the skin, we could easily see that all over the body there are tiny holes, the openings of the sweat glands. These pores lead down into minute tubes about a quarter of an inch long which, below, are twisted into little knots, or glands, which are in contact with tiny capillary blood-vessels. These blood-vessels are, as has before been said, very thinly walled, and substances pass through them directly into the sweat glands, and thence, by means of the sweat ducts, or tubes, to the surface of the body. There are two or three

millions of these sweat glands in the skin, and if they are kept in a healthy condition they get rid of an immense amount of waste substances from the body. There are three main excretory organs of the body:

1. The lungs, which give off carbonic acid, water, and various organic waste matters.
2. The kidneys are also important excretory organs, which draw off water and other waste matters from the blood, which passes to the bladder.
3. The skin is nature's third method of providing that the body can get rid of the various poisonous matters from the blood.

It can thus be seen that if the skin is not healthy and in good working condition more work is thrown upon the kidneys and lungs, and if these are unable to take on increased work, waste substances collect in the body and all sorts of ills of the flesh, such as gout, are liable to occur. To keep the skin active, the home nurse must realise that thorough cleanliness is essential. If the body is washed once daily, the pores of the sweat glands are kept open. Otherwise, scurf, which the skin is shedding, and the dust of the atmosphere form with the perspiration a kind of crust which chokes up the pores.

The Heat of the Body

The second great function of the skin has to do with the regulation of temperature. The normal temperature of the body is 98° 4' Fahr. By muscular exercise and by the ingestion of food, heat is produced. This heat is distributed over the body by the blood. Thus, the temperature of the whole body is kept uniform, even if by rapid movement of the legs or arms heat is generated in one part. The circulation of the blood throughout the body, from one side of the heart to the other, takes about half a minute, and this fact provides rapid distribution of heat.

The blood passes to the capillary vessels on the surface of the skin, which become very much dilated when a person is "over-heated," or in hot weather. Now, when these surface blood-vessels of the skin are dilated and filled with blood, the excess of heat passes into the sweat glands, which become very active, owing to the increased supply of blood in the part. These rapidly form perspiration, which passes through the sweat tubes to the surface of the body; and when the skin is very hot, the perspiration appears in beads of moisture. At the same time, of course, the lungs are doing increased work, and heat is given off in the breath. In cold weather, on the other hand, when the body is chilled, the blood-vessels in the skin contract, and the blood is driven into the interior of the body, thus preventing loss of heat. This function of the skin to contract under the influence of cold and to dilate under the influence of heat, is to a certain extent lost in civilised communities. For one thing, we cover up the body with clothes, and thus make it more sensitive to cold, and less capable of fulfilling its normal function. In more primitive races, the human body does not feel cold to the same extent that we do.

"Me all face," said the American Indian who was asked by an Englishman if he did not feel cold without clothes. The skin of the body, always accustomed to cold, can contract whenever the temperature is cold enough to provide

any risk of excessive loss of heat from the system. This contractile power of the skin is regulated by the nervous system. There is a heat centre in the brain which sends messages by means of the nerves to the skin and blood-vessels, making them contract in a cold and dilate in a warm atmosphere. In acute illness, the nervous system is paralysed by the poisons circulating in the blood. The heat centre loses its power of regulating the temperature, and therefore the temperature of the body goes up, and the patient is in a state of fever.

Thus, the home nurse can understand what an important indication the temperature of the patient is as to his bodily condition. From this

article, also, she will have gathered that it is essential to keep the skin clean in health and disease by means of daily ablutions. She will know that, because poisons can enter the body through the skin, every care must be taken to prevent the entrance of microbes into the system through the broken skin. The protective function of the skin is assisted by the body of fat which lies beneath it. This fat consists of innumerable cells filled with an oily fluid, and it makes an excellent cushion for the surface of the body, to minimise the effect of jars and shocks. Underneath this skin and fat lie the muscles, or "flesh," which are attached from one bone to another, and act as organs of locomotion.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 622, Part 5

NURSERY RASHES

THE occurrence of "spots" is generally viewed by the average mother with considerable consternation. "Spots" may or may not be of serious importance. They may indicate merely some slight error in diet. They may be due to some infectious skin ailment, or they may be the diagnostic feature of such a fever as scarlatina or measles. Every mother ought to know something of the causes of rashes in childhood. She should try to understand the meaning of skin eruptions, and should be able to distinguish between the commonest of these. The skin of the healthy child should be smooth, clear, and free from spots and blemishes. Such a skin indicates that the blood is healthy and of the right quality. The spotty skin, even when no definite rash is present, means generally some error in health management in the nursery.

The chief causes of skin blemishes are poisoned blood, irritating clothing, and insufficient drying. The child's face should never be washed with soap at all; soft water will remove the dirt quite easily without soap, and for the body only soap of very good quality should be used. In the case of a sensitive child a rough undergarment, especially if it is at all tight, will often cause excessive irritation to the skin, and even friction with a rough towel will cause irritation.

Sweat rash is the popular name given to an eruption of tiny, watery pimples which appear in young children about the neck and head when they are clothed too warmly in warm weather. Proper ventilation, careful washing and drying (afterwards dusting with powder) are necessary. One of the commonest causes of skin rashes in the nursery is some error in diet.

Nettlerash, or Urticaria, appears suddenly in the form of little weals, which irritate intensely and appear in groups. This affection is almost invariably due to dietetic mistakes, such as giving the child shellfish or unripe fruit to eat. A simple attack of nettlerash may be the only result, but sometimes there is vomiting and diarrhoea as well. The rash looks exactly as if the child had been stung with a nettle until its appearance is altered by scratching. As a general rule, the rash fades in two or three days, but by systematic errors in diet it may last quite a long time.

The best treatment is to give an aperient to clear away the poisonous matters in the digestive organs. It is the absorption of these in the intestinal canal and their circulation in the blood which causes the irritation to the skin. A dose of castor oil, cascara, or syrup of figs should be given, and the itching may be allayed by a

lotion of bicarbonate of soda. Half a teaspoonful of the soda may be dissolved in a pint of water, and applied with a sponge. Another useful lotion is creolin in the strength of a teaspoonful to a half-pint of water, used in the same way.

Erythema, Sunburn, or redness of the skin is a simple inflammation due to the direct action of the sun upon a sensitive skin. The best treatment is boracic ointment applied at bed-time, and when inflammation is severe the parts should be bathed with calamine lotion, which any chemist will supply. Erythema may be caused by strong soaps or the friction of rough under-garments.

Eczema is a very common skin disease in the nursery. It may be the result of irritation, and in a sense is a further stage of erythema. It often appears in infancy or during the first two years of life. The forehead, scalp, and thighs are the commonest situations. Eczema begins with redness, then tiny blisters form, which break and produce the characteristic discharge or "weeping" of eczema. The discharge may dry up, forming crusts.

In treatment it is most important to remove all sources of irritation. The parts are never to be washed with soap and water, but cleansed with a little sweet oil. Zinc ointment is an excellent preparation to use after bathing the part with bicarbonate of soda as mentioned above. In severe cases a doctor should always be consulted, as eczema is very difficult to get rid of if neglected.

Itch, or Scabies, is a skin irritation due to a minute insect which burrows in the skin. It chiefly affects the hands and feet. The eruption in the case of young children will affect the health, and eczema will follow upon scabies from scratching. The parts must be thoroughly washed with hot water and coal-tar soap. The best plan is to immerse the child in a warm bath for some time, and, after drying, an ointment consisting of balsam of Peru and vaseline, in the strength of a drachm of the balsam to an ounce of vaseline, should be well rubbed into the part. This must be used at night, and in the morning the ointment should be washed off with a warm bath. Absolute cleanliness with regard to clothing must be observed, as the condition is very infectious.

Fever Rashes. It is necessary for a mother to know something of the appearance of the commonest fever rashes which may occur in the nursery. In the first place, if a mother can recognise the rash of measles or scarlet fever she will procure medical attendance at once, and thus improve the child's chances of a speedy recovery.

The early diagnosis of these conditions will guard the health of the other children, because prompt isolation can be ensured. Scarlet fever and measles are, perhaps, the commonest fever rashes, and it is most important that they should be recognised. Scarlet fever may be of a very mild description, with the rash, perhaps, as the only characteristic feature. These cases are just as infectious as the more severe attacks, and a mother should always beware of any red rash which is of a scarlet fever description. Many cases are known of children having a red rash which has hardly been observed in the nursery until the typical "peeling" begins, by which time the infection has probably spread to others.

The rash of scarlet fever is made up of minute red points, which generally appear in one or perhaps two days after the beginning of sickness, headache, and sore throat. The red points intend to run together until a uniform red rash may be all over the body. As the rash fades, peeling or desquamation appears, and the skin comes off in shreds for perhaps a few weeks. In scarlet fever the face, body, legs are all affected. In measles, on the other hand, the rash is not scarlet, but rather a dull mottling on the forehead, which gradually spreads downward over the

body. The rash consists of crescent patches of a dull red colour, and the face may seem considerably swollen. Such a rash is associated with signs of an ordinary cold in the head.

When a rash appears in the nursery it should have immediate attention. The mother who manages her children thoughtfully sees the skin of the body once a day, either in the morning or at night. Thus a rash is not allowed to pass unnoticed. At its first appearance it is observed, and if at all suspicious a doctor should be called in. The first thing a mother should say to herself is, "What is the cause of this rash? Is it due to improper feeding, to insect stings, to the irritation of rough clothes, or soaps?" If to errors in diet, the food of the child must immediately be altered, and an aperient given. In simple cases simple remedies may be applied by the mother. Calamine lotion is always a safe and soothing application. Zinc ointment and boracic ointment are the best things to use in the nursery for skin blemishes. Unless immediate improvement follows a doctor should be consulted. If the child seems "ill," and such symptoms as headache, sickness, or fever appear, no time should be lost in calling in a medical man.

WINTER AILMENTS

BRONCHITIS

BRONCHITIS is one of the commonest chest ailments which may occur in the nursery. It is an inflammation of the air tubes of the lungs. In its commonest form it affects the large bronchi which are formed by the division of the windpipe in the upper part of the chest. In its more severe form the inflammation may be spread downwards to the microscopic bronchi of the lungs, producing what is called capillary bronchitis, or broncho-pneumonia. Delicate or fragile children are more liable to attacks of bronchitis in winter, whilst bronchitis is one of the most common serious ailments which affect rickety children. A common cause of the condition is the spreading downwards of a severe cold from the nose and throat passages, a very usual occurrence during the winter and early spring.

Some children seem peculiarly susceptible to bronchial colds, and have attacks of bronchitis regularly whenever the cold weather sets in. Whooping cough and measles are commonly associated with bronchitis, in the sense that bronchitis is an almost inevitable complication of these fevers in the case of delicate children. With care, however, bronchitis in the nursery could be prevented entirely, and it is the greatest mistake any mother can make to think that a child can suffer from several attacks of bronchitis and be none the worse. Every attack weakens the constitution and vitality, and makes the child more readily liable to consumption and chronic chest ailments.

As a general rule, bronchitis comes on suddenly. The child may show signs of a severe cold, the temperature rises, the breathing is interfered with, and a cough appears. The cough is at first dry, but later becomes moist, and some expectoration may be present. Restlessness and discomfort are sometimes very distressing symptoms, and the face may become livid from interference with breathing. Ordinary bronchitis generally lasts about a week or ten days. The risk of pneumonia must be carefully guarded against. Otherwise, the illness may last for a long time, and, of course, is more serious than simple bronchitis.

Treatment

The child must be put to bed at once in a well-ventilated room, with a temperature of 60°. Good nursing is most important, and any carelessness may have serious results, especially in the case of infants. If the cough is dry, a bronchitis kettle should be used to make the air of the room moist. The great danger with amateurs is that the air is made too moist, so that it is always as well to ask the doctor for definite instructions as to how long the kettle should be kept on the fire, and whether or not he may wish the child's bed to be covered with a tent, with the spout of the kettle inside. General directions as to this cannot very well be given, because the amount of moisture required depends upon the physical signs in the chest and the state of the cough. When a bronchitis kettle is not at hand, an ordinary kettle will do, if an artificial spout is made from a roll of thin cardboard.

Poultices are most important, and these must be very well made, and changed frequently whenever they lose their heat, otherwise they will do more harm than good. A linseed meal poultice is generally used, which is mixed into a firm paste with boiling water. The making of poultices will form the subject of a subsequent article on nursing. It is most important to keep up the strength of the child, especially when he begins to recover, so as to guard against permanent chest weakness. In the early stages milk, beef-tea, gruel, and chicken broths are suitable foods. During convalescence food must be as nourishing as possible. A dose of cod-liver oil and some preparation of malt are advisable. It is only by keeping up the child's general health afterwards that further attacks of bronchitis can be prevented. The mother who follows carefully the directions as to child management, diet, hygiene, etc., given in this section will gradually acquire a knowledge of the subject. Thus she will be enabled to prevent bronchitis and all other winter ailments from appearing in her nursery.



COMMON AILMENTS AND THEIR TREATMENT



Continued from page 621, Part 5

Delirium. Delirium is a derangement of the mind. The higher centres or controlling power of the brain are in abeyance, and the imagination is left to run riot. There are two main types of delirium, acute or maniacal, and typhoid delirium or low, muttering delirium. There are many causes of the condition: disease of the brain, insanity, fevers, such as pneumonia, typhoid, and other exhausting fevers, Bright's disease, and certain drugs, including alcohol, may all cause a person to become delirious. In delirium due to alcoholic poisoning, sleeplessness is a prominent feature. Delirium is more evident by night and generally improves as morning comes on.

In treatment, the cause of the condition must be taken into consideration. A nurse is generally necessary. Sedative drugs may have to be administered by a doctor; cold cloths or an ice-bag to the head are useful in certain types of delirium.

Diabetes is a disease characterised by large quantities of urine. It occurs in two forms: diabetes mellitus, the more serious form, in which the urine contains sugar; and diabetes insipidus, when there is no sugar. Diabetes insipidus is said to be due to some nervous cause, and it often follows upon injuries to the head.

Diabetes mellitus is associated with loss of weight and gradual emaciation, great thirst, and abnormal appetite.

Two varieties of diabetes mellitus are met with. In the milder form it attacks rather stout, middle-aged people as a result of worry or strain, and is generally curable by attention to diet. The more severe form is found in children and young adults, arising suddenly after head injuries perhaps. The cause of the condition is still a little obscure. Formerly it was thought that the appearance of sugar in the urine depended upon disorder of the sugar-regulating function of the liver (see Home Nursing on Absorption, Part 4), but some forms of it are now considered to be the result of changes in the pancreatic gland. The sugar which is required for the nourishment of the tissues passes out of the body in excessive amount, and emaciation follows from impaired nutrition.

TREATMENT. Regulation of the diet is the most important thing. Sugar and farinaceous food—for example, bread, potatoes, rice, tapioca, sago, macaroni, carrots, turnips, beans, peas, and shellfish—must be given up. Sweet fruits, such as pears, plums, grapes, etc., and sweet dishes of all kinds, are to be avoided, and all sweet wines. Butchers' meat, fish, poultry, eggs and cheese, butter, fat and oily green vegetables provide suitable variety. Ordinary white bread must not be taken, but there are many diabetic breads which are quite palatable. Glutun bread, almond meal, rusks, and biscuits are some of these. Tea and coffee may be taken without sugar; soda-water, sherry, claret, and small quantities of brandy and whisky are permissible. Drugs must be ordered by the physician in charge of the case.

Diarrhœa.—The commonest causes of sudden, acute diarrhœa are irritating foods, poisoned water, intestinal parasites, and a poisoned blood state, such as occurs in typhoid and other fevers. Chill in some people will cause an attack of diarrhœa, whilst in the tropics dysentery and cholera are frequent causes of the condition. When there is much vomiting and prostration present, it points to decomposed food or other irritant poisoning. Over-ripe or bad fruit, tinned meats, shellfish, tinned fish, such as sardines or salmon, are all foods which would be likely to cause this condition. In such cases diarrhœa is Nature's effort to get rid of the poisoned food, and is in that sense a good thing. In certain districts in the warm weather of summer and autumn the drinking water supply causes diarrhœa, especially if it contains peat. Infantile diarrhœa will be considered under the children's section later on, as it is the cause of more deaths in infancy than any other disease.

Diarrhœa due to errors in diet is best treated by giving a tablespoonful of castor oil (adult dose) and five or six drops of tincture of opium. Only milk and gruel should be taken for the first twenty-four hours, and in very bad cases the patient may only be able to take raw white of egg or raw meat juice. The invalid must, of course, be kept warm and perfectly quiet.

Chronic diarrhœa may continue for weeks or months, and is sometimes caused by errors in diet; but it may be due to some ulceration of the intestines. In these cases a doctor should always be consulted. Simple diet and attention to the general health will help the condition. Milk and eggs should be allowed, and vegetables and fruit given up for a time.

Diphtheria is a contagious disease associated with membranous growths upon the throat due to the diphtheria bacillus. It very often begins as a simple sore throat, and there may be headache and a feeling of general ill-health associated with rise of temperature. If the throat were examined, patches of creamy white wash leather membrane would be seen on one or both tonsils. These patches are surrounded by redness, and if they are removed, the surface below bleeds, and the membrane forms again. The patches run together, and spread over the soft palate. The glands at the angle of the jaw are swollen, and the neck feels stiff. There is apt to be great prostration, but very often general symptoms are slight. The great risk is the spreading of the membrane to the larynx, whilst later death may take place from extreme debility, due to the poisoned state of the blood or to heart failure.

Great care, also, is necessary to guard against complications such as broncho-pneumonia, kidney disease, and paralysis. The disease is very serious, and medical skill is essential. Since the introduction of the modern serum treatment a large number of cases recover. As a rule, doctors give anti-toxin treatment in every case, and the earlier it is given the better. Medical skill is required for the treatment of the throat condition by syringing, spraying, or swabbing with strong disinfectant. Hot applications to the front of the neck give relief to the pain.

HOW TO RENDER FIRST AID

GENERAL ACCIDENTS

Continued from page 625, Part 5

3. FOREIGN BODIES IN THE NOSTRIL.—These undesirable intrusions may often be met with among the more juvenile section of the community, but mind and body of the small sufferer can soon be eased. Place the patient with the back of the head well supported by the operator, press against the free nostril, make the patient blow down the nose, and at the same time distend the nostril with the bent end of a hairpin (Fig. 1.)

4. BURNS AND SCALDS.—Of more serious nature are those injuries of the tissues known as burns and scalds, which may be so severe as to lead to a fatal issue. Burns are injuries caused by dry heat or by corrosive fluids, such as strong acids and alkalis. Scalds are similar injuries caused by moist heat, but as the method of treatment is essentially the same, both will be described under the general name of burns. The severity of a burn depends upon the amount of tissue injured, as well as on its position. A large superficial burn may be as serious as a small deep one, since injury to the skin impairs its functions. Burns on the chest or abdomen must always be regarded as more serious than similar ones on the limbs.

The chief point to attend to in treating a burn is to avoid exposing it to the air. As quickly as possible the wound should be covered with cotton-wool, lint, or clean linen, soaked with any kind of oil, provided it is not a *mineral* oil; or if the burn occurs on a limb the limb should be plunged into cold water. Carbonate of soda dissolved in the water greatly relieves the pain and induces healing, and as this treatment is generally available, it should be resorted to until a proper dressing can be procured. Boric wool spread over the wound makes an excellent dressing. Carron oil, an emulsion formed by shaking in a bottle equal quantities of linseed oil and lime-water, when spread on lint is good provided it is not stale, but even when freshly made it is liable to become offensive after it has been kept on a wound for any length of time. A far better preparation is a mixture of equal parts of vaseline and zinc ointment, which can be kept almost indefinitely, and remains sweet until the wound is healed. This last is a great point in its favour, for a burn should be

dressed as seldom as possible. When applying the first dressing to a burn do not drag off any charred fabric which has become attached to the injured part. Such débris will be sloughed as the wound heals. The dressing should take the form of small pieces rather than one large sheet, as an overlapping succession of strips fit to the contour of the body better than a large piece; and, moreover, if a change of dressing becomes necessary it can be replaced little by little without exposing the whole injury. Never drag off a dressing; if it sticks, syringe the part, or soak it with a warm solution of soda. Burns always occasion shock, which must be treated as soon as the wounds have been dressed.

Scalded Pharynx.—There is one form of injury which is fairly common among the children of the poor, and that is scalded pharynx, brought about by attempting to drink from a kettle or teapot. The child shrieks, and the skin soon assumes a dusky colour, the breath comes brassily, and with such difficulty that the muscles of the chest are drawn in, and there are symptoms of collapse. Send at once for the doctor, place the child immediately on a bed or couch, loosen the clothing around the neck, and apply hot fomentations to the throat. Arrange a canopy over the bed to form a "tent" bed, which can be extemporised by tying a broom at each corner and covering



Fig. 1. Removing a glass bead from the nostril

a sheet over the upstanding ends (Fig. 2). Set a bronchitis kettle to work near the child's head, so that warm moist air may be breathed. Failing a proper kettle, extemporise one from an ordinary kettle with a funnel or child's toy trumpet in the spout (Fig. 3). Treat the patient for shock.

What to do with clothing alight.—A very simple experiment suffices to show that fire cannot burn without a sufficient supply of air, that when in motion fabrics burn more quickly than when at rest, and that flames ascend more quickly than they descend. Having grasped these simple principles, burning garments can be managed so as to minimise the risk of injury to their wearer. Thus, when a person is seen to be on fire, hold up a rug, blanket, or overcoat in front for self-protection, and throw the person down on the floor with the flames upwards.

If the flames are at the back make the patient lie face downwards, but face upwards if the flames are at the front. Spread the rug, or its substitute, over the flames, and beat them out.



Fig. 2. An improvised tent bed

If the accident is to oneself, lie down on the floor and roll over until the flames are extinguished. Let there be no running about, as the increase of draught increases the strength of the flames. Extinguishing flames by cutting off the supply of air is preferable to dashing water over them, since the steam generated in this treatment increases the severity of the burns. When the flames are extinguished, treat the burns by the method given above.

Many burning accidents might be avoided by having a proper guard in front of each open fireplace. Those who work among the poor should be constantly reminding them that it is now a criminal offence if a child is burnt to death owing to the lack of a fireguard.

5. FROSTBITE.—Frostbite is not unknown in this country during severe winters. If it is not properly treated mortification sets in, and may lead to the loss of a limb. The first symptoms of frostbite are a waxy white appearance of the flesh, which soon afterwards turns congested and purple, while the part itself becomes first numb and then dead to all sensation. Proper treatment takes the form of rubbing the affected part with snow, which is generally at hand; or, failing that, with olive oil. As soon as the sensation begins to return, the patient may be brought by degrees into a warmer atmosphere.

The circulation is often impaired as the result of frostbite, and if this is the case, care must be taken of both the heart and the general health of the patient. Massage is beneficial, and the clothing must be warm.

6. CHOKING.—Choking is unpleasant, and may prove dangerous. It is generally caused by a portion of food entering the larynx instead of passing over the epiglottis into its proper channel. A shock will often cause the irritating body to be blown upwards, and this result can best be obtained by giving the patient a sharp slap on the back between the shoulders. Sometimes a piece of food or a fish-bone sticks in the gullet. The fish-bone can often be extracted by means of pliers or tweezers, while solid food can be pushed down the gullet with the forefinger. If this fails administer an emetic, and send for a doctor.

When solid articles, such as buttons, pins, nails, etc., are swallowed, on no account administer an emetic. Send at once for the doctor, and if the patient can manage it let him eat new bread or buns to embed the dangerous article without injury to the digestive tract.

7. SUFFOCATION.—Suffocation results from continued breathing of an undue proportion of carbon monoxide in the afterdamp of an explosion, or smoke, or certain gases, or the noxious products of combustion of a charcoal, coke, or gas fire. The patient must be immediately dragged forth into pure air, and the general treatment for insensibility, which will be described in detail in the next paper, must be applied. If this is unavailing, artificial respiration must be resorted to, and will be described in the next number of *EVERY WOMAN'S ENCYCLOPÆDIA*.

8. STRANGULATION AND HANGING.—With all promptitude cut the rope which suspends a person discovered hanging. To do this, first grasp the lower limbs and raise the body, to ease the tension of the rope, and also to prevent a sudden fall, which might cause irreparable injury. Lay the patient on the floor, and treat as for strangulation: that is, cut and remove the band constricting the throat, and apply artificial respiration.

A child has been known to be accidentally strangled by its scarf catching in the wheels of its perambulator, unnoticed by the nurse in charge.



Fig. 3. Bronchitis kettle. This can be made by fixing to the spout of an ordinary kettle either a funnel or a child's toy trumpet



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon:

Presentations and other Functions

Court Balls

The Art of Entertaining

Dinner Parties, etc.

*Card Parties
Dances*

At Homes

*Garden Parties,
etc., etc.*

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 638, Part 5

WIFE OF THE "FIRST COMMONER OF THE REALM"

A Post of Great Antiquity and Dignity—Invitations that are Commands—"Mrs. Speaker" and Her Privileges—The Importance of Her Position—Some Apt Sayings of the Present Speaker—Some Quaint Perquisites of the Speaker

"Go get ye to your Chamber, and choose a fit and proper man to be your Speaker, and bring him unto us for our inspection and approval."

It was thus, in the days of long ago, that "Good Queen Bess" addressed the faithful Commons, and led to the institution of a parliamentary office which carries with it an unique distinction. For the holder of the office of Speakership at St. Stephen's takes precedence as "The First Commoner of the Realm," lives in Westminster Palace, receives a salary of £5,000 a year, and enjoys numerous privileges.

"Mr. Speaker"

The post, however, is no sinecure, although to some it may appear to be ornamental more than useful. The Speaker is responsible for the arrangement of the daily business of the House, and is in constant consultation with the Premier and the Leader of the Opposition regarding the parliamentary programme. He controls the issue of all parliamentary papers laid upon the table, sanctions the rules applying to private members' bills, and he has considerable powers regarding the taxation of costs incurred in this branch of parliamentary business.

"Mr. Speaker" is supreme ruler over the debates in the House. Tact, firmness, and strict impartiality, however, must govern his rulings. It is he who must settle all points of order in parliamentary procedure; who must pour oil on troubled waters when the excitement of debate tends to lead to personalities, and who must see that the dignity of the parliamentary

assembly is always maintained. Members invariably obey his orders and bow to his rulings, for they recognise in him a strictly impartial chairman, whose one wish is to be scrupulously fair to all parties.

Whatever the private political views of "Mr. Speaker" may be, in the House he must be a man of no party and no politics. This places not only himself, but also his wife, in a peculiar and delicate position at times. For, quite apart from his work in the Commons, "Mr. Speaker" has many social duties to perform. He gives no fewer than seven full-dress parliamentary dinners in the course of a session, in addition to two levées. To the first dinner prominent members of the Government sitting are invited. At the second, the leading members of the Opposition, while at the third banquet Privy Councillors and members of former Ministries not hitherto invited are included among the guests. Then follow three mixed banquets for the "rank and file" of the House, and, finally, the Speaker entertains the officials of the House, of whom there are over fifty.

Official Banquets

And here it might be mentioned that the Speaker's invitation, like the King's, is a command, which must be obeyed, except in the case of sudden illness or death. Indeed, it is said that if he chose to do so the Speaker could have a man arrested for failing to come to dinner when invited. At all these dinners the guests appear in levée dress—the Privy Councillors in their dark blue uniforms with elaborate trimming of gold lace and acorn leaves; members of his Majesty's household are gorgeous in

Court uniform, with red collars and cuffs; while the Speaker receives his guests in a black velvet Court suit, with lace ruffles round neck and wrists, knee breeches with silk stockings, and steel-handled sword.

Ordinary evening dress is strictly forbidden except when the Speaker has an "At-home" on the beautiful terrace overlooking the river. And at dinners and levées the table and huge sideboards are spread with magnificent old plate belonging, *ex officio*, to the Speaker, while from the walls look down portraits of many famous "First Commoners," of whom there have been one hundred and thirty-nine in a long and distinguished line from the first—Sir William Hungerford, in the year 1377. There are no speeches at the Speaker's dinners, and but one toast, the King, proposed by the Speaker without remark.

In addition to arranging and partly presiding over these banquets, "Mrs. Speaker" holds quite a number of afternoon receptions to which the female relatives and friends of members of all parties are invited. Her position in the political world is unique. The salons of political hostesses like Lady Lansdowne, Lady Crewe, and Mrs. Harcourt, for instance, are not, of course, frequented except on rare occasions by members of opposite parties. For, as a world-famous politician once remarked, "more laws are made and unmade in my lady's boudoir than at St. Stephen's." The political hostess has only one section of our legislators to meet and to please, in order that the interests of their particular party may be advanced.

It is the duty of "Mrs. Speaker," however, to entertain with equal cordiality and grace the members of all parties, and this she does at a series of receptions and dinners held in the magnificent apartments in the Palace of Westminster which form the Speaker's house,

and which occupy the whole north-eastern angle of the palace. The Speaker's house, in all its stately dimensions, can be seen advantageously from Westminster Bridge, and in the same wing of the House are the residences of the sergeant-at-arms—the gentleman to whom falls the unpleasant duty of removing members who refuse to obey the ruling of the Speaker in the House—and the chief clerk of the House, "Mr Speaker's" principal assistant.

Privileges of the Speaker's Wife

One of the privileges enjoyed by "Mrs. Speaker" is that of being present at all important debates, and she usually sits, not behind the grille, where other ladies are relegated, and from which point of vantage, high above the Speaker's chair, they can only obtain a partial view of the House, but in the Speaker's Gallery, which commands a perfect and uninterrupted view of the assembly. It is in this gallery that the Speaker's wife often acts as hostess to



MRS. AND MISS LOWTHER

Photo, Haines

privileged and distinguished visitors, and Lady Selby, the wife of the late Lord Selby—better known, perhaps, as Mr. Gully, who died in 1909, and who retired from the Speakership of the House of Commons in 1905, being succeeded by the present Speaker, the Rt. Hon. J. W. Lowther—more than once acted as hostess to Royalty in that gallery.

Mr. and Mrs. Gully

Mr. Gully was Speaker of the House of Commons for ten years, from 1895 to 1905, and was fortunate in possessing a wife whose charm, tact, and discretion were no less marked than her accomplishments. Unlike Mrs. J. W. Lowther, who cares little for society, Lady Selby was often to be seen at fashionable functions, and prior to her husband being appointed to the Speaker's chair took a lively interest in politics. A striking illustration, by the way, of the regard in which the Speaker is held by all parties is furnished by the fact that while Lord Selby, who was Speaker during the time Conservatives were mostly in power, was a Liberal, Mr. Lowther, who has been Speaker during the Liberal administration, is really a Conservative.

The Speaker, however, does not cease to hold office when a dissolution terminates the existence of Parliament. Once elected, he is Speaker until he retires or is raised to the peerage, unless, of course, a party strongly objects to him retaining the office. A peerage is invariably bestowed upon the Speaker after a number of years. It is one of the rewards of the office, together with a retiring pension of £4,000 a year. This recalls a story to the effect that when Mr. Lowther was offered his present dignity he is said to have remarked: "This means a peerage, which I don't want; a town house, which I have already; and £5,000 a year, which I can do without."

Political Crises

At times of political crises, the Speaker's wife has cause for no little anxiety, for, although her husband takes no sides in legislative warfare, the country looks to him for the smooth running of the parliamentary machine, and the least slip on his part in the House, or on hers in connection with social duties, might give rise to further bitterness between the respective parties.

Take the time, for instance, of the Home Rule split, 1885-86, when Viscount Peel, Lord Selby's predecessor, was Speaker of the House, "Mr. Speaker" was then in a most remarkable dilemma, and had to take the extraordinary but undoubtedly wise course of leaving one of the very greatest statesmen of the day out of all his parties, because he would not fit exactly into any of them. This was the late Duke of Devonshire, then the Marquis of Hartington. Similarly, his wife, who died in 1890, during the time her husband held the Speakership, had to use very careful judgment in the selection of

her guests; for feeling ran high at that time, and by inviting two people antagonistic to each other she might have set a spark to an explosion in the political world, the result of which might have been very serious.

It is just the same to-day. While adopting an impartial attitude to all, it is, of course, Mrs. Lowther's duty to bring together at her receptions only those people who, although they may be enemies in politics, are quite friendly in private. We have not yet reached that ideal state of things when all political enemies can say that enmity ends when social functions begin, and it is in consequence of this that each particular reception or dinner at the Speaker's house is set aside for certain people.

Bombs in the House

Many were the exciting episodes which marked Viscount Peel's Speakership. He was once told by the secret police that a man with bombs entered the Ladies' Gallery one day disguised as a woman. On another occasion he saw the House of Commons after a bomb had exploded in the Peers' Gallery.

"The woodwork hung in shreds," says the viscount. "The back of the Speaker's chair was pierced with a piece of metal, and it would have passed through the Speaker, but, fortunately, he was not sitting there."

It is generally admitted by men of all parties that the House has not for many years had a more popular Speaker than "Jimmy" Lowther, as he is known to his intimates. He is a man whose quiet, tactful, and pleasant ways have earned for him the esteem of all members. To his sporting proclivities, however, as well as to his patience and humour, "Jimmy" owes much of his popularity. He combines hunting with golfing and fencing, being an adept with the foils, while indoors he finds recreation in caricaturing his friends.

Many are the stories told of how Mr. Lowther has "saved the situation," by his quiet humour. One day the Unionists were pressing Mr. Winston Churchill to answer a question which he preferred to ignore. The Speaker was appealed to by a member, who demanded to know whether the Minister could not be made to give an answer. "You can't get blood out of a stone," came the prompt reply; and there the incident ended.

Saving the Situation

On another occasion, a Liberal member put a question to a Minister, who ignored it. "Is it not a fact, Mr. Speaker," he said, "that a private member has a right to ask any question of a Minister?"

"Certainly," replied the Speaker gravely, "members have the right to ask any question"—cheers from the Liberal benches—"but," he continued after a pause, "that does not necessarily mean that Ministers are compelled to answer them."



THE HOSTESS

Continued from page 630, Part 5

No. 5. GIVING A DANCE

By "MADGE" (MRS. HUMPHRY)

THE chief consideration, after compiling the list of guests, is that of the refreshments that will be required. To combine hospitality with an outlay within one's means is the problem that confronts the average hostess. The well-to-do find no difficulty in it, but those of limited incomes have some thinking to do before arriving at conclusions.

After having accepted invitations for one's young people from different families of one's acquaintance, a time arrives when reciprocity becomes necessary. One cannot go on accepting hospitality without making any return. The alternative is to drop gradually out of the circle of one's visiting-list.

For an ordinary dance, whether given at home or elsewhere, there are usually buffet refreshments and a sit-down supper at midnight. It saves much trouble to employ a caterer, arrange with him the character of the menu for both, settle the price per head, and leave everything in his hands. He supplies buffet, tablecloth, glass, china, dishes, and attendants. Lights and flowers also come within his province, and occasionally he even supplies dance programmes.

The following menu for buffet refreshments is of an average description. The cost is according to the number of guests. If they are under one hundred the charge is 3s. per head; if for one hundred and fifty, it is 2s. 9d. per head; and if for two hundred, 2s. 6d. One cannot tell the probable number until answers to the invitations have been received, but the caterer should be informed as early as possible.

MENU.

Buffet Refreshments.

Sandwiches.

Foie-gras à la Régence.

Saumon Fumé. Anchois.

Volaille. Concombre.

Cresson.

Gâteaux Français.

Biscuits Assortis.

Petits Fours.

Gâteaux Variés.

Brioche.

Cœurs d'Amandes.

Crescents.

Chocolats.

Bouchées des Dames.

Fondants.

Thé.

Café.

Limonade.

Orangeade.

Glacés.

Crème aux Fraises.

Crème à la Vanille.

Café glacé.

A bountiful provision has to be made, for dancing makes many people both hungry

and thirsty, and it is the duty of every man to invite his partner after every dance to go and have some refreshment.

At a Cinderella dance there is no set supper. The buffet is all, and it has to be well provided, even though the dance should finish at midnight; for the dancers know that there is to be no supper.

Cinderellas seldom end quite by midnight; 1 A.M. is a usual hour, and sometimes invitations are from 9.30 to 2 A.M. By this time everyone is very hungry, and no hostess would like to see a half-empty buffet even at the last.

For a light supper the following menu can be supplied at 6s. per head for one hundred persons, 5s. 9d. for one hundred and fifty, 5s. 3d. for two, and 5s. for three hundred.

MENU.

Filets de sole à la Royale.

Petites salades de Homard.

Médallions de Volaille Béchamel.

Petites Langues en Surprise.

Bouchées de Jambon.

Poulets de Surrey.

Langue de Bœuf.

Jambon d'York à la Gélée.

Salades.

Sandwiches.

Gélée aux Fruits. Chartreuse d'Abricots.

Bavaroise d'Ananas. Bouchées des Dames.

Meringues à la Crème.

Gâteaux Variés.

Biscuits Assortis.

Petits Fours.

Chocolats.

Fondants.

Marrons Glacés.

Thé.

Café.

Limonade.

Glaces.

Crème aux Fraises.

Eau de Muscat.

Dessert.

Consommé en Tasses.

This final item, hot soup, is of comparatively recent introduction, and it deserves the great popularity it has attained. Many a bad cold has been averted by this cup of hot soup taken after getting overheated in dancing and being about to face the night air. Some hostesses have it handed through the rooms on trays, just like tea, so that everyone may be served with it without going to the buffet. Sometimes it is served at a special table near the hall door.

Simpler menus will be given in a future article.

BEAUTIFUL WOMEN IN THE SOCIAL WORLD



HER GRACE THE DUCHESS OF WESTMINSTER

By Ellis Roberts

Before her marriage in 1901, her Grace was the beautiful Miss Constance Edwina Cornwallis-West. The Duke of Westminster is one of London's greatest landlords



By Ellis Roberts

HER GRACE THE DUCHESS OF NORFOLK AND HER DAUGHTER THE LADY MARY RACHEL HOWARD

Her Grace, who before her marriage in 1904 was the Hon. Gwendolen Constable-Maxwell, is the daughter and heiress of the late Lord Herries, has a son, the Earl of Arundel, born in 1908



LADY DALKEITH

By Ellis Roberts

Lady Dalkeith is the wife of the Earl of Dalkeith, and was the second daughter of the Earl of Bradford. She is the châtelaine of Eildon Hall, Melrose, and is a veritable Lady Bountiful to the tenants on her husband's large estates. Lord Dalkeith will eventually inherit the dukedoms of Buccleuch and Queensberry, as well as a marquise, four earldoms, a viscountcy, and four baronies



WOMAN'S DRESS

Conducted by the Editress of "Fashions For All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts

Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat-pins, Colours, etc.

Gloves

Choice
Cleaning, etc.
Jewellery, etc.

PRACTICAL ADVICE ON THE CHOICE OF FURS

By THE HON. MRS. FITZROY STEWART

Continued from page 636, Part 5

No. 6. LESS EXPENSIVE FURS

Some Furs that are within the reach of Women with Moderate Incomes—Bear, Beaver, Persian Lamb, Broadtail, Skunk, Moleskin, Mink

THE purse of Fortunatus is a pleasant possession but a rare one, and most of us suffer from a decided shortage of cash.

One's sympathies are with the average woman, who has her place in the world, a pretty face, a taste for luxury, and a dismal lack of the one thing needful. Previous articles have shown that to acquire the six precious furs costs hundreds of pounds. But the poorer woman has at her hand some useful substitutes, such as bear, beaver, crimmer, fisher, goat, genet, mink, marten, moleskin, musquash, nutria, Persian lamb, skunk, squirrel, and wolverine.

Bear Fur

Bear fur is most becoming. Soft, dark fur adds to a woman's beauty, and there is a certain type of face, handsome and hard-featured, that looks its best when softened by what may be termed a ragged fur, such as the best brown bear, skunk, or even goat, whether known as Thibet or Mongolian.

Bear fur is in three different colours, brown, black, and white. The brown bear inhabits Russia, the Caucasus, part of Norway, and Upper Hungary. Its fur is thick, long, and glossy, heavy in weight, but of immense durability. Cub skins are highly

prized on account of their softness and fine texture, but their small size makes the skins more expensive. A good bear skin costs £10, and one of the best quality might be £15. A stole of the best fur is worth about £16, and a muff about £7. But at one furrier's I saw a big muff, like a soft, black pillow, made of two cub skins of great beauty. This muff was priced at £12.

Types of Bear and Beaver

If the fur were not of such good quality, a small stole might be £5 and a muff £3. Brown bear varies in colour from almost black to fawn and cinnamon. The lighter shade of cinnamon, known as Isabella bear, is expensive, but seems now out of favour. A good skin costs £15, and one of these, mounted on fawn cloth, makes a handsome carriage rug, worth about £18.

Black bears come from Canada, and quite 25,000 skins are annually supplied by British North America. They are nearly black in their natural state, but are dyed to make the colour more uniform. This fur is also thick and glossy, but has a certain harshness. A good many skins are bought for military purposes, and are used for the headgear of Guardsmen in the British Army. Black bears are large in size, so one skin

makes two caps, and a good skin costs from £14 to £16. Hence the familiar busby is worth about £8.

Bear fur is also used for the collars and linings of the Russian "shubes," or sledge-coats. Coachmen's capes are now out-of-date, but these used to be made from the common and coarser bearskins. The white Polar bear is found all over the Arctic regions, but the finest skins come from Greenland. And these retain their whiteness, because, after flaying, the natives drag them through the snow, which prevents the oil from turning them yellow. Some of these bears are 12 feet in length, but their young are no bigger than rabbits.

Beavers were known to the ancients, and in the fourth century the fur of the beaver, or Pontic dog, as it was called, seems to have been in great demand. The beaver has a way of disappearing from countries where it has once flourished. For instance, it used to be found in England, and is now extinct; but Lord Bute has introduced beavers with a measure of success into the Isle of Rothesay in Scotland. They are now only really at home in Russia, Poland, Siberia, and North America. The best come from Canada; and it is worthy of note that the Dominion of Canada chose the beaver for its coat-of-arms, and that in old days beaver skins passed as currency in British North America. This rodent is allied to the squirrel, and has a flat tail about ten inches in length. It is about a foot in height, and ten inches in length. Beavers, like seals, have acute senses and a high order of intelligence. They seem to be endowed with reasoning power rather than with instinct, and can adapt their actions to varying conditions. Beaver architecture, as well as human, has its history. Beavers

can fell trees and dam streams, and a beaver lodge is a marvellous construction. Some of their dams are said to be a thousand years old.

Beaver fur is much lighter in weight than bear, but like bear has immense durability. Its price is rather high, and a long coat of the best beaver would cost from £40 to £80.

A large, long stole would be about £25, and a big muff £16. But cheaper goods can be procured, and a small stole and muff might cost £10 or £12.

In old days beaver was much in demand for the making of hats, gloves, purses, and other articles: Chaucer speaks of a beaver hat in 1386, and in the time of Queen Elizabeth these hats became common, and the fashion continued for nearly three centuries. The beaver skins were usually dyed black, and formed the headgear of the upper classes in Great Britain. In fact, in 1638, an Act of Parliament prohibited the use of any other material for hat-making, and this contributed to the diminution of the number of beavers in North America. An encyclopædia, which shall be nameless, says that "there is no longer such a thing as a genuine beaver hat." But this is a mistake, as white beaver hats are still worn by the servants of Lord Lonsdale and Sir Edwin Durning-Lawrence.

Beaver fur has much in its favour, but it is flat and of a dull colour, and perhaps more useful than either smart or becoming. Bear and beaver are like nothing; but themselves, and

their fur need not fear imitation.

Persian lamb is a fur produced from sheep found in Persia, and the best skins come from Bokhara. Persian sheep are said to be the most ancient breed of sheep in the world, and this fur is far older than is usually imagined. Some miniver robes of the



Photo

Reutlinger

A becoming and artistic use of skunk on a beautiful wrap. Among the less costly furs mentioned in this article, skunk ranks high both for becoming effect and durability

fifteenth century were carefully examined, and they leave no doubt that the dark fur on them is Persian lamb and not ermine tails. The natural colour of the skin is rusty black, but it is dyed a dense black before use, and this is done either in Canada or Germany. The water of English rivers does not seem suitable for the purpose.

Persian Lamb

The wool of the full-grown sheep is coarse and dense, but, unlike its parent, the skin of the Persian lamb is very soft and curly in the extreme. And this curl is artificially preserved by at once wrapping the skin up in a covering to keep it from contact with the air. These skins are not sold in a raw state in England, but are taken once a year to the fair at Nijni Novgorod by the Tartar owners. They are then sold to Leipsic merchants, who are most skilful dyers and cleaners. Indeed, it can be said that Leipsic supplies the whole world with Persian lamb, which is often, but wrongly, known as astrachan.

Persian lamb has high favour in England, and may be well called the fur of utility. It is most durable, and suits the needs of the woman who walks instead of drives, as it does not spoil with rain, and is by no means aggressive. It must not be reckoned cheap, as a good coat of Persian lamb would cost from £50 to £120. The skins cost from about £1 10s. to £3, and upwards. The fur called caracul is a commoner and cheaper variety. It has no curl, and its hair is longer and more fluffy, but it is lighter than Persian lamb—a decided point in its favour. A caracul coat can be bought for £15, and stoles and muffs in proportion. Broadtail—correctly known as breitzschwanz—is one of the finest furs in the world and of a satin-like softness. The skin is thin and fine, and the fur has no curl, but a waved line on its surface, which reminds one of silk moiré. But breitzschwanz has a gruesome history. It is the coat of the young, unborn lamb, and tender-hearted women often avoid this fur, and in any case its present price is almost prohibitive. The skins are tiny, and each skin is worth from £3 to £6. Some years ago a woman had a coat and short skirt of broadtail fur, which was priced at £500, and at the present time such a get-up would cost perhaps £1,000.

Moleskin

Now to return to the cheaper varieties. Moleskin is, to my mind, one of the most charming furs in existence. It has delicate shades of colour, is soft and downy, and most becoming. In fact, it adds more to a woman's looks than do many of its costlier rivals. Also it is light in weight—to a delicate woman no small advantage. The mole is perhaps too plentiful in Great

Britain, but, oddly enough, is not found in Ireland, and not often in Scotland, except in the Isle of Mull. Scotch moles, however, supply the best moleskin. This fur has one fault. Like most dainty things, it is by no means durable. But the price is moderate. A long coat of the best moleskin would cost from £30 to £40, a good stole might be £15, and a big muff can be secured for £4. Ermine is the only fur that goes well with moleskin. An ermine tie helps the effect, and an ermine muff completes the costume.

The mole lives near water. It has a plump body, with a velvet-like coat, and soft fur of a greyish brown colour. Its length is about six inches, and its tiny tail only half an inch long, and it owns stout limbs and a pointed muzzle. It has no visible ears, and its eyes are so minute as to be easily overlooked. The mole is a voracious creature, has an unquenchable thirst, and what may be termed a "rage of hunger." It eats no vegetables, but preys on mice, small birds, and tiny animals. Its cleverly designed subterranean labyrinths, with their passages and galleries, are a familiar—for the farmer a too familiar—feature in our fields. Part of the mole's object in constructing them is the pursuit of the earthworms, on which he loves to prey.

Mink Fur

The mink is a species of marten that occurs in Canada and in most parts of North America, but the best skins come from York River in the Hudson Bay Territory. It is an amphibious creature, and feeds chiefly on fish, frogs, and mussels. Its body measures from 12 to 18 inches in length, exclusive of the tail, which is long and bushy. Its hair is fine and soft and of a chestnut brown colour, which varies from a pale shade to the dark hue of the finest sable. The skins most in demand are those that are almost black in colour. Mink skins run from £1 to £6 apiece. They are of small size, and a coat of good mink would cost from £180 to £250 according to length and quality. A stole might be about £36, and a big muff from £14 to £20.

Mink ranks with bear and beaver as one of the best wearing furs in existence. In this it comes before either sable or sealskin, and is second only to sea-otter. Mink fur was at one time so much in request that an attempt was made to establish "minkeries" for the purpose of breeding the animal. But as in the case of sable, it was found that the fur of the mink then so deteriorated as to be almost worthless. Mink of a dark shade is sometimes passed off as Russian sable. But this fraud can easily be detected, as the fur is shorter than sable and much more fluffy. Mention will be made of other cheap furs in a future article.



HOME-MADE COIFFURE DECORATIONS

By LILIAN JOY

Three Pretty Head-dresses—A Head-dress for a Young Girl—How to Make Gold and Silver Fuchsias—Gold Metallic Moiré Ribbon—How to Make Cabochons

THE very simplicity of the present fashion in evening dress seems to demand something important in the way of a coiffure decoration. A change of head-dress, moreover, has a great effect in making the same gown look different for various functions. It is a great advantage, therefore, for the girl with clever fingers to manufacture some dainty trifles of this kind. The illustrations afford some suggestions for pretty designs which can be easily carried out.

Illustration No. 1 shows a decoration consisting of a simple twist of pale blue satin ribbon passed on either side of the front through a jewelled ring. The rings should be cut out in buckram and wired at each edge, and be $3\frac{1}{2}$ inches in diameter when finished. They should be covered with the blue satin ribbon, and have a few jewels and beads sewn over them and around the edges. To keep them in position they are stitched on the ribbon.

The second illustration depicts a very novel idea. A twist of silver gauze is passed around the hair and finished at one side of the back, under a knot of gauze with a hanging cluster of gold and silver fuchsias. To make the fuchsias, get some narrow gold cord and ravel a little piece about a couple of inches long; and double it in half to form the stamens. Join these to another piece of gold cord several inches long for the stalk. Take a little piece of gold cloth, thin but not transparent, fold it and gather it, and roll it around the stamens so that they show well below it. Just above tie a knot in the gold cord, and, above this again, stitch on four little petals of fine transparent silver gauze, folded on the cross so that they can be pulled out into the correct long shape. The knot in the cord is

to make these petals stand out properly. Where the petals are gathered, they should be caught together in two places, one just



Fig. 1. A simple but charming decoration, consisting of a twist of satin ribbon passed on either side of the head through a jewelled ring



Fig. 2. A novel and pretty effect, gained by passing a twist of silver gauze round the hair and finishing it at one side with a cluster of gold and silver fuchsias



Fig. 3. A simple and classic style, in which a band of gold metallic moiré ribbon is arranged in a flat bow at the side, with a jewelled cabochon in the centre

above the other, to form the fat part of the calyx.

The third head-dress shown is simple, but very becoming to some wearers. It is composed of a band of gold metallic moiré ribbon arranged in a flat bow at one side. In the centre of this is a large gold, jewelled cabochon. To make this is an interesting task. First there is the buckram mould on which it is mounted to be evolved. Get the top of a wooden darning, wet a piece of buckram with boiling water, and fix it over this with the gummy side on the outside. Smooth,

it down evenly, and tie a piece of string around the base to help keep it in position while it is set in front of the fire on a plate to dry. When it is quite dry, fold the edges under inside over a fine wire, and sew this in place. The mould is now ready to cover with a piece of gold tissue. After that it can be decorated with any odd scraps of metallic trimming and beads to suit the taste of the worker, but it looks well to keep it all to different shades of gold, with just a touch of cut steel in the shape of the flat beads that can be bought by the string.

To be continued.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Millinery, and Plain Needlework of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

Continued from page 642, Part 5

SIXTH LESSON. CUTTING OUT AND MAKING A COAT

Roll Collar (concluded)—How to Cut Out and Make a Coat—Placing the Pieces on the Material

THE edges of the collar having been turned down and tacked, and all superfluous material cut away from the corners that they may set as flat as possible, the raw edges must now be herringboned down to the canvas—the stitches must not be taken through to the material. It is not necessary to work this very neatly or to use silk. The collar must next be pressed. To do this, place it on a bare ironing or sleeve board, with the canvas uppermost, dip the tips of the fingers into water, damp it all over equally, and press it out flat with a tailor's goose.

Continue pressing the collar, and while doing so stretch the outer edge of the "fall" of the collar in the length as much as possible from one end to the other. Holding the iron with the right hand, stretch as hard as possible with the left; then, holding the iron with the left hand, stretch as hard as possible with the right, that both ends may be stretched equally and exactly alike. Continue doing this until all the moisture has dried up from the board and the canvas has regained its stiffness.

Pressing the Collar

Take the collar off the board, and crease down sharply all along the curved line of running stitches—dividing the "stand" from the "fall"—with the finger and thumb; hold the ends of the collar together, one over the other, forming the collar into a circle, with the "fall" outside. Dip the finger into water, and damp along the crease just made. Place the collar on the board with the "fall" downwards, and the "stand" to the right turning inwards. Hold the two ends together, one between the

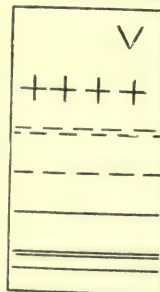
thumb and forefinger, the other between the second and third finger of the left hand, and press the crease sharply down all round with the narrow end of the iron. Hold the collar in a circle all the time, lifting the iron constantly, and moving the collar round under it. Great care must be taken not to flatten the collar again, the crease alone requires to be pressed. The collar is now ready to be fixed on to a coat.

The worker having learned to make a "flap" pocket, and to pad and make a "roll" collar, can now apply the knowledge she has gained to the making of a coat like the one in the finished sketch.

How to Cut and Make a Coat

This useful little coat, designed to be worn with the skirt illustrated in the same sketch (instructions for the making of which are being given in the Lesson on Dressmaking), can be drafted direct on to the material from a good and well-fitting bodice pattern, and then cut out by the worker. No coat pattern is necessary.

Explanations of the Lines and Marks used in Drafting the Coat from the Bodice Pattern:



Denotes the seams that are to be joined together.

Denotes outline of bodice pattern and waist line.

Denotes fold of material.

Denotes the cut edge of the material and edge of turnings.

Denotes where the seams are to be stitched.

Denotes the selvedge of the material.

For adaptation to a coat it is better to have the bodice pattern modelled to a length of 7 inches below the waist, so that the size of the hips may be obtained.

How to Place the Pattern on the Material

Two and three-quarter yards of serge, 54 inches wide, will be required to make the coat as shown in the sketch. It should be of a firm make, not loose and "stretchy," or the seams will be crooked. The basque of the coat, measured from the waistline to the bottom, is 14 inches in depth. Place the piece of material on the table, folded lengthwise, the two selvages together, and place the front of the bodice pattern on it at one end, with the front edge about 3 inches from the selvedge to allow for the revers, and extra width for the front of the *coat* (see diagram 1). Pin it smoothly to the material with ordinary pins, or through the material to the deal table or board with "push pins." (These pins are illustrated on page 72 in Part 1.) Take a piece of tailor's chalk, hold it upright, and outline the pattern close to the edge all round, and mark the waistline on each side. Take a tape measure, and hold the end of it between the thumb and forefinger of the right hand on the waistline of the front of the bodice pattern.

Take a piece of tailor's chalk in the left hand, and hold it upright in the tape measure exactly on the number denoting the length (14 inches) the basque is to be when finished. Mark round with the chalk held upright, working the hands slowly and simultaneously to the width required for the front, being careful to keep the tape tightly extended between the two hands. This gives the line for the bottom of the front of the coat.

From each side of the bodice pattern, draw with the square a straight line to the one just made.

To allow for the revers, draw lines on the material from the front to the selvedge, as shown on the diagram. The selvedge itself can be left on for the turning down the front edge.

This completes the outline for the front piece of the coat. Draw a second line about 1 inch beyond the outline of the side-seam for the turning.

For the shoulder, draw a second line about $1\frac{1}{2}$ inches beyond the outline, as this is a "fitting seam."

Draw a second line, about $1\frac{1}{2}$ inches from the bottom, for the turning up. Place the pattern of the side of the front in the position shown on the diagram. Outline the pattern close to the edge all round, and mark the waistline on each side. Measure the length for the basque (14 inches), and with the tape measure and piece of chalk draw the line for the bottom of the side in the same way as for the front.

From the *front* side of the bodice pattern draw with the square a straight line to the one just made, and from the *back* side draw a sloping line. To do this, place the square from the waist along the edge of the bodice pattern, and draw a line to the bottom of the

coat. This completes the outline of the side of the front.

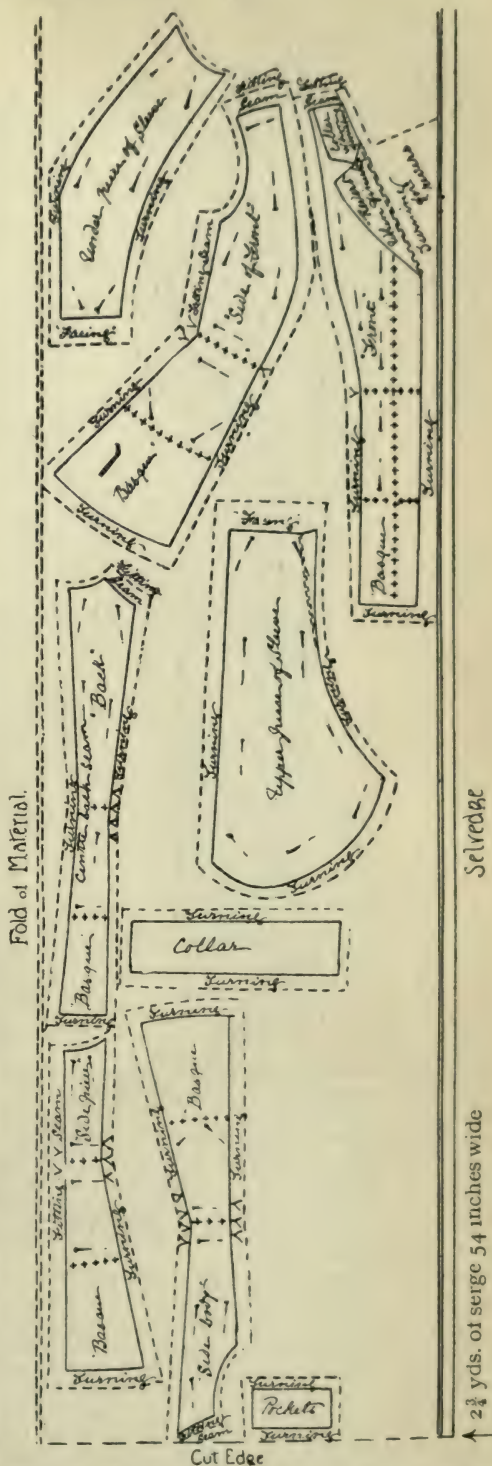


Diagram 1. Showing how the separate parts of the pattern for coat must be placed on material. When cutting out, the selvage should be in front of the worker



Finished sketch of the coat, showing collar, revers, pocket, etc., as described. The making of the skirt is fully described and illustrated in the dressmaking lessons

Measure and mark for the turnings in the same way as the front.

Place the patterns of the "back," "side body," and "side-piece" on the material as shown in the diagram, and outline each piece all round near the edge.

A Coat Is Made Longer Waisted than a Bodice

N.B.—A coat must always be longer waisted than a bodice, especially in the back and "side body," from 1 inch to $1\frac{1}{2}$ inches, according to the figure. For a slight figure $1\frac{1}{2}$ inches would not be too much; for a stout figure 1 inch would be sufficient.

Add to the length for the basque 1 or $1\frac{1}{2}$ inches (to lengthen the waist), and with the tape measure and piece of chalk draw the line for the bottom of each piece.

Draw a *straight* line for the front, and a *sloping* line for the back of each piece, in the same way as for the side of the front.

N.B.—As there is no "face" to a serge, the pieces can be placed up and down on it (see diagram). There is no fear of the pieces not matching, as they are being cut from the material folded double; but as serge is a diagonal material, the bottom of the sleeve pattern must always be placed *straight* across the cut edge, as shown in the diagram. If this is not done it will be found that the "diagonal" will run across the one sleeve and down the other.

Outline the pattern of the sleeve, and draw a second line about an inch beyond it on the inner seam and round the top, and about $1\frac{1}{2}$ inches for turning on the back seam (as this is the fitting seam), and draw a second line about 2 inches from the outline at the bottom for turning up.

N.B.—Tailors always leave this extra turning or "inlay" at the bottom of the sleeve to turn up, instead of "facing" a sleeve as dressmakers do.

The blank space left on the diagram represents the material left over for the "facing" of the "revers" and front (which should be cut in one piece), also for the straps round the sleeves. (See finished sketch.)

The "facing" for the front of the coat must be cut longer than from the bottom of the coat to the top of the "revers," because then the "revers" is turned back; the "facing" of it should also form part of the "facing" of the collar, as shown by the dotted line in diagram. (This will appear in the next Lesson in Tailoring.)

N.B.—It is better to leave the cutting out of these "facings" until the coat is in a more advanced stage, —i.e., until the fronts have been interlined with French canvas, the revers padded, and the edges of both turned in, the shoulder seams joined up, and the collar padded and put on. When all this has been done, the correct size and shape of the "facing" is more easily ascertained, and a diagram for cutting it out will be given in a future lesson.

Cut out all the pieces of the coat, sleeves, etc., carefully, on the *outer* lines (which denote the turnings). Unpin all the pieces of the bodice pattern; do not *separate* the pieces of the material, but put a pin or two through each double piece, to keep them exactly together. Take a square and draw the waist line across each double piece of the coat from the chalk line on each side of the waist.

The double pieces for the collar and for the pocket-flaps can be put aside, as they are not required at present.

"Tailor-tack" through the double pieces on all the chalk lines denoting the outline of coat, waist line and sleeves, in order to reproduce these lines on the under pieces of the material. Instructions for "tailor-tacking" are given in the lesson on dress-making.

To be continued.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 637, Part 5

By M. PRINCE BROWNE

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SIXTH LESSON. A SIMPLE SKIRT—continued

THE "darts" must be about 5 inches long, and must be most carefully made.

Fit one side of the skirt only; the other side must be made to match when the skirt has been removed from the figure or dress-stand.

After the skirt has been fitted correctly on the one side, take a piece of tailor's chalk and make marks on *each* side of the two darts and a mark across the bottom of each; remove the pins, and place the skirt flat on the table, right side uppermost. Hold the chalk upright between the thumb and first finger, and perfect the outline of the dart, keeping it to the size denoted by the chalk-marks and to the length shown by the mark across the bottom of the dart. It must be sloped as gradually as possible towards the point, or there will be fulness at the bottom. The most accurate way of marking the darts on to the second side is by "tailor tacking," and, although this is not the method usually adopted by dressmakers, it is by far the most correct and satisfactory way, and if carefully carried out ensures the two sides being exactly alike.

Fold the skirt in half—right side out—and place it flat on the table with the side on which the darts are marked uppermost, pin it together along the top, and stick one pin, *downwards*, in the centre of each dart.

Thread a needle with a *long* length of white tacking cotton—or cotton of a contrasting colour to the material—double the cotton, but do not make a knot at the end of it. Stick the needle in at the *lowest* point of one of the darts (see Diagram 1) and make a small, running stitch through the *two* sides of the skirt *exactly* on the chalk line—leave an end about half an inch long instead of a knot—and make another small running stitch on the chalk line—about half an inch from the first—leaving a *loose loop* between. Continue these stitches to the top of the dart, and cut off the thread about half an inch beyond the last one. Make another row of these running stitches *on* the chalk line down the other side of the dart, leaving an end of about half an inch—when making the first stitch—instead of a knot, as shown by the diagram.

Tailor tack the second dart in the same way. Unpin the skirt, draw the two sides of it slightly apart, and cut the double tacking threads—which hold them together—with a short, sharp pair of scissors without drawing any of the threads out of the material.

N.B.—Blunt scissors are apt to catch the threads and pull them out, and with long scissors there is danger of snipping the material.

When all the threads have been cut, the darts should appear traced by a line of short double threads on both sides of the skirt exactly to correspond, as shown in Diagram 2.

N.B.—The seams, corrections, etc., of the two sides of any garment can be made exactly alike by being tailor tacked.

Take the skirt off the table, turn it to the wrong side, and form *each* of the darts by bringing the two lines of tailor tacking *exactly* together *from the top to the point*. Pin *each* dart together, being careful that the pins are *on* the line of tacking on *both* sides.

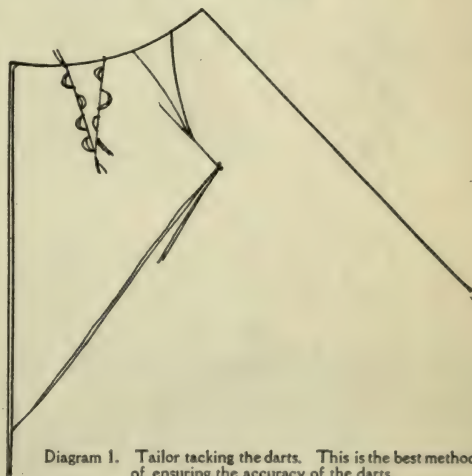


Diagram 1. Tailor tacking the darts. This is the best method of ensuring the accuracy of the darts

Thread a needle with single tacking cotton—white or coloured—make a knot at the end, and tack *each* dart from the top to the point *exactly* on the line of tailor tacking. This tacking should be done rather neatly, and *most carefully* and *gradually* finished off, so that no fulness may be left at the point of the dart.

Before stitching the darts, remove all the short threads of the tailor tacking, as it is very difficult to do so after the machine-stitching has been done. The darts must *all* be stitched from the top downwards, in order to work the point gradually off to nothing. If worked from the point upwards the first stitch would *have* to be made on the material, and a little pleat would thereby be

formed in the skirt under each dart. The two seams which are already tacked must now be machine-stitched from the top downwards, and, after the tacking-threads have been taken out, place the skirt—wrong side uppermost—on a skirtboard, dip the tips of the fingers in water, and damp one of the seams before pressing.

N.B.—The turnings in this style of seam—shown in the skirt of the finished sketch in the Tailoring Lesson, page 758—must *not* be separated and pressed open, but should be turned the same way—towards the front of the skirt.

How to Damp and Press the Seams

Press the seam *well* from the top downwards. The iron should not be constantly lifted and put down again, but moved very gradually all along the seam, and it must not be hot enough to scorch, as it should be allowed to remain some time on the seam; it is the weight and time given to pressing that ensure good results.

The damping must not be commenced

right through the double turnings that are on the wrong side.

Machine-stitch—with silk—down each side of the front, about three-eighths of an inch from the seam; these seams should now have the appearance of being lapped.

Joining the Back of Skirt

The back of the skirt must now be joined up. To do this fold the skirt in half—wrong side out—and place it flat on the table with the two edges exactly meeting; pin them together from the top downwards, allowing the weight of the skirt to rest on the table to prevent stretching the back seam, one side of which is more apt to stretch than the other. Both sides must be kept exactly the same length—they were cut exactly the same size—and the turnings must, therefore, be *made* to meet, both at the top and at the bottom. The hang of the skirt will be spoiled if one side is stretched and then cut off to make it the same length as the other.

Measure one inch and a half from the edge and make a mark, continue to measure

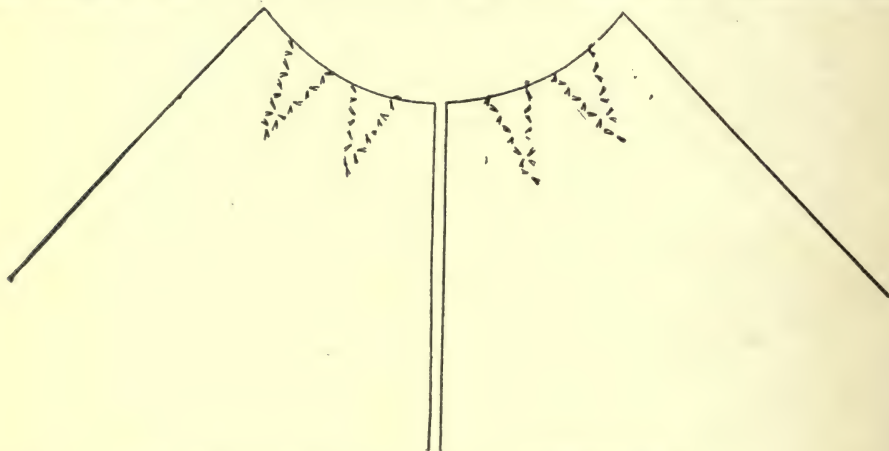


Diagram 2. Showing the darts when the tailor-tacking has been cut

until the iron is ready heated, and one seam only must be damped at a time, or the other seams will shrink while the first is being pressed.

Damp and press the second seam in the same way, then cut the turnings of the darts down the centre and as near to the point as possible.

Separate the turning of one of the darts and damp and press the seam of it *open* and *quite flat*.

N.B.—Special care must be taken to thoroughly damp the extreme point, and the iron must be allowed to remain on it until all the moisture has dried up from the board on which it is being pressed, so that if there is any fullness at the point it may be shrunk away.

Damp and press the three other darts in the same way.

Turn the skirt over, and place it on the board again—right side uppermost—and tack down each side of the front about a quarter of an inch from the seam, taking the needle

and mark at intervals all down the back of the skirt, and with two tailor's squares placed together draw one long line for the back seam—passing through these marks—to ensure its being tacked and stitched perfectly straight. Cut a strip of linen, selvedge-wise, about half an inch wide and the length of the skirt—a piece of tape will do equally well. Place it *over* and *all along* the chalk line, and tack it through the double material all down the back of the skirt.

Machine stitch down the seam from the top of the skirt to the bottom.

N.B.—The strip of linen or tape stitched in with the seam will prevent it stretching.

Take out the tacking, damp the seam, and press it open, following the instructions given for pressing.

The back seam of a skirt should always be pressed open, even when the other seams are “lapped”—the skirt would appear crooked if the back seam were “lapped.”

To be continued.



NEEDLEWORK

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Applique Work
Monogram Designs,
etc., etc.

THE REVIVAL OF RIBBON WORK

By MRS. F. NEVILL JACKSON

An Ancient Art Revived—Giant Ribbon Work—Miniature Ribbon Work—Practical Suggestions for Doing the Work

THE old saying that there is nothing new under the sun was never more true than when applied to needlework.

Sometimes the old types reappear with new names, as when the tent stitch of the Assyrians comes to us as satin stitch; or the *punto a groppo* of the sixteenth century Sicilian workers masquerades as *macramé*; another example of this tendency towards re-christening is the *broderie Anglaise* of the present day, which we recognise with such pleasure as our old friend cut work, perhaps the earliest form of open-work ornamentation.

Ribbon work retains its old descriptive title, and is as dainty in its revival as it ever was in the days of *le roi Soliel*, when swags of fruit and garlands of flowers wrought in ribbon helped to enrich the dress of both men and women, and added another touch of exquisite realism to a thousand decorative trifles.

The chief characteristic of all ribbon work, whether it be of the miniature or giant description, is its high relief; naturally the wider the ribbon the bolder may be the design and the more raised the effect obtainable. For this reason giant ribbon decoration should only be used for those purposes where a bold form of ornament is suitable and its outstanding surface will not interfere with the utility of the object. Considerable skill is required to achieve a satisfactory result, and the most successful efforts will be directed

towards picotees and carnations, roses, dahlias, and other flowers whose frilly leaves lend themselves most readily to this style of decoration.

Giant Ribbon Work

The giant ribbon, measuring about half an inch, whether in plain or shaded effects, costs about 1½d. per yard. The best result is generally obtained by running the thread through the darkest shade, so that the pale



Violets in ribbon embroidery on pale green satin sachet

edge is outstanding. The ribbon should be threaded through a coarse-eyed tapestry needle, and pulled up through the material at the commencement and through the back when the flower or leaf is finished. All the intermediate fashioning should be done by the running and drawing up with fine silk. Numerous invisible tackings will greatly assist in the formation of the petals. The stems of the flowers in giant ribbon work

plain and ombré colours, and in Paris it is possible to get fine gold thread in the weave. The ribbon costs about $\frac{1}{2}$ d. per yard, and very small pieces work wonders in embellishment. When commencing a piece of ribbon work the embroidress will be wise to provide herself with a wide range of shades, especially in greens, for the foliage.

Commence the work by bringing the ribbon up through the background material, but do not make a knot. A stitch of fine sewing silk will serve to hold down the end, if it is feared that it might work up. Use the ribbon like a piece of silk in ordinary embroidery, but always be careful in drawing the ribbon through that there is no twist, or the leaf will look poor and skimpy and will be ill-shaped.

It is not wise to take a long needleful of ribbon, as the constant passing through the stuff impoverishes it.

There are other methods of using the ribbon, all of which are well illustrated in our pictures. It may be laid flat and sewn down at regular intervals with tiny gold or silver metal beads; it may be run up into tiny frills to represent roses, as on the bag; or be used to form the petals by overlapping, as in the roses in the pole screen or tray decoration. All these methods were used by the ribbon workers at the end of the eighteenth century.

Some Suggestions

It is hardly necessary to add that ribbon work should always be done in a frame. It is impossible to obtain the right, loosely-arranged, yet secure result without puckering when done on the hand.

Though ribbon work is usually carried



Basket worked in brown embroidery and gold thread, miniature ribbon flowers in natural colours

are generally embroidered, knots are sometimes used, and should be in rat-tail chenille or a thick make of silk, to accord with the boldness of the ribbon effects.

It is strictly in accordance with precedent that knots, embroidery stitches, and even small beads or sequins should be used, many of the old examples show ribbon bows held down with small beads, or a rich effect is produced if sequins are sewn on the background. They must be small and sewn at regular intervals. A good plan to achieve this without irksome measuring is to spread a sheet of stamps on the material to be worked, and to mark with a sharp pointed pencil the corner of each stamp through the perforations. If such squares are too large, a piece of paper can easily be folded into the required size, cut at the corners, so that the pencil can be used.

Miniature Ribbon Work

The material for this is about one-eighth of an inch wide, and is used for the finer kinds of ribbon work, where slightly raised and very delicate effects are desired. It is made in



Veil sachet embroidered in ribbon work, flowers in natural coloured shaded ribbons

out in natural colours, very restrained and beautiful results are sometimes obtained by using only neutral tints. This ribbon work in white, mist grey, and shadow colours looked lovely on a panel for a white soft satin ball gown; while a pole screen, worked with roses and foliage in pastel shades, brimming over a basket in gold thread, was hard to beat in delicate effect.

Description of Coloured Frontispiece

THEATRE BAG, measuring seven inches by nine, on ivory velvet. Louis XV. bow in pale heliotrope ribbon, caught down with French knots in silk of a darker shade. The same silk is crocheted tightly and forms the cord. The bag is lined with heliotrope silk.

The garland is worked in green silk, the leaves in rat-tail chenille in natural colours, the roses in three shades of rose ribbon.

TEA COSY of white satin worked with picoté design in giant ribbon work; the leaves are in ombré ribbon and are stitched down with green silk, which also forms the stalks and calix. The ribbon for the flowers is of an unusual kind, with a dark edging most suitable for this special flower. It is drawn through the satin, then run at the edge and arranged so as to shape the petals; numerous

tacking stitches keep them in place. A fine green silk cord finishes the edge of the cosy.

THE DOYLEY is worked on rose petal satin, with an edging of machine-made Valenciennes lace and a feather-stitch border of white silk; the rose garland is in shaded miniature ribbon, the stalks in green stem stitch, and the leaves in ribbon.

The charm of this simple pattern lies in its dainty colouring.

THE TRAY is set in an old inlaid frame, which has once been a screen mounted on a pole. The brass handles are modern. With regard to the needlework covered with glass for protection, the outer forget-me-not border is wrought entirely with ribbon, a French knot being set in the centre of each flower. The larger leaves of the central wreath are in silk, the stems of the flowers and the buds; the rest of the blossoms are of ribbon. Very characteristic of the rococo work of the period when ribbon work was so much in vogue is the diaper pattern in the middle formed by fine gold thread sewn down and web-like ornaments in finest filloselle. The whole is worked on a rare old buff-coloured silk background, which harmonises well with the warm tones of the inlaid frame and the apricot tone of the Richardson roses, beloved of all rose growers.

WOODEN-BEAD EMBROIDERY

Used as Plaques for Waist Ornament—For Holding Skirt Drapery in Position—Colour of Beads should Harmonise with the Gown

THE colours of the wooden beads being shown in the shops are so beautiful and alluring that it is no wonder people are inspired to do embroideries of which they form the motif. As the beads are of a fair size, a very good effect can be gained with little trouble. They are also not at all expensive, the smallest size being obtainable for $6\frac{3}{4}$ d. the row, and larger ones, in an elliptical shape, for $8\frac{3}{4}$ d. A row of each would be more than sufficient for any gown, as the embroidery is too striking to employ much on the one dress. If, however, it is desired to introduce a third colour, a further string of beads would be necessary.

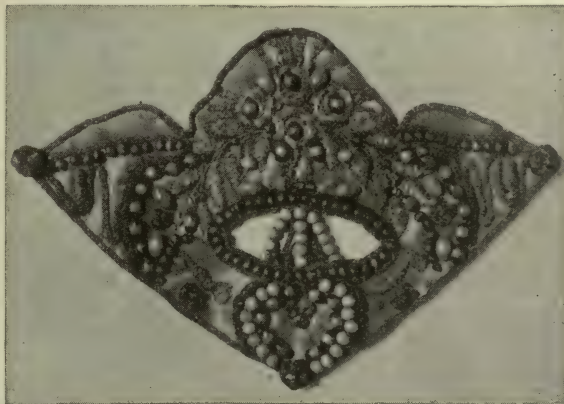
The best way to employ the embroidery is in plaques used to form ornaments at the waist, and to catch in any drapery at the sides of the skirt, and perhaps a small one in the centre of the bodice, and on each sleeve.

The example shown in our illustration

is a waist ornament for an evening gown. It is made of platinum tissue mounted over tailor's canvas. First draw your shape in paper, folding it in the centre and tracing the second half through, so as to be sure to

get it quite even. The measurements for this particular ornament are 6 inches deep and 9 inches across. Cut this in tailor's canvas, and cover it with the tissue.

If you want to give the tissue the appearance of being embroidered by hand with platinum thread, without having the trouble of doing this, get some metallic lace, cut away the net ground, and apply the design, sewing it neatly down around the edges. The border of the ornament must be outlined with a narrow, gold metallic cord. There is a new kind, which is very supple, similar to the satin rat's tail trimming. The colours of the beads must be chosen to harmonise with the gown, turquoise blue and rose colour being effective with grey.



William Foy

An example of wooden bead embroidery. An ornament to go at the waist of an evening gown

ing it neatly down around the edges. The border of the ornament must be outlined with a narrow, gold metallic cord. There is a new kind, which is very supple, similar to the satin rat's tail trimming. The colours of the beads must be chosen to harmonise with the gown, turquoise blue and rose colour being effective with grey.



A MUFF OF PIPED SILK

By LILIAN JOY



Materials Required—How to Arrange the Cording—Lining the Muff—Decorating it with Roses

The muff of silk or velvet, to wear with a long scarf or stole to match, is very smart this season, and may easily be made at home by the clever needlewoman. The muff seen in our photograph is a good example, and will require 3 yards of soft satin or paillette silk to make it.

The foundation consists of a double layer of wadding. This should be cut 32 inches long and 16 inches wide, and oversewn at the raw edges. Then cut off $1\frac{1}{2}$ yards of the silk for the piped top. This is not, however, sufficiently wide, and a piece must be added on each side 3 inches in width, cut from the remaining $1\frac{1}{2}$ yards of silk. If a double-width silk can be secured, then no join will be necessary, and $1\frac{1}{2}$ yards will be sufficient for the muff.

To do the piping a medium-sized cord should be laid between a fold of the silk, and pinned in place, and then secured with a line of fine running stitches, being careful not to catch the cord itself. Use a sewing silk to match the material for this, and a long millinery needle. For the outer cords fold the silk over the cord, and then lay it flat at the edge of one of the three-inch strips, and tack it in place before sewing it. Cut the cords when the end of each is reached; do not draw them up until all are sewn in. Do the middle cord first, folding the silk in half on the right side to get the centre. Then do the edges. Fold the silk again to find the correct place for the cords between the centre and the edge. In this way you will get them at equal distances with little trouble.

Now draw up all the cords to the length of the cotton-wool padding, arranging the fulness evenly. Put a running thread at the raw edges of the silk on each side. Lay the silk on the wool padding, and turn it over the edges. It will come about an inch beyond the edge on the inside. Draw up the thread at the edge of the silk. Arrange the gathers, and sew them down on to the wool. Cut off a piece of the remaining silk 32 inches long and 15 inches wide for the lining. Turn in the edges to cover the gathers, and slipstitch

it in place to within a short distance of each end.

The muff is at present perfectly flat, in order to facilitate arranging the fulness on the piping-cords, but it will now have to be joined at the ends. First join the piped top on the wrong side. Finish off the cords, and cut them. Then overlap the cotton-wool, and sew it together. Finally, turn in the silk lining over this, and slipstitch the seam. All this is done with the muff held on the wrong side, but it should be turned inside out just to see that the piping-cords are drawn up nicely to fit the muff.

The muff is now complete, except for the little cluster of silk and tinsel roses and buds. Get $\frac{1}{2}$ yard of 5-inch-wide platinum ribbon to make the centres. Cut a strip off this on the cross, fold it, and run the raw edges together. Roll this round and round, gathering it only a very little, and sew it securely at the base. This forms the

centre. Then cut a piece of silk on the cross, measuring 10 inches by $4\frac{1}{2}$ inches, gather it in the same way, and roll it round the centre.

Make the little buds in a similar fashion on a smaller scale, letting the centre come a little beyond the outer silk. Attach each bud to a piece of piping-cord covered with silk. Sew buds and roses on to a small mount of tailor's canvas, covered with silk and secure to the muff, being careful not to pucker the satin of the muff.

The cost of this muff will be approximately 5s. 9d. for 3 yards of silk, at 1s. 11d.; 3d. for the wool; and about 6d. for the platinum ribbon; making 6s. 6d. in all.

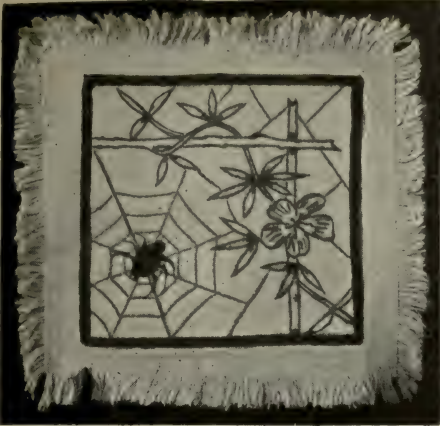
A scarf to match can be made of 5 yards of silk drawn up at the ends with groups of piping-cords, and finished with a fringe of buds. A colour to match the gown should be chosen. Grey or amethyst silk would be particularly charming, or a delightful variation would be to use velveteen instead of the silk. In that case the roses should be of satin ribbon to match, with metallic centres.



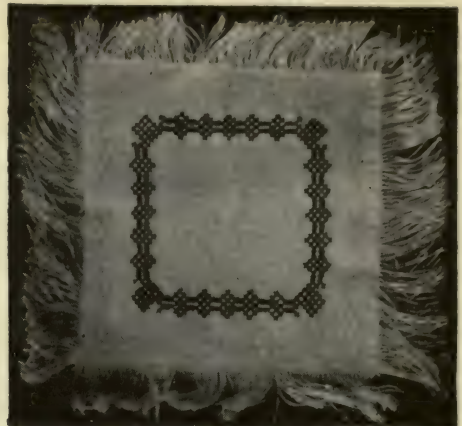
A large muff made of piped silk with silk roses



NOVEL DESIGNS FOR D'OYLEYS



The housekeeper will find in dessert d'oyles an opportunity for artistic expression. Coloured embroidery is eminently suitable if the pattern is designed to match the dessert plates



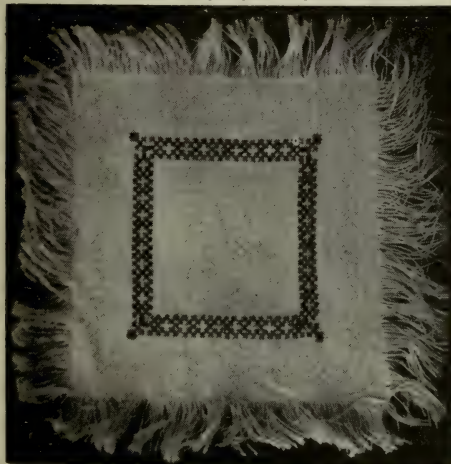
For ordinary everyday use in the house, cross-stitch is most useful. When worked in blue or red ingrain cotton, moreover, it washes extremely well



The Japanese feeling is emphasised by the prunus spray. Dark grey embroidery silk forms the frame, pale grey the spider's web, brown the stems, and pale pink the peach blossoms



There are so many believers in luck charms that the lucky spider is an eminently suitable emblem for the skill of the embroiderer. The bridge-playing guest will appreciate it



The pattern on this d'oyley is designed for use with the brass finger-bowls, which are so practical, being non-breakable. No pattern in the centre is needed when the bowl is opaque



Finely-executed hem-stitching always makes a satisfactory edging for d'oyles of muslin or nainsook. Pale gold wheat ears and insects in natural colouring complete the design

REPAIRING TORN EMBROIDERY

If Scientifically Treated, Embroidery can be Mended in a Way Which Baffles Detection—The Necessary Outfit Required—Exact Instructions

WHEN taken as a fine handicraft, mending requires quite as much skill as the more obvious and attractive occupation of making, and though this fact is not



Fig. 1. A jagged tear in a piece of embroidery edging, such as here shown, can be mended so that the damage is invisible

always readily recognised, it is well worth consideration. Repairing can be brought to such a high standard of perfection that it will actually make good the damage done.

Then not only will the mend be scarcely distinguishable, but it will often outlive the wear of the article in which it is introduced.

Of course, there is such a thing as an unwise putting of "new cloth into old garments," which should be avoided and which would only be waste of time. Unfortunately that which is already nearly worn out rarely suffers from accidents. A rash movement or a false step on the stairs will result in the breaking of a Sevres china

vase, or a rent in a dainty muslin frock. The common everyday articles have a way of escaping danger and remaining unharmed. However, it is surprising what, with patience and time, skilful fingers can do, even in the case of a bad destruction of material, which, if not properly treated, would ruin the value of the object in question.

It may be supposed, by way of example, that a bad tear has been made in a piece of embroidery edging. Instead of any attempt to darn up a hole, the most effective method of proceeding is to put in a fresh piece of material, which will entirely do away with the damaged section. On this may be copied the exact pattern of the embroidery. This mode of mending well repays the extra time it involves, for the embroidery to all appearances will be as good as new again, and it will wear just as long as the material which was unharmed. (See Fig. 1.)

The first point of which it is necessary to take note is whether the embroidery is done on linen, cotton, or muslin, and also its exact texture and consistency. This must be matched as closely as possible in the piece with which it is intended to patch. Then some cotton, thread, or silk, as the case may be, should be secured for carrying out the pattern so that it will correspond exactly with that which is shown on the original embroidery. Besides these materials, will be required a reel of 100 cotton and a very fine needle; an ordinary needle will be wanted for tacking, and a crewel needle for the embroidery cotton.



Fig. 2. Place a square of material that matches the torn fabric underneath and well outside the damaged area. Tack in position by an inner and outer line of tacking. Do not draw or pucker the work.

If the embroidery has been stretched or the pattern displaced by the tear, it should be carefully pressed with a warm iron before any attempt is made at mending. Then a square of material which is to form the patch should be tacked in place well on the outside of the area of the tear, and so that—in a case like this, where a point of embroidery has to be made up—it will come about a quarter of an inch below the edge. (See Fig. 2.) A thread may be drawn, and to

this the points may be fastened, so that the patch will be kept in position and perfectly straight. It is important to see that the material is just sufficiently stretched from one side to the other, and neither drawn tight nor puckered. It should be slightly damped and pressed with an iron at this stage.

As far as possible it should be planned finally to join the edges of the patch under the embroidery work. For this reason it is easier to conceal a mend in an elaborate embroidery than in one which is sparsely decorated. An inner thread should be run around the tear at the farthest point to which the patch will extend. Then in the front of the embroidery all the damaged portion can be cut away, taking the scissors close to the tacking line, and right through the centre of the embroidery stitches, otherwise when the new ones are worked over they will be too thickly padded. It is a good plan to tack with black thread, since then there will be no possibility of making a mistake.

The patch must now be sewn finally in position. This should be done on the wrong side with the roo cotton, and in the finest buttonhole stitch. The needle should be caught each time just on to the reverse side of the pattern. In such places where the patch cannot be joined under cover of the embroidery a thread must be run in and out in a tiny darn, so as to join the edges and keep them from fraying. A tracing should be made from the embroidery pattern, and inserted in exactly the right position on the patch, so that it may join properly to the other part of the design. With the aid of a piece of carbon paper the pattern can be transferred. Then it must be worked out so that in thread and stitch it will exactly copy the original pattern. (See Fig. 3.)

Much depends on skill and careful attention at this point, and before commencing a study should be made of the exact kind of embroidery, of the various stitches used, and of whether any of the principal points of the design require padding beforehand. The raw edges of the patch which are left beyond the buttonhole stitching must also be cut away before the embroidering is done, and the stitches should be taken right

through on to the wrong side so that they may cover the joining entirely. As soon as all is completed, the remaining piece of the patch below the points should be cut out and the embroidery pressed.

When the piece has been washed and ironed it will be difficult for the keenest eyes to discern what has been done, and the work will give lasting satisfaction to the mender. (See Fig. 4.)

Should the fabric of the embroidery be very rotten, with perhaps no definite rend, but only thin places and small holes to be repaired, the following may be adapted. Of course, it will not give the excellent results of the more elaborate work, but it will answer very well if the article is too old to take a patch, especially if the embroidery is of an openwork design. A piece of material should be tacked under the

weak spot, and holes cut out to the corresponding openings in the embroidery. They should be neatly sown on the wrong side, the stitches being hidden in the edge of the embroidery unless the buttonhole-stitch requires remaking. The thin places can be carefully darned with fine thread to the under patch. Mending of this kind will answer quite well for the bottom of a dress where a patch is not very obvious.



Fig. 3. Trace the pattern of the embroidery, by means of carbon paper, on the new material, ready for embroidering in silk or cotton, as may be required.

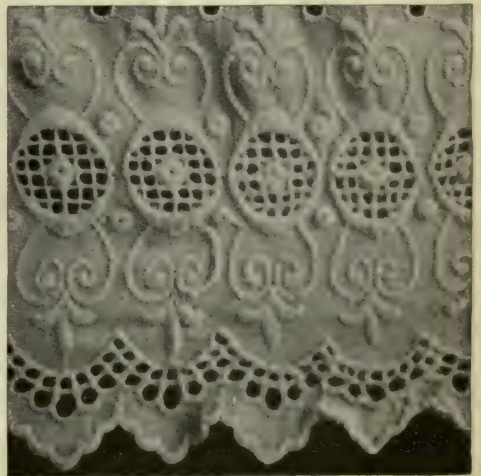


Fig. 4. It is impossible to detect the repair when the embroidery is completed, and the result is well worth the time and trouble involved.



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Recipes for

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

REFRESHMENTS FOR A CHILDREN'S PARTY

It is a matter of congratulation that nowadays children's parties are arranged on more rational and healthy lines than was the fashion some years ago. It was then thought correct to cater in the same way for juveniles as for grown-ups. No wonder that nurses and mothers dreaded these parties and rich fare, with their natural consequences of irritability and "crankiness," if not actual illness.

Healthily brought up children are not any more pleased with elaborate, expensive dishes than with simple, but they have childish fancies, and love little things, and a tiny jelly or cream is infinitely preferred to a slice from a large mould.

When arranging a menu, bear in mind there should be some substantial, nourishing items as well as sweets. This is all the more important if the little people have some distance to travel to and fro.

It is an excellent plan to present each little guest with a small cup of hot but light soup as soon as he or she arrives.

Frequently the children are over excited, and perhaps eat little before starting. The soup will warm and sustain them, and they will be far less tired at the end of the evening.

Let the substantial dish be either chicken

or turkey, as these are less rich than ham, and when boned and made into a galantine they are very easy to carve, and there is no waste.

Sandwiches of various kinds are invaluable. Do not forget bread-and-butter; children will frequently eat that when they refuse everything else.

The sweet dishes, of course, are a very important item in a menu for children, and they can be made to look attractive and yet be wholesome and digestible.

Pretty colours appeal strongly to children, and a delicate pink meringue to them will taste infinitely better than a white one.

MENU

BEEF CUP	GALANTINE OF CHICKEN	
SANDWICHES :		
EGG	POTTED MEAT	CRESS
MERINGUES		
BALMORAL TARTLETS	LEMON SPONGE	
SMALL FANCY CAKES		
LEMONADE	TEA	HOT MILK

THE RECIPES

BEEF-CUP

Required : Two pounds of lean beef.

Two quarts of cold water.

One carrot, turnip, and onion.

A bunch of parsley and herbs.

A stick of celery or a little celery salt.

An ounce of vermicelli.

Salt and pepper.

Wipe the meat all over with a cloth dipped in hot water; then cut it into small dice, and if there are any bones, chop them small. Put meat and bones in a saucepan with the water, and about a teaspoonful of salt; bring them slowly to the boil.

Wash and prepare the vegetables, cut them in quarters, and tie the parsley and herbs together, add these to the broth, and let all simmer very gently for three hours, keeping the lid on the pan. Keep the broth carefully skimmed. When cooked, strain it through a clean cloth into a basin, and leave it until cold, when carefully remove every vestige of fat from the top. Pour the broth into a clean saucepan and heat it, break up

egg from the head to the tail of the bird. Cover these with more sausage-meat, then roll the bird up from side to side like a roly-poly pudding. Next roll it in a clean pudding-cloth, tying the ends securely. Put it in the stockpot with the bones, and let it simmer gently for about one and a half hours, or longer if it is a very large bird. When cooked re-roll it tightly in the cloth. Place it between two tins or dishes, with weights on the upper one, and leave it until cold. Meanwhile, prepare

THE SAUCE

Required: One ounce of butter.

Half an ounce of flour.

Half a pint of chicken stock.

Half a gill of milk.

One gill of cream.

One gill of aspic jelly.

Four sheets of gelatine.

Two teaspoonfuls of lemon-juice.

Salt and pepper.

Melt the butter, stir in the flour smoothly, and let it cook over a gentle heat for five minutes, which gives it a nice glazed appearance. Add the milk and stock, and stir over the fire until it boils, then let it simmer gently for five minutes. Season it carefully with salt and pepper, and strain in the lemon-juice. Let it cool slightly, then add the aspic, in which the gelatine has been dissolved, re-heat the sauce carefully, and rub it through a hair sieve. When it has cooled, stir in the cream. Pour the sauce evenly all over the galantine, and leave it until set. Put it on a dish, arrange a border of chopped aspic round, and decorate with pretty shapes cut in aspic.

N.B.—If a cheaper dish is preferred, use all milk instead of cream, or brush the roll over with melted glaze and pipe a decoration of butter on the top.

SANDWICHES

Cut fairly thin slices of brown or white bread-and-butter. Spread a layer of the mixture on one piece; if necessary, sprinkle it with seasoning. Lay on a second piece,



Galantine of chicken

the vermicelli in small pieces, throw them into the broth, and cook them until they are transparent. Season the broth carefully, and serve it in small cups.

GALANTINE OF CHICKEN

Required: One large fowl.

Six pork sausages.

Two hard-boiled eggs.

Half a pound of ham or tongue.

Salt, pepper, and nutmeg.

Aspic jelly for decorating.

White sauce for coating.

First bone the fowl; to do this, cut off the head, then cut the bird down the back to the bone and slowly work the flesh off the bones with a sharp knife until only the bare carcass is left. When doing this be very careful not to cut through the skin. Draw the flesh of the wings and legs backwards, turning it inside out like a stocking. Draw out all the sinews possible. Take the skins off the sausages, and season the meat with salt, pepper, and grated nutmeg. Cut the ham and hard-boiled eggs into strips.

Place the boned fowl on the table, spread a layer of sausage-meat all over the flesh. On this lay alternate strips of ham and



Meringues

pressing it lightly on, trim off the crust, and cut the sandwiches into neat squares, diamonds, or finger-shaped pieces. Arrange the different varieties on lace papers on plates. It is a good plan to place a small flag bearing the name of the particular variety on each plate.

EGG FILLING

Required: The yolks of four hard-boiled eggs.

Two teaspoonfuls of anchovy essence.

A little lemon-juice.

Half an ounce of butter.

Salt and pepper.

Work all the ingredients together with a wooden spoon until they are in a smooth paste. If possible, rub the mixture through a sieve, though it is not necessary. Season it carefully to taste. It may only require very little salt, anchovy essence frequently being very salt.

CRESS SANDWICHES

The cress will merely require very careful washing and the roots cut off. Chop it, and sprinkle with a little salt.

POTTED MEAT SANDWICHES

Purchase some well-known make of potted meat, and use as directed.

MERINGUES

Required: The whites of three eggs.

Six ounces of castor sugar.

A few drops of cochineal.

One gill of cream.

A few pistachio nuts.

Brush the meringue board lightly over with salad oil. If you have not a proper board, use an old pastry-board. After oiling it cover it with foolscap paper. Put the whites of eggs in a basin with a few grains of salt, and whisk them very stiffly, then very lightly stir in the sugar and a few drops of cochineal. If stirred too much the mixture will get watery.

Next take two dessertspoons, fill one with the mixture, smoothing the top so as to form an oval. Then scoop out the meringue with the second spoon and lay it on the prepared board. Shape all the mixture in this way, taking care not to put the meringues too close together. When all are shaped, dust them with castor sugar.

Put the board in a very slow oven, and bake for about one and three-quarter hours. The meringues should hardly be tinted when cooked, so make quite sure the oven is very cool when they are put in.

When they are set, and feel crisp, loosen them carefully with a knife, and

very gently press in the soft portion underneath so as to form a hollow in which to put the cream.

Leave the meringue cases on a tin, hollow side upwards, in a warm place overnight to dry.

Do not put in the cream until just before serving them.

Whip the cream and flavour it with castor sugar and vanilla, or any other flavouring. Then put a spoonful of cream into each case, and put two of them together. Put the rest of the cream in a forcing bag, and decorate the meringues prettily with it, sprinkling, if liked, some chopped pistachio nuts over each. This will give an attractive touch of green to the dish.

BALMORAL TARTLETS

Required: Scraps of short-crust pastry.

Two eggs.

Four ounces of butter.

Four ounces of castor sugar.

Half an ounce of cornflour.

Two ounces of cake-crumbs.

Put the butter and sugar in a basin, and beat them to a cream with a wooden spoon. Separate the yolks and whites of the eggs, add the yolks to the butter and sugar, beating each in separately. Make the crumbs by rubbing some stale sponge-cake, or any other variety without fruit, through a sieve, add them, with the cornflour and the cherries, chopped finely, to the mixture. Roll out the pastry, stamp into rounds, and line some patty tins with it. Whisk the whites of eggs to a stiff froth, and add it to the mixture. Fill these lined tins three-parts full of the mixture, lay two narrow strips of pastry crosswise on each tartlet, being careful to wet the ends of the strips before pressing them on to the pastry. Bake in a moderate oven until the mixture is nicely coloured and set. Sprinkle a little castor sugar over each and serve hot or cold.

LEMON SPONGE

Required: The rind and juice of a lemon.

Half a pint of boiling water.

The white of an egg.

One tablespoonful of castor sugar.

Five sheets of gelatine.

Put the water and gelatine in a pan on the fire; when the latter has dissolved, add the sugar and the grated lemon rind.

Put the white of egg on a plate with a tiny pinch of salt, and whisk it until stiff. Strain the gelatine and lemon-juice into a basin; when they have cooled slightly, stir in the stiffly-whisked white



Balmoral tartlets

of egg, and whisk the mixture to a very stiff froth.

Take some small soufflé cases and fasten a band of foolscap paper round each to come an inch or more above the top of the case. Fill each with the mixture to come half an inch or more higher than the top of the case. When the mixture is set, decorate the top of each with a little whipped cream and chopped pistachio nuts. If liked, part of the mixture could be coloured pink, the rest being left white.

When the sponge is set, draw off the paper band carefully, using, if necessary, a warm knife.

N.B.—Small paper soufflé cases can be bought from 2d. per dozen. If more convenient, set the sponge in one large mould, or serve it heaped up in a glass dish.

SMALL FANCY CAKES

For the mixture :

Required : Four eggs.

Four ounces of castor sugar.

Two ounces of butter.

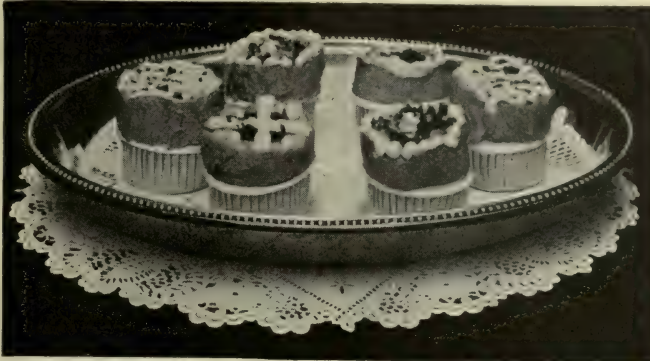
Three ounces of Vienna flour.

Line a shallow baking-tin with two layers of buttered paper.

Break the eggs into a basin and whisk them until they are in a thick froth. Then add the sugar, and whisk well for a few minutes. Next place the basin over a saucepan of hot water over a low fire, and continue whisking until the mixture is thick and "ropy." Take the basin from the fire, and beat the mixture a few minutes longer. Melt the butter gently until it is just oiled. Add about half the butter and half the flour to the mixture, stir them in

lightly, then add the rest of the butter and flour. When all are mixed together, pour the mixture into the prepared tin, and bake in a moderate oven for about half an hour, or until the cake feels spongy, and is of a delicate biscuit tint. Take the cake out of the tin and make up into various fancy cakes.

Stamp some of the cake into small rounds with a cutter, cut these into rounds about an eighth of an inch thick, spread a little jam (any kind without stones) on one round, lay another on top. If liked, the top round could be coated with glacé or chocolate icing.



Lemon sponge

LEMONADE

Required : Four lemons.

One quart of boiling water.
About a dozen lumps of sugar.

Wipe the lemons on a clean cloth. Then cut off the rinds very thinly, put-

ting them in a jug with the sugar.

Carefully remove all pith from the lemons. (Unless this is done, the lemonade will have a bitter flavour.) Slice the lemons into the jug, being careful to take out every pip, for they, like the pith, would give a bitter flavour.

Pour on the boiling water, cover the jug, and leave the lemonade until it is cold. Strain it into another jug, see that it is sweet enough, and keep in a cold place until required.

N.B.—Home-made lemonade is far more refreshing and wholesome than the bought "fizzy kinds."

Orangeade is made in exactly the same way, using oranges in place of lemons.

REMARKS ON VEGETABLES

PROBABLY no country possesses a better or more varied supply of vegetables than Great Britain, yet it is only comparatively lately that we have rid ourselves of the accusation that the only garden produce we eat is potatoes, and even these we do not cook successfully.

Now, however, the art of dressing vegetables has made steady and marked progress in this country, and probably equals, if not rivals, the skill of the Swiss, Italian, and German nations, who for so long have, in this matter, been so far ahead of us.

Vegetables in general should be cooked as soon as possible after being cut, and eaten directly they are cooked. Most cooks err through cooking vegetables too soon for dinner and then having to keep them hot,

thus often spoiling both flavour and appearance.

Cleaning Vegetables.—All varieties, such as cabbage, spinach, sprouts, cauliflowers, celery, etc., need to be thoroughly washed, not only to remove insects, but also grit. But avoid *soaking* vegetables in water when it is not necessary. Much discomfort to the cook may be prevented, without the smallest ill-effects to the vegetables, if tepid instead of absolutely cold water is used for washing them.

Hard and Soft Water.—Whenever possible, cook vegetables in perfectly clean rainwater. Hard water spoils the colour, but the injudicious use of soda, which is commonly added to soften the water, ruins the flavour and causes young and tender vegetables

to almost melt away in the water. A safe rule is to cook vegetables of all kinds in boiling water, and plenty of it, especially with those that consist of

Seeds—e.g., peas.
Leaves „ cabbage.
Pods „ French beans.
Stalks „ asparagus.

POTATO RECIPES

BOILED POTATOES

Required: Potatoes of as much one size as possible.
One large teaspoonful of salt to each quart of water.

Wash, scrub, and peel the potatoes thinly. Carefully remove all specks, and, as each potato is finished, lay it in clean cold water; this helps to keep the potato a good colour.

Next put them in a saucepan with enough cold water to cover them, and salt in the given proportion. Boil them gently until



Potatoes à la Duchesse

they can be easily pierced with a skewer, then drain off all the water, put the pan at the side of the fire with the lid half off, so that the steam may escape and the potatoes become dry. Shake the pan gently now and then to prevent the potatoes sticking to the bottom. When quite dry and floury serve them in a hot dish.

Some varieties of potatoes, however, cook better if put in boiling water. Therefore, if they are not successful when put into cold, try boiling water.

POTATOES À LA DUCHESSE

Required: One pound of mashed potatoes.
One ounce of butter.
The yolks of two eggs.
One ounce of grated cheese.
A few grains of nutmeg.
Salt and pepper.

Melt the butter gently in a saucepan, put in one of the beaten yolks and cheese, and mix all well together. Season the mixture with

The water in which root vegetables have been cooked should be saved for adding to broths, sauces, etc., as it will contain much of their nutritive qualities and flavour. Water in which the class of vegetables known as "greens" have been boiled is not, however, fit for use.

salt, pepper, and a few grains of nutmeg. Shape the mixture in pieces a quarter of an inch thick, three inches long, and one and a half wide. Mark the top of each in a lattice pattern with the back of a knife, then brush them over with the remaining yolk. Put the shapes of potato on a greased baking-tin, and bake them a delicate brown in a hot oven.

If preferred, the mixture may be stamped out in rounds the size of the top of a claret glass.

POTATO WAFFLES

Required: Large potatoes.
Frying fat.

Wash and peel the potatoes. For making these waffles, the special cutter shown in illustration is required. Such a cutter costs rs. 6d. (see page 773). Hold the cutter firmly in the left hand, pressing it down on the table. Take the potato in the right hand, and follow the instructions given with each cutter. Do not be disappointed if the first results are not like the illustration, for practice alone will make perfect. As each potato is sliced put in cold water.

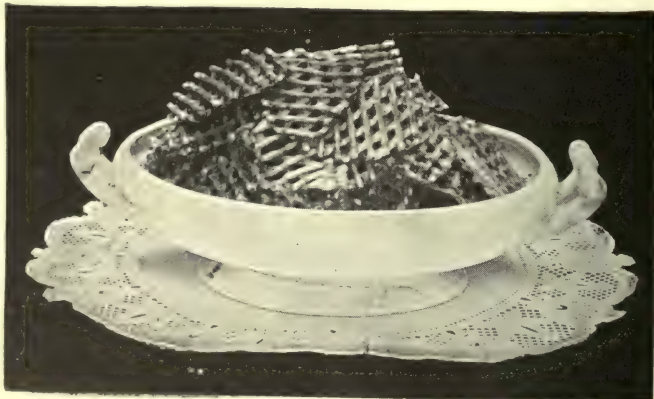
Have ready a pan of frying fat, dry the potatoes well in a clean cloth.

When a bluish smoke rises from the frying fat, put in the slices a few at a time, and fry them a delicate golden brown. Drain them well on paper. If they do not seem to be crisp, put them back in the fat for a few minutes.

POTATO STRAWS

Required: Peeled potatoes.
Frying fat.

Cut the potatoes into thin slices, trimming



Potato waffles

the edges evenly. Lastly, cut the slices into thin match-like strips. Dry them in a cloth. When a bluish smoke rises from the fat put in the straws and fry to a pretty golden brown.

If possible, put the straws in a frying-basket; they

so quickly brown when once they are cooked, and take such a long time to lift out of the fat with a spoon or fish-slice. Drain them well on paper, and serve piled up on a hot dish.

POTATO CROQUETTES

Required: Two pounds of uncooked potatoes, or one and a half pounds of boiled potatoes.

One ounce of butter.

One whole egg and an extra yolk.

Two teaspoonfuls of chopped parsley.

Breadcrumbs.

Salt and pepper.

If liked, a teaspoonful of finely chopped onion.

If the potatoes are uncooked peel and boil them until tender, then drain off the water. Dry by shaking them over the fire, then either mash them finely or rub through a sieve. Melt the butter in a saucepan, put in the potatoes, the yolk of egg, parsley, onion, and seasoning. Make the mixture hot, then turn it on to a plate, and let it cool. Next take about a tablespoonful of the mixture, form it into a neat cork shape. When all is shaped, beat up the egg on a plate, and put the crumbs in a piece of paper. Brush each croquette over with beaten egg, then coat it with crumbs.

When a faint bluish smoke rises from the frying fat put in some of the croquettes, and fry a golden brown. Drain them well on paper, and pile up in a hot vegetable-dish.

POTATO RIBBONS

Required: Peeled potatoes.

Frying fat.

After peeling the potatoes, cut them round and round as if peeling an apple. They should be in long, ribbon-like pieces. Have two pans of frying fat on the fire. When a bluish smoke rises from one, throw in some of the ribbons, and fry them until they are just beginning to colour, then with a fish-slice lift them into the second pan, and fry them a golden brown. Drain them well on paper, sprinkle with salt, and pile them up in a hot vegetable-dish.

POTATOES À LA CRÈME

Required: Six or more medium-sized cold boiled potatoes.

One ounce of butter.
Half a pint of white sauce.

Two teaspoonfuls of chopped parsley.

Half a teaspoonful of chopped onion.

Two tablespoonfuls of cream.
Salt, pepper, and nutmeg.

Cut the potatoes into thick slices. Put them in a saucepan with enough boiling water to cover them. Heat them through, then drain off the water.

Put them in a saucepan with the sauce, salt, pepper, and a few grains of nutmeg. Melt the butter in a small pan, then add the onion, and fry it a golden brown, then add the parsley; stir these into the potatoes. Lastly add the cream. The mixture should be really hot, but it must not boil after the cream is added. Serve very hot in a fire-proof vegetable-dish.

BAKED POTATOES

Required: Potatoes.

Good dripping.

Salt.

Wash and scrub the potatoes, then peel them thinly; put them in a pan of boiling salted water, and boil until they are half cooked. Drain them well from the water, and dry them. To do this put the pan with the potatoes in over a gentle heat, and shake them lightly, so that the steam escapes. When quite dry put them in a dripping-tin with some melted dripping, and bake them in a moderate oven until they are nicely browned and cooked through. They will have to be turned over occasionally. Lift them on to a piece of kitchen paper to drain off all loose fat. Sprinkle with a little salt, and serve in a hot dish.

N.B.—If a joint of meat is being cooked, the potatoes could be put in the same baking-tin.

POTATOES BAKED IN THE SKINS

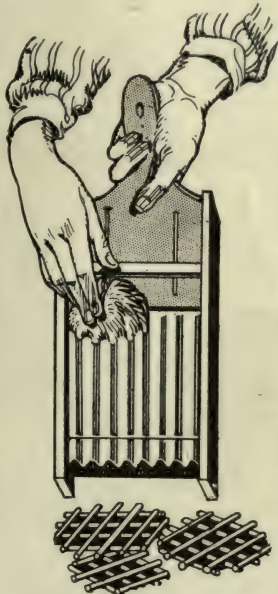
Required: Large, even-sized potatoes.

Wash, scrub and dry the potatoes. Place them in a moderate oven, and bake them until they are soft; they will probably take an hour or more, but this will depend on the size and variety of potato. Serve in a neatly folded napkin on a hot dish.

STEAMED POTATOES

Required: Even-sized potatoes
Salt.

Scrub, wash, and peel the potatoes thinly. Lay them in cold water;



Cutter for preparing potato waffles



Potato 'straws'

then put them in a steamer over a saucepan of boiling water, and steam until they are soft. Sprinkle them with a little salt. Serve in a hot dish. If no steamer is available, put the potatoes in a colander over a pan half-full of boiling water, but see that the lid of the pan fits closely on the colander, and that no holes in the colander are above the top of the saucepan. It will take longer to steam potatoes than to boil them, but none of the goodness of the potato will be wasted in the water, as is inevitably the case when they are boiled.

**MASHED
POTATOES**

Required: One pound of boiled potatoes. One tablespoonful of milk. Half an ounce of butter. Salt and pepper.

See that the potatoes are well dried, otherwise it is impossible to make a nice dish. Then either mash them smoothly with a fork or rub them through a sieve.

Melt the butter in a saucepan, put in the potatoes, milk, and a seasoning of salt and pepper. Stir the mixture over the fire until it is hot through, then beat it well with a fork; this makes it light and creamy. Pile up in a hot dish, and mark prettily with a fork.

The potatoes are then ready to serve, but, if liked, brown the top, either in the oven or before a clear fire.

POTATOES SAUTÉ

Required: About a pound of boiled potatoes. Two ounces of butter.

Salt and pepper.

One tablespoonful of chopped parsley.

Cut the potatoes into slices about a quarter of an inch thick. Melt the butter in a frying-pan, and when quite hot put in just enough potato slices to cover the bottom of the pan. Fry them a pretty delicate brown; then turn them over and fry the other side. Lift them on to a tin lined with paper, and keep them hot while the rest are being fried. When all are cooked sprinkle them with the parsley, pepper and salt, and serve them in a hot dish.



Potato croquettes



Potato ribbons

**POTATOES À
L'HOLLANDAISE**

Required: About one and a half pounds of boiled potatoes. Two ounces of butter. One yolk of egg. A little lemon juice. About two tablespoonfuls of thick white sauce. Salt and pepper. A teaspoonful of chopped parsley.

If possible, choose small, even-sized potatoes for this dish; if they are large, cut them in halves, or even quarters. After draining off the water, and drying them carefully, put them in a hot dish and keep them hot.

Melt the butter in a saucepan, taking care that it does not colour, add the sauce and stir over the fire until it is hot, then strain in a

little lemon juice, and season it rather highly with salt and pepper. Let the sauce cool slightly, then add the beaten yolk of egg, re-heat the sauce, taking care that it does not *boil*. Pour the sauce over the potatoes, sprinkle on the parsley, and serve.



Potatoes à la crème

USEFUL FISH RECIPE

FILLETS OF SOLE À LA MODERNE

Required: Two soles.

Two dozen prawns.

A few breadcrumbs.

One ounce of butter.

A little Béchamel sauce.

For the Cardinal sauce:

Half an ounce of butter.

A little lemon juice.

Salt, pepper, and grated nutmeg.

Lobster coral.

Half a pint of Béchamel, or white sauce.

Have the fish skinned and filleted. Shell the prawns and chop them finely, then pound them in a mortar, adding enough sauce to form a paste, season carefully with salt and pepper.

Spread a layer of this mixture over the skinned side of each fillet. Roll each up neatly, tying it in shape with a piece of string. Brush each roll over with melted butter, then sprinkle it with breadcrumbs. Put the rolls on a buttered baking-tin, lay a piece of buttered paper across the top, and cook them for about ten minutes in a moderate oven, then carefully remove the string.

Arrange some carefully prepared spinach

in a circle on a hot dish, place the rolls of fish on this, garnishing each with a prawn's head.

Pour round the dish some

CARDINAL SAUCE

Wash the lobster coral, dry it, then put it in a mortar with the half-ounce of butter, pound them well together, and rub them through a hair sieve.

Heat the Béchamel, or white sauce, in a

small pan, then add enough of the coral butter to give it a pretty colour; whisk each bit of butter carefully into the sauce before adding the next. Season it carefully with salt, pepper, and a few grains of nutmeg, then use as directed.

Full directions for making the foundation or Béchamel sauce have been given in a previous article. These



Fillets of sole à la moderne

should be followed out, care being taken not to over season, or the flavour of the fish will be lost. It is important, also, that this dish should be served very hot. When daintily prepared it affords a pleasing contrast in colour, with the deep green of the spinach and the coral red of the prawn heads and the sauce.

A DAINY MEATLESS MEAL

By MRS. EUSTACE MILES

How to Make Meatless Meals Attractive—Hints on Cooking and Service—The Order of the Dishes—The Balance of the Meal—A Specimen Menu and Recipes

ONE of the usual arguments against food reform is that the food is tasteless, dull, and unattractive. In many cases this is true. It is, therefore, most important for beginners and experimenters in meatless cookery first to learn how to cook meatless meals attractively, and how to provide a lunch or dinner which will appeal even to the most rabid meat-eater.

In preparing a meatless menu, full advantage should be taken of fresh vegetables, salads, and fruits. Freshly gathered garden vegetables should be cooked plainly. The important thing in cooking vegetables is fully to bring out the rich flavour of each individual vegetable. This can be done by slow, careful cooking in a double-pan cooker, or an earthenware casserole, in which the vegetables are cooked in their own juices, with some butter but no water, so that all their natural juices and flavours may be retained and served with them.

In the same way, potatoes can be cooked by hot air in their jackets.

THE ORDER OF THE DISHES

The following menu is one that can be served for eight people, or, by halving the quantities, for four people. It is, moreover, a very good sample meal with which beginners in meatless cookery can experiment.

The purpose of nourishment is well served in this menu by the nuts, cheese, and eggs, which, together with the less nourishing vegetables and fruits, provide all the body-building and other substances required for a meal.

If fresh fruit cannot be obtained for the puddings, the best bottled fruit should be used as a substitute.

The consistency of such dishes as the walnut timbale and Welsh rarebit is of great importance. They must not be sloppy, nor, again, "stodgy," but firm enough to be

eaten in the ordinary way with a knife and fork.

In the case of non-meat food it is even more important than with meat food that the dishes should be served hot and quickly. Egg and cheese entrées, vegetable soups, and vegetables cooked in butter must be sent to table quite hot and freshly cooked in order to be really nice or really digestible.

In a meatless menu the usual order of dishes can be preserved—*hors d'œuvre*, soup, then the body-building entrée (such as eggs, nuts, or cereals, or cheese, instead of the meat course), followed by sweets and savoury, then (although, from a health point of view, this is *not ideal*), cheese and dessert, with black coffee to end off the meal.

THE QUESTION OF BALANCE

Menu building is never easy work at any time, and meatless cookery does nothing to simplify the task. However, when one good menu has been tried and found to be satisfactory, it is quite simple to replace old dishes by new ones without upsetting the "balance" of the meal. The balance of the food values (or nourishing elements) is most important. Care must be taken to see that for every body-building (or proteid) dish left out, another of equal body-building value takes its place. The same plan must, of course, be followed with the lighter dishes.

The question of balance is too often neglected by beginners in meatless cookery,

and this leads to much needless disappointment and failure, and to unfair criticism of the new diet.

The following is a really dainty and attractive menu, and any of the dishes which it includes can be used singly in an ordinary meal at which there are both meat eaters and non-meat eaters.

MEATLESS LUNCHEON OR DINNER FOR EIGHT PERSONS (or, with half the quantities, for four persons).

M E N U

HORS D'ŒUVRES.

Melon.

SOUP.

Sorrel (or spinach) Cream Soup or Tomato Broth.

ENTRÉES.

Walnut Timbale with Mushroom Sauce.

OR

Italian Egg Paste (or Macaroni) with Grilled Tomatoes.

VEGETABLES.

Braised Cucumber or Chicory.

Potatoes à la Maître d'Hôtel.

SWEETS.

Cherry Cream. Fruit Salad.

SAVOURY.

Welsh Rarebit.

(A conventional meal would end with cheese, dessert, and coffee.)

RECIPES

MELON.—Select a medium-sized, well-ripened melon, and serve a small portion to each person, with ground ginger.

TOMATO BROTH.—One pound of tomatoes, one quart of water, two carrots, one turnip, four rolls (small), celery salt, teaspoonful of vegetable extract flavouring, pepper and salt to taste. Cut the carrots and turnip into small dice, and boil in the water; skin the tomatoes and slice them, cut the rolls into small dice, and add both tomatoes and rolls to the broth. Add celery salt and vegetable extract, season to taste with mignonette pepper, and serve with thin slices of breakfast rolls crisped in the oven (or fried *croûtes*).

SORREL (OR SPINACH) CREAM SOUP.—Quarter of a pound of butter, one bay-leaf, three pounds of sorrel or spinach, one lettuce, one quart of milk, one ounce of flour; squeeze of lemon juice, pepper and salt to taste. Melt the butter in a stewpan, add one pound of sorrel or spinach, lettuce, and bay-leaf, and simmer for fifteen minutes. Next add the flour, the remaining sorrel or spinach, and the milk, and cook gently for two hours. Take from stove, pass through a fine sieve, and serve with fried *croûtes*.

WALNUT TIMBALE WITH MUSHROOM SAUCE.—Quarter of a pound of butter, six well-beaten eggs, one pound of shelled walnuts, half a pound of white breadcrumbs,

three shallots, two mushrooms, one bay-leaf, juice of one lemon, pinch of chopped parsley, pepper and salt to taste. Mill the walnuts in a nut-mill, and mix thoroughly with the breadcrumbs; melt the butter in a stewpan, add the shallots, mushrooms, bay-leaf and parsley, all finely minced, and simmer in the butter for fifteen minutes. Pour the contents of the stewpan over the milled walnuts, beaten eggs, and breadcrumbs; stir all together, season to taste, turn into buttered mould, and steam until set (about one hour). Turn out and serve hot with mushroom sauce.

MUSHROOM SAUCE.—Stir into one pint of Béchamel sauce half a pound of cup mushrooms, finely minced. Simmer gently for fifteen minutes.

ITALIAN EGG PASTE, OR MACARONI, WITH GRILLED TOMATOES.—Half a pound of Italian egg paste, or macaroni, two ounces of fresh butter, two eggs, two pounds of small tomatoes, one pint of milk, pepper and salt to taste. Bring the milk to the boil in a stewpan, add the Italian egg paste, or macaroni, and butter, with four tomatoes chopped fine. Simmer all together until tender, add the eggs, season to taste, and put into a buttered pie-dish. Serve the remaining tomatoes on the top, grilled whole.

POTATOES À LA MAÎTRE D'HÔTEL.—Steam two pounds of medium-sized potatoes in their jackets, peel and toss them in fresh

butter, sprinkle with chopped parsley and lemon juice, and serve.

CHICORY.—Blanch the chicory, and simmer gently in milk until tender. Strain, and make the remaining milk into a sauce with half an ounce of butter and half an ounce of flour. Simmer till sufficiently thick, pour over the vegetable, and serve.

BRAISED CUCUMBER.—Peel two cucumbers and cut up into dice; put into the inner pan of a double-cooker, and cook until tender with one ounce of fresh butter. (Twenty minutes.)

CHERRY CREAM.—Two pounds of stoned cherries, half a pint of cream, half a gill of dissolved gelatine, cane syrup for sweetening. Halve the cherries, and stir them into the cream; sweeten to taste, stir in the gelatine, and pour into a mould, previously rinsed with cold water. When set, turn out and decorate with whipped cream and cherries.

FRUIT SALAD.—Half a pineapple, six

bananas, six oranges, quarter of a pound of glacé cherries, three apples, six peaches, six apricots, half a pound of strawberries, half a pound of fresh cherries, half a pound of greengages. If the last five items are not obtainable, bottled pears, peaches, and apricots may be used in their place. Cut all the fruit into cubes with a silver knife, add the juice of four lemons, three tablespoonfuls of pure cane syrup, and a little flavouring essence.

WELSH RAREBIT.—Four ounces of Cheddar cheese (dry), one ounce of proteid, one ounce of butter, one ounce of cream, pepper and salt to taste, chopped parsley. Put the butter and cream into a saucepan and heat thoroughly; add the cheese (grated) and proteid, and stir until thoroughly dissolved. Cut some buttered toast into squares, and pour the mixture over the toast; brown under the grill or in the oven, and serve with a pinch of chopped parsley.



TWO FISH SOUPS

LOBSTER BISQUE

Required: One lobster.

- Three ounces of butter.
- Two ounces of flour.
- Two quarts of fish stock or milk and water.
- Half a lemon.
- Half a carrot and turnip.
- One shallot or small onion.
- A bunch of parsley and herbs.
- Two teaspoonfuls of essence of anchovy.
- Salt and pepper.
- If liked, add—One glass of sherry.
- Half a gill of cream.

Wash the lobster, cut it up, take all the meat from the shell; put that from the claws on one side for garnishing. Wash, prepare, and slice the vegetables. Melt the butter in a stewpan, add the vegetables, herbs, flour, and the finely pounded lobster-shell. Stir these over the fire for five minutes, then add the stock, and stir until it boils. Chop the lobster meat (all but the claws) finely, add it to the soup, and let it simmer for half an hour, keeping it well skimmed. Next strain it through a fine sieve. Rinse out the saucepan, pour back the soup, add the anchovy essence, a few drops of lemon juice, salt and pepper to taste, and, if liked, the cream and sherry. Re-heat the soup, but be careful that it does not actually boil. Cut the meat from the claws into small dice, add it to the soup, and serve in a hot tureen.

N.B.—If a less expensive soup is required, use a tinned lobster, only be sure to purchase a good brand.

OYSTER BISQUE

Required: Two dozen sauce oysters, with their liquor.

- Two quarts of fish stock or milk and water.
- Two ounces of butter.
- Two ounces of flour.
- Half a gill of hot milk.

- Half a gill of cream.
- The yolks of two eggs.
- Half a lemon.
- A bunch of parsley.
- One bay-leaf.
- One blade of mace.
- Ten peppercorns.
- Salt, pepper, cayenne, nutmeg.

Put the oysters, with their liquor, in a small pan, heat them gently until the edges curl up and the oysters begin to plump out; then beard and halve them, and strain the liquor. Save this, and also the beards.

Melt the butter in a saucepan, add the flour smoothly, and stir it over the fire for a few minutes, taking care that it does not colour in the least. Now add the stock, oyster liquor, and beards, parsley, bay-leaf, mace, and peppercorns. Stir these over the fire until the soup boils, then let it cook gently for half an hour, keeping it well skimmed. Next strain the soup through a fine sieve or tammy cloth. Pour it back into the saucepan, after first rinsing it out, re-boil it, let it cool slightly, then add the milk with the cream and beaten yolks. Unless the soup is allowed to cool, it will curdle the eggs, and the soup will be spoilt.

Re-heat the soup sufficiently to cook the yolks, but do not let it actually boil. Season it carefully to taste with salt, pepper, cayenne, nutmeg, and a few drops of lemon juice. Just before serving add the pieces of oysters. Pour into a hot tureen.

N.B.—A cheaper variety of this soup may be made by leaving out the yolks and cream, and using a little more flour instead to thicken it.

The following are good firms for supplying foods, etc., mentioned in this Section: Messrs. J. S. Fry and Sons, Ltd. (Cocoa); Samuel Hanson and Son (Red, White and Blue Coffee); C. R. Shippam (Tongues, Fatted Meats, etc.).



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

MADAME LINA CAVALIERI

DESCRIBED as the most beautiful singer on the operatic stage to-day, Madame Cavalieri (Mrs. Robert Chanler) has had a most romantic career. In 1898 she was working in a printing-office in Rome as a paper-folder. The proprietor of a small café chantant heard her singing at work, and offered her a few pence nightly to sing for him. Leoncavallo, the composer of "Pagliacci," was struck by her voice and ability, and offered to teach her singing, while M. Marchand, manager of the Folies Bergères in Paris, brought her to France, after hearing



Madame Cavalieri
 Photo, Fleet Agency

her sing in Italy. It was by these steps that the former paper-folder of Rome became one of the greatest attractions in the operatic world. Her beauty and exquisite soprano voice has captivated both Europe and America. Her one weakness is for jewels, her pearls and emeralds, which are celebrated all over the world, being worth £250,000. She married Mr. Robert W. Chanler, an American millionaire and member of the Astor family, in June, 1910.

LOUISE, DUCHESS OF DEVONSHIRE

OWING to her successive marriages to the seventh Duke of Manchester, who died in 1890, and the eighth Duke of Devonshire, whom she wedded two years later, Louise, Duchess of Devonshire, earned the title of the "double duchess." She will take her place in history as the last of the *grandes dames*. She has a genius for entertaining, is an excellent conversationalist, and possessed of wonderful tact. At

Chatsworth, where King Edward loved so much to stay, she played the part of hostess to perfection, and her political dinners in past years at Devonshire House are historic. The Duchess is of German birth. Before her first marriage she was Countess Louise Von Alten, and reigned as a young beauty at the Court of the King of Hanover. In fact, she married Viscount Mandeville in 1854, in the Chapel of the Palace of Hanover. Three years later the viscount succeeded to the dukedom of Manchester.

MISS ANNA HELD

ALTHOUGH born in Paris in 1873, Miss Anna Held—in private life she is Mrs. Florence Ziegfeld—has achieved nearly all of her stage triumphs in America, where her beauty and cleverness have won her many thousands of admirers. At the same time "Lovely Anna Held"—to quote the description constantly applied to her, achieved a notable success at the Palace Theatre in London in 1895, and it was in the metropolis, at the Princess's Theatre in 1891, that she made her stage début. She first appeared in New York at the Herald Square Theatre in 1896, in "A Parlour Match," and at once sprang into popular favour. "La Poupée," "The Little Duchess," "Ma'm'selle Napoleon," are some of the other pieces she has appeared in, as well as "The Parisian Model," in which, on matinée days, she changed her gown no fewer than twenty-six times. Anna Held has two homes, one in Paris and one in New York, and is an ardent motorist. By the way, she attributes her constant good health and beauty to her daily cold-water bath.



Miss Anna Held
 Photo, Fleet Agency



Louise, Duchess of Devonshire
 Photo, Loole

MADAME CLARA BUTT

NO marriage aroused greater interest in musical circles than that of Miss Clara Butt and Mr. Kennerley Rumford in 1900. Both had earned big reputations on the concert platform, and it is said that Mr. Rumford actually proposed to



Madame Clara Butt
Dinkam

his wife when they were singing the well-known duet, "The Keys of My Heart." It was at the Albert Hall in 1892 that Madame Butt made her first actual appearance on the concert platform, although it was on the stage at the Lyceum Theatre that she made her début, and attracted great attention by singing in Gluck's "Orfeo," as a Royal College of Music student. The Albert Hall engagement was the outcome of her success on that occasion, the other soloists being Madame Albani, Mr. Edward Lloyd, and Sir Charles Santley. Madame Clara Butt was born at Southwick, Sussex, on February 1st, 1873. Her three sisters, Ethel, Pauline, and Hazel, are also clever singers, while her brother, Mr. Fred Butt, has achieved distinction as an actor. The famous singer has three children—Joy Clara, born in 1901; Roy, born in 1904; and Victor, born in 1906. Both Madame Butt and her husband are greatly devoted to their children, and when they went for their Australian tour in 1907 were accompanied by the youngsters. They reside at Hampstead, and, when engagements permit, there is nothing the famous contralto likes more than to retire to the country and indulge in her favourite recreations—riding and fishing.

MRS. RUSSELL SAGE

MRS. RUSSELL SAGE is one of the richest women in the world. Her husband left her £14,000,000 when he died in July, 1906, and she intends to devote her entire fortune to the benefit of humanity. She was born at Syracuse in 1828, in somewhat humble circumstances, and when she married Mr. Sage nearly thirty years later, the millionairess and her husband were quite poor. "We were not poverty-stricken," says she, "but just able to keep the



Mrs. Russell Sage
Photo Fleet Agency

wolf from the door." In the first three years of her widowhood she is said to have disposed of £5,000,000, and although she employs an army of secretaries to deal with the hundreds of begging letters received every day, she lives in simple style at Fifth Avenue, New York, with three servants, all nearly as old as their mistress. Her greatest pleasures are derived from her love of flowers and her pet birds, and her chief aversion is tobacco. Some time ago she resigned from the Society of Mayflower Descendants, because the men smoked at the annual banquet, in spite of her protests.

MADAME TETRAZZINI

ALTHOUGH she burst with rare success on London in 1907, and was hailed as "the new Patti," this famous prima-donna had already made a big name for herself in other parts of the world. In South America she had received £10,000 for forty performances, and payment on an almost equally liberal scale in Italy. Her first salary, however, was £20 a month, which she received at the Pagliano Theatre (now known as Verdi's Theatre), in Florence, Madame Tetrazzini's birthplace. Curiously enough, neither her father, who had a large army furnishing store in Florence, nor her mother were musical. But as a tiny girl her whole soul was wrapped up in music; and so it came about that she was sent to study singing, and made her début at the theatre mentioned in 1896. Since then she has sung before the Tsar, the King and Queen of Spain, and Queen Margharita of Italy, and one of her most treasured possessions is a beautiful diamond bracelet, the gift of Nicholas II. Unconventional to a degree, Madame Tetrazzini confesses that she likes nothing better than to visit a music-hall, and thoroughly enjoys herself amongst the pots and pans of the kitchen, for cooking to her is a delightful occupation.



Madame Tetrazzini
W. & D. Downey

MRS. DESPARD

A SISTER of that famous soldier, General French, Mrs. Despard, who has been to prison as the result of her vigorous manner of protesting against the unenfranchised state of the women of this country, frankly confesses that she was always of an independent character, and always a bit of a rebel. When she was ten she ran away from the beautiful home of her parents at Ripple, Kent, with the idea of becoming a servant in London and helping the children of the slums, and although she was fetched back, she was always looking forward to the time when she might realise her dreams of helping the masses. Migrating from Ripple to York, she visited the slums of that city, and when she came to London in 1870—the year she married Mr. Despard—she lost no time in making herself acquainted with the conditions and needs of the less fortunate. And it was the contrast of her own lot and surroundings—she then lived in a lovely house at Esher and took great pride in her garden—with that of the poor of London, which led her, after her husband's death, to live in a mean street in Nine Elms, where, amongst other things, she ran a club for poor boys. Ultimately she became a member of the Socialist and Labour Parties and a Suffragist, and has proved herself a genuine, whole-hearted worker in the cause of those who cannot help themselves.



Mrs. Despard



QUEENS of the -- WORLD --



No. 2.—The German Empress

By SARAH A. TOOLEY

No simple Gretchen of the Fatherland was ever chosen by her lover under more romantic circumstances than was the Kaiserin by her Imperial husband.

One summer afternoon, the Princess Augusta-Victoria, eldest daughter of the Grand Duke of Schleswig-Holstein-Sonderburg-Austenburg, fell asleep while reading in a hammock in her father's garden at Coburg. It chanced that Prince William of Prussia passed that way. Being at the impressionable age when a young man "lightly turn to thoughts of love," he received the first of Cupid's darts at sight of the charming vision. She was indeed fair to look upon, with pretty brown hair, and a rose-leaf complexion, and a sunny smile upon her face. Perhaps she, too, was dreaming of a possible Prince Charming.

The Betrothal

Long ago our young King, George III., had chosen as his bride the daughter of a German House, because she had written a sensible girlish epistle condemning the horrors of war, and extolling the virtue of peace. He had never seen the Princess Charlotte, and though their union proved a happy one, he winced at the rather homely appearance of the bride when she arrived for her nuptials. Certainly his great-great-grandson had the advantage in choosing from observation.

At that time Prince William's settlement in marriage was the great concern of his parents, the Crown Prince and Princess, and his grandfather the Emperor William. A brilliant alliance was anticipated for the heir-presumptive. But Prince William had received without enthusiasm the suggested names of eligible princesses. With the Imperial spirit which marked the coming man, he had told his equally autocratic grandfather that he claimed the right of every man to choose his wife for himself. He gained the day, and his nuptials with the Princess Augusta-Victoria were celebrated with becoming splendour in Berlin, February 27th, 1881.

The bride was of ancient German lineage, as proud of the Fatherland as the old Emperor William himself. She had been most carefully reared and educated; had

lived a very simple life in her father's castle, and had been required to learn and practise the domestic arts like all young ladies in Germany. She was a good musician, and artistic in her tastes, but above everything she brought her husband the dower of a loving heart and complete devotion to her home. His "Jewel," the Kaiser calls her, and he valued the jewel all the more because he had found it himself.

The Three K's

His Majesty has extolled the virtues of his Consort throughout the length and breadth of the Fatherland, and one memorable utterance has become the maxim of his people to express feminine excellence: "I could wish no better for the men of my nation," he said, "than that they should find among the girls of Germany wives who would follow the example of their Empress, and devote their lives, as she has done, to the study of the three 'K's'—*kirche*, *kinder*, and *kochen*." (Church, children, cookery.) On another occasion, in the privacy of the palace, he said, "I do not want my wife to have views." And Bismarck chuckled, for the ever-masterful Chancellor had been non-plussed occasionally by Royal ladies who "had views."

As a young wife the Empress was scarcely heard of in Europe. The canvas of German Court life was amply filled by the stately and benign Empress Augusta, the clever and talented Crown Princess (our own Princess Royal), and the philanthropic Grand Duchess of Baden, the old Emperor's daughter, and the friend of Florence Nightingale. Those who knew the Empress when she was simply the Princess William, speak of her as a bright, merry, and altogether charming young mother. She would sometimes bathe and dress the latest baby herself, and was constantly to be seen with the children and their nurses in the Imperial gardens. She superintended their lessons herself, and later, as one after another of the young princes left home for the University or military training, she remained their best friend and comrade. The Crown Prince was quite his mother's boy both in appearance and tastes.



T.I.M. The German Emperor and Empress. The marriage of the Imperial pair was a Royal romance and the result of a love which ran smoothly. The Empress is a highly cultivated and charming woman, a devoted wife and model mother

Photo, Stuart, Richmond

When the Emperor William succeeded to the throne in June, 1888, after the brief reign of his father, the Emperor Frederick, the Empress was already the mother of four sons—Prince Frederick William (Crown Prince), Prince Eitel-Fritz, Prince Adalbert, and Prince August. A month later Prince Oscar was born, next Prince Joachim; and the seventh of the Imperial family proved to be a daughter, the Princess Victoria, now a charming girl of eighteen, and the apple of her father's eye.

A Talented Empress

Although the Empress is called "Die Deutsche Frau" throughout the Fatherland, and has proved herself pre-eminently a good wife, mother, and housekeeper, she has many graceful accomplishments. She is very musical, and this forms a strong band of sympathy between herself and the Emperor, who is a musical composer of some ability. When he desires to give his wife an agreeable surprise he instructs the Court musicians to play some new composition under the windows of her apartments. Musical evenings with his wife and family are one of the few recreations in which the busy Kaiser indulges. The Crown Prince plays the violin and piano with skill. He is fond of operatic music, and his habit of whistling opera airs in the corridors of the palace once brought down the Kaiser's displeasure. He thought it a lack of dignity. The young and lively Crown Princess took her husband's part, and is reported to have said that he "should whistle where he liked."

The Empress is fond of sketching, and is a clever amateur photographer. I have seen a collection of most interesting travel scenes which she photographed during her tour with the Emperor in the Holy Land. She has great taste in the arrangement of furniture and flowers, and her private apartments are among the most artistic of any Royal lady in Europe. An English photographer who was honoured by a sitting from the Empress in Berlin was surprised, and, indeed, highly gratified, to find that the Empress, with the help of the Crown Prince, had arranged the apartment in which she was to be photographed, and was posed at a table with a vase of her favourite flowers.

The Amateur House Decorator

Like housewives of lesser degree, the Empress takes advantage of her husband's absence from home to add to the comfort of their apartments by the addition of some new chair or lounge, and, assisted by her ladies, occasionally does a little re-decoration, and, like other amateurs, has her trials with paints and varnishes which do not dry as quickly as they are expected. On one occasion the Kaiser tried the effect of a newly re-decorated chair, only to find that his *robe-de-chambre* was also re-decorated.

The Empress is particularly fond of china and porcelain, and the Royal apartments are full of exquisite ornaments. She takes the keenest interest in the Imperial porcelain

works at Cadinen, and with the Emperor suggests new designs and patterns. It is said that the Emperor occasionally solicits orders from wealthy friends or foreign potentates and jots down particulars on his shirt cuff with a gold pencil. However that may be, he and the Empress are very generous in their gifts of the lovely objects produced at their works, specimens of which are to be found in our own Royal palaces. Queen Alexandra has some exquisite gifts at Sandringham, notably a porcelain chandelier of great beauty.

The Empress has long been noted as an accomplished horsewoman. Riding has always been her favourite exercise, and her fine figure shows to excellent advantage in the saddle. She does not ride as much now as formerly, but her appearance in her smart white uniform, riding with the Emperor in Unter den Linden, used to be the delight of Berliners.

Though not a sportswoman herself, she takes a spirited interest in her husband's sporting expeditions and often accompanies him to the Imperial hunting box in Silesia, for the wild boar hunting in the autumn. She has taken part on occasions in the exciting "Parforcejagd" and received from the Kaiser the coveted twig of fir foliage for being in at the moment when the boar receives the mortal spear thrust.

Christmas at Potsdam

At no other season does the Empress show in a more attractive light than at the Yuletide festival, when on Holy Eve, children and grandchildren assemble at Potsdam for the celebration. It is her pretty taste which causes the Imperial apartments to look so beautiful with holly and all kinds of evergreens, and it is her loving hand which puts the finishing touches to the Christmas trees. There is one for each member of the family down to the youngest grandchild, and all are set out on tables with presents around them in that beautiful apartment, the Hall of Shells. She sees that the waxen tapers are all lighted and the tinsel ornaments and the "Angel's Hair" duly arranged, before her husband and children enter and the family festival begins.

It has been her care, also, to see that the time-honoured dish of carp graces the Christmas banquet, and that there is plenty of pepper cake ("pfeffer küchen") for the young members of the family. Music plays an important part in the function, and at the Palace, as at every other home in the country, the beautiful old melody of the Fatherland is heard—"Stille Nacht Heilige Nacht."

At this season, the Empress is lavish in her private charities and sends quantities of useful presents and toys for distribution in the various hospitals and kindred institutions in which she is interested, and also pays personal visits to the sick. She is, indeed, always a constant visitor at the leading hospitals in Berlin. When the Empress was last in London, she gave great pleasure to her compatriots here by visiting the German

hospital, and a touching incident occurred. In one of the wards lay a young woman, Frieda Baumgart, in the last stage of consumption, but hearing that the Empress was going round the hospital, she said that she would so like to speak to her. The Matron, Sister Elise, communicated the request to the Empress, who at once hastened to the dying woman's bed, and spent some time in kindly talk with her.

The Empress has paid great attention to the study of sick nursing and is also a student of medicine. When there is illness in her family, she always helps in the nursing herself; particularly was this the case during the serious illness of Prince Eitel-Fritz.

During the two months' sojourn of the Imperial family at their country villa at Cadinen, the Empress, freed from Court ceremonial, is able to indulge her housewifely instincts and to train her young daughter in domestic matters. Together they cook and dust, feed the poultry, and watch the dairy work. They also visit in the cottages of the work-people engaged at the porcelain factory, and pay special attention to the sick. The Empress is greatly loved by the people for her simple, womanly goodness.

The Empress is a charming mixture of the woman and the Imperial lady. Nothing which adds to the well-being of her husband and children is beneath her concern. In simple morning gown she will prepare the Emperor's coffee, and in the evening, attired with taste and magnificence and full of gracious manners she is every inch an Empress. She invariably wears in her hair a large, single diamond which once adorned the cocked hat of Napoleon, and is seldom seen without the diamond and enamelled bracelet which bears inset likenesses of her seven children, and a heart-shaped open locket with a portrait of her husband.

Her most cherished Order is the Hohenzollern Swan, founded by Frederick II. in the fifteenth century. It is only allowed to be worn by the consorts of the Kaisers. In appearance the Empress is tall, of good presence, comely in face, and generally smiling, while her laugh is rippling and contagious.

She is sweet and placid in nature, leaves politics severely alone, but is much interested in social reforms. In short, the German Empress must have been the selected of the gods as helpmate for the clever, strenuous Kaiser.



The Berlin Home of the Kaiser. A View of the Royal Castle



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW).

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to :

Property
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

PROPERTY IN LAND

True Meaning of the Term Landowner—Real and Personal Estate—How Money can be Land—Emblements—Local Customs—Holding during Widowhood

IN dealing with a subject such as land and the ownership of land it is impossible to avoid legal technicalities, because right of property in land arises through a creation of law.

The English law does not recognise absolute ownership in land in the case of a subject; he must hold his estate of the king either directly or indirectly through some intermediate lord. Land is the object of tenure; and he who has it is said to hold rather than own it. The largest property in land which a subject can hold is an estate in fee simple, to which are now incident the rights of free enjoyment and free disposition, so that such an estate is well-nigh equivalent to absolute property.

Ownership

Ownership comprises the possession, use, and enjoyment of the thing, either immediately or at a future time, and usually also the power of disposing of it. A right of ownership entitles the owner to deal with the subject of the right as he may think fit, provided he does not in so dealing with it infringe upon the rights of any other person. And this has given rise to a celebrated legal maxim, which may be translated: "Make such use of your own property as not to injure your neighbour's."

There once lived a lady who was the proprietor of some ornamental lakes in Chester, which had existed time out of mind. One summer, owing to a tremendous storm, the floods came, the lakes overflowed and swept away two or three of the county bridges. Now the rule of law is that when a person brings on to his land anything that will do damage to his

neighbour if it escapes, he keeps it at his peril. And, proceeding on this principle, the county surveyor brought an action against the lady for allowing her lakes to escape and damage the bridges. And undoubtedly the lady would have had to make good the damage if it had not been shown that the lakes had been carefully constructed and maintained, and that the downpour of rain was so exceptional as to amount to an act of God.

Real and Personal

The terms "real and personal" were first applied to actions which were real, personal, or mixed. Real actions were in connection with realty, or land, for recovery of free tenements; personal, to obtain compensation for a violation of a right by way of damages; and mixed, partaking of the nature of both a claim for damages along with a claim for specific recovery of some tenement, as in an action for ejectment.

Realty

The word realty was originally equivalent to freehold. Real estate, or "things real," mean real hereditaments, or things inheritable. Realty given by will passes at death immediately to the person to whom it is given. On the death without a will of a person who has an inheritable interest in things real, the interest passes directly to the heir at law. In other words, if you inherit an estate it becomes yours immediately.

Personalty

Whereas personalty, or personal property, whether given by will or passing on the death of a person who dies without making

a will, goes in the first instance to his legal personal representative; or, to put it more clearly, if money is left you by will, on the death of the person who has left it to you it goes to his executor or administrator, whose duty it becomes to pass it on to you in due course. And if someone dies without a will to whom you are related, you cannot touch any personal property which he may have left until the nearest relation has taken out letters of administration.

Moreover, on the death of a person his personalty is liable to be applied in discharge of his debts before his realty. The tax known as probate duty is payable on the personal estate only.

What is Land?

Land, in the ordinary legal sense, includes everything terrestrial, soil (whether arable, woods, wastes, or waters), and all buildings and structures erected upon it, all trees and plants growing in it, and all things permanently affixed to it or buildings upon it; also the space above—aviators will please take note—and the earth below the area of the surface, including all mines and minerals.

Words of Description

The following technical words of description are constantly found in deeds and documents relating to land:

"Farm" comprises a farmhouse and all the land belonging to or occupied with it.

"Messuage" means a dwelling-house, and includes the house itself, with adjacent buildings, orchard, garden, and curtilage, or courtyard.

"Toft" is the site of a house which has been pulled down.

"Water," strangely enough, does not include the land on which it stands; to have this effect it must be described as "land covered with water."

"Pool," on the other hand, includes the land beneath the water.

"Manor" includes the demesne lands and the freehold of the copyhold lands; that is to say, that the term includes that part of the lands of a manor which the lord has reserved for his own use and occupation.

"Advowson," the patronage of an ecclesiastical benefice; or, in other words, the right of presenting upon a vacancy a person as rector or vicar according to the laws of the Established Church. The right of presentation originally belonged to the person who built or endowed the church, and as the founder of the church was usually the lord of the manor, advowsons became appendant to manors, and the right of presentation belonged to the lord of the manor for the time being, and passed on any transfer of the manor unless expressly excepted.

When Money is Land

Money which is to be applied by trustees in the purchase of land is regarded for most purposes as already converted into land,

because "equity regards that as done which ought to be done," and so is subject to the law applicable to land. And the purchase-money of land sold under certain powers, or purchased under statutory powers, and of lands belonging to infants and lunatics, is governed by the same rules. Deeds and documents of title to land, generally known as "title-deeds," or "muniments of title" and heirlooms are often, for legal purposes, regarded as land. In this connection it is desirable to point out that we are not using the word heirloom in its popular sense to denote family plate, pictures, etc., which accompany the ownership for the time being of a house, but only in its strictly legal sense, in which heirlooms, so-called, are rarely met with. But the rules applicable to them extend to monuments or tombstones in churches, deed-boxes, and so forth.

Emblements

This is one of the exceptions to the rule that things planted in or affixed to land pass with it unless expressly reserved. Emblements are those vegetable products, or crops, of land which are produced yearly by agricultural labour, and extends to roots planted or other annual artificial profit, but not to fruit-trees, grass, and the like, which are not planted annually. Hops, however, though growing out of the old roots, are included.

Where a lease expires by coming to the end of its term, the lessee or tenant is not entitled to emblements, because it was his own folly to sow where he could never reap the profits; but the lessee or tenant is entitled to emblements where the lease comes to an end at a time that could not be previously known to him and otherwise than by his voluntary act. And in such cases, if the estate is ended by the tenant's death, his personal representative has the same right.

Local Customs

Local customs modifying the general rule as to emblements exist in many counties of England. In some instances to the effect that the tenant may retain possession or re-enter to take the crops after the determination of the term; in other instances the incoming tenant or the landlord takes at a valuation the crops raised by the outgoing tenant.

Holding During Widowhood

Where a woman holds an estate during widowhood, and commits a breach of the conditions by remarrying, she loses her right to emblements. But where a woman holding an estate during widowhood grants a life estate to another person and then marries, thereby determining both her own and the other person's estate, the latter is entitled to emblements, unless he is the tenant of farm or lands at a rackrent, in which case he continues to hold upon the terms of his lease till the end of the current year of his tenancy instead of his claim for emblements.

To be continued.

Married Women's Property—The Wife's Inheritance—A Curious Old Custom—The Law of Gavelkind

Dower

A WIFE may be entitled, through marriage, to an interest which is called "dower" in certain estates of inheritance of the husband. It was the custom in some boroughs that the widow should be entitled for her dower to all her husband's lands, whereas the general rule was that she should be endowed of one-third part only. But where the custom of gavelkind prevailed, as in Kent, the widow is entitled to a moiety of the land, but only during widowhood.

The right of a woman married since January 1, 1834, is practically a right of succession in intestacy—*i.e.*, if her husband dies without making a will.

The right to dower may, however, be barred by the wife's acceptance of a "jointure" in lieu of dower. Jointure was, strictly speaking, a joint estate limited to husband and wife, now understood to be a sole estate limited to the wife.

Jointure

For a legal jointure the following is requisite: The provision for the wife must take effect immediately after her husband's death; it must be for her own life at least; it must be made to the widow and not to someone else in trust for her; it must be made in satisfaction of the whole, and not merely of part, of her dower, and it must be expressed to be in satisfaction or settlement of dower.

Freebench

Freebench is the term given to a widow's dower out of copyholds to which she is entitled by the custom of some manors. It is generally a third for her life, but it is sometimes a fourth part only, and sometimes but a portion of the rent. In many manors the wife takes the whole for her life, in others she takes the inheritance. It is forfeited by a second marriage, and in certain manors in Berkshire and Devon, when lost by incontinency, may be regained if she come into the manor court riding backwards upon a black ram, with his tail in her hand and repeating certain ridiculous and unprintable words, of which we quote the following:

"Here I am,

Riding upon a black ram,

GLOSSARY OF LEGAL TERMS USED IN THIS SECTION

DOWER.—An estate for life to which a woman is entitled on her husband's death in one-third part in value of the freehold.

EMBLEMMENTS.—Growing crops produced annually by the labour of the cultivator.

ESTATE.—A landholder's interest in the land of which he is tenant; a man's lands in the popular sense; also the whole of any person's valuable interest in land or goods. A man's whole "estate" is equivalent to all his "property."

FEE SIMPLE.—A freehold estate of inheritance absolute and unqualified.

FEEBENCH.—A right analogous to dower which exists in many manors.

And for my crincum crancum,
Have lost my bincum bancum,
And for game,
Have done this worldly shame:

Therefore, I pray, Mr. Steward, let me have my lands again."

The steward is bound by particular custom to re-admit her to her freebench. As a custom can only be established by constant observance, it follows that ladies who had forfeited their freebench through their indiscretions must at one time have availed themselves of it; although to our modern ideas it hardly conforms to one requisite of a custom—*viz.*, that it must be reasonable.

Gavelkind

Before A.D. 1066 gavelkind was the general custom of the realm; it was retained in Kent because, according to the legend, the Kentish men surrounded William the Conqueror with a moving hood of boughs just after the slaughter at Hastings, and for that service obtained a confirmation of their ancient rights. In transactions relating to Kentish property the custom is never pleaded, but presumed, and the courts are bound to take judicial notice of it. It is one which is of great importance to women, because the land, instead of going to the eldest son only, descends to all the sons equally, and in default of sons, to the daughters in the ordinary manner. Females may inherit, together with males, by representation. Thus, if a man have three sons and purchase land held in gavelkind, and one of the sons dies in the lifetime of his father leaving a daughter, she will inherit the share of her father. Another special custom is that the wife is dowable of one-half instead of one-third of the land.

Also of gavelkind lands the old rhyme runs: "The father to the bough, the son to the plough," meaning that if the father was hung for felony, his son still succeeded to the property, which was not forfeited to the State. Another peculiarity of gavelkind is that an heir in gavelkind who is fifteen years of age may make a contract and sell his estate for money.

GAVELKIND.—Before 1066 the general custom of the realm, which still obtains in Kent.

HEREDITAMENTS.—Includes lands and tenements and whatsoever may be inherited. It therefore comprises heirlooms.

JOINTURE.—Originally a settlement of land in the husband and wife as joint tenants, now an estate limited to the wife.

RACKRENT.—Full annual value of the property.

TENURE.—The mode of holding property; the relation existing between the tenant and his lord.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among thousands of other subjects—

Famous Historical Love Stories

Love Letters of Famous People
Love Scenes from Fiction

Love Poems and Songs
The Superstitions of Love

The Engaged Girl in Many Climes

Proposals of Yesterday and To-day

Elopements in Olden Days, etc., etc.

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 6. ABRAHAM LINCOLN

IN this series of articles already have been depicted several phases of love—the greatest and highest human passion. First was shown the blind, pathetic, almost servile devotion of the great Napoleon; then the ardent passion of Lord Nelson and the incomparable Emma; then the dignified and stately wooing of the Grand Monarque; then the romance, fantastic but intensely human, of Sheridan, a man of letters.

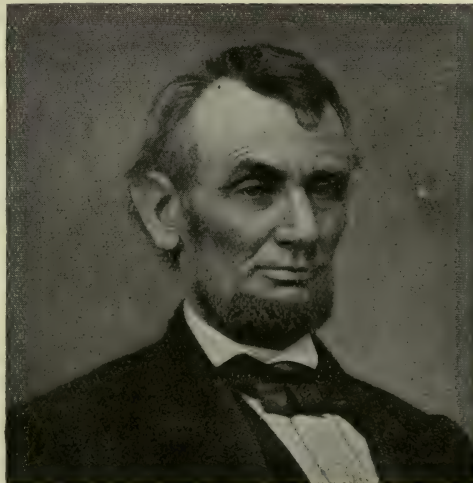
The tragedy of love, however, as yet has not been mentioned; not yet has been shown a man who, seeking for love, found only bitterness. Such a man was Abraham Lincoln. Spurred on by disappointment, he set out alone along the road of action. Finally fame crowned his efforts; he was hailed, and hailed rightly, as the greatest of Americans, but, as he himself alone knew, the emblems of his power served but to mask the misery and anguish of a broken heart.

Within fifty years, although burdened and weighed down with disadvantages, he climbed from the lowest to the highest rung on the ladder of success. He lacked education, he lacked

influence, and, although in Republican America a man can rise more quickly than in any other country, nowhere are and were class distinctions more sharply marked than there. In his case, moreover, not even once would Fate allow the stern realities of life to be softened by the sweet and soothing influence of sentiment.

With Lincoln's career, however, as a politician, as a statesman, and as an administrator, this article is not concerned. It is not concerned with the problems of American slavery, or the story of the great Civil War. These form a romance of history. It is Lincoln the man who here will be considered, the man who controlled the destinies of America during the most critical years of her national existence, the man who was born in a log hut in a forsaken backwood, and died, by an assassin's hand, the ruler of a mighty people.

Never was a great man more lowly born. His father, Thomas Lincoln, was devoid both of ambition and ability. A thriftless pioneer in a "southern" backwood, he could neither read



Abraham Lincoln, President of the United States, whose brilliant and successful career ended with a dastardly assassination in 1865.

nor write, and his sole concern in life was to provide himself and his family with the requirements of a day. His mother, however, was of a different calibre. "All I am, or ever hope to be, I owe to her," Abraham declared on one of the few occasions in his later life when he made reference to his origin.

Although her antecedents were doubtful, Mrs. Thomas Lincoln was one of those remarkable women whom Nature educates, and who are possessed of an innate refinement. She understood her son, she saw in him the potentialities of future greatness, and her death was the first and greatest sorrow in his life. She died in 1816, while Abraham was still a child, and the vision of the mother whom he loved being buried on a remote farm in far Kentucky, without ceremony, remained with him always.

Amid the environment of his youth Abraham walked as a stranger; to manual labour he showed neither inclination nor adaptability; he was a dreamer, a thinker, and his craving for learning was insatiate.

Herndon has left a delightful picture of the boy moving about his father's cabin "with a piece of chalk, writing and ciphering on boards and on the flat side of hewn logs." And then, declares the biographer, when every available space "had been filled with his letters he would erase them, and begin anew."

Although his surroundings may have been uncongenial, he may have been misunderstood, he may have been cramped intellectually, yet it was during the days of his youth that Lincoln learned to know the people whom later he was called upon to govern. It was during his early training that he learned the invaluable lessons of tolerance and sympathy. It was the healthy pioneer life that enabled him to develop into a fine but uncouth figure of manhood, the most American of all Americans.

Nobody, however, was more fully conscious of his own deficiencies than was Abraham Lincoln; the question of his personal appearance and clothes was a constant torment to him, and in the society of women he was always painfully bashful. "On one occasion," records his friend Ellis, "while we were boarded at the tavern, there came an old lady, her son, and three stylish daughters from the State of Virginia, who stopped for two or three weeks, and during their stay I do not remember Mr. Lincoln ever appearing at the same table with them."

This was during his residence at New Salem. He moved thither in 1831, when he decided to leave his father's hut, and to go out into the world to seek his fortune. His initial efforts as a shopkeeper, however, were not successful. This, no doubt, was due partly to the fact that Lincoln was now, as always he remained, a wretched financier, partly to his dislike for women, but mainly to the fact that his whole nature was summoning his activities to the wider field of politics.

A strange, mysterious figure, clad in flax

and tow pantaloons, about five inches too short in the leg, no vest or coat, a calico shirt, blue yarn socks, and "a straw hat, old style, without a band," he devoted every one of his spare moments to stump oratory.

New Salem, moreover, was the scene of Lincoln's first romance. Here, naturally, he was thrown often into the society of the local innkeeper, a man named Rutledge. Now, Rutledge had a daughter, a girl with fair complexion, blue eyes, and auburn hair. "She was pretty, slightly slender . . . about five feet two inches high, and weighed in the neighbourhood of one hundred and twenty pounds. She was beloved by all who knew her."

Such is the catalogue description which has been given by an American biographer of the woman who first kindled in Lincoln's heart the flame of love. For a while, however, he kept his love as a secret known only to himself. He had a rival in the field, a man named McNamar, and it was not until this man had disappeared mysteriously from New Salem that Lincoln dared to speak. And then the result was tragedy.

Anne Rutledge, wavering between her loyalty to her old love and her longing for the new, fell ill. Day by day she grew weaker, and, at length, as she lay dying, she summoned Lincoln to her bedside. The subject of the interview has never been disclosed, but it can be imagined, for the girl's death moved Lincoln strangely. "My heart is buried there," he declared as he stood beside her grave. And even many years afterwards he said that the mere thought that "the rains and snows fall upon her grave" filled him with indescribable grief.

For some time after the death of Anne Rutledge, Lincoln's friends feared greatly that the man either would commit suicide or would lose his reason.

For days he wandered about alone, morbid and depressed. Finally, however, his condition became so alarming that his friends consulted together and sent him to the house of a man named Bowling Greene, who lived in a secluded spot some distance from the town. Here he was carefully nursed back to a normal state.

Almost immediately, however, Lincoln found himself plunged into the midst of another matrimonial complication.

On this occasion the lady's name was Mary Owens. Like Lincoln himself, she was a native of Kentucky, but it was at New Salem, at the house of her sister, Mrs. Able, that first he met her. This was long before the Anne Rutledge affair had reached its tragic climax.

Shortly after he had recovered from the effects of this disaster, however, Lincoln met Mrs. Able as she was about to set out on a journey. On hearing that she was going to Kentucky, he made inquiry for Miss Owens. Mrs. Able thereupon remarked that, if Lincoln were willing to make the girl his wife, she would bring her sister back with her to New Salem.

The proposition was made in jest, and in this spirit it was accepted. When Mrs. Able returned in the following spring, however, accompanied by her sister, Lincoln became alarmed. For a reason which must remain unexplained unless, in spite of his wit, one may credit Lincoln with a deficient sense of humour, he regarded his idle promise as serious and binding. His distress, moreover, was increased considerably by the fact that the Miss Owens, whom he had remembered as an attractive girl, pretty in features and pretty in manner, had grown into a stout, embittered woman.

Marry her he felt he could not, but, on the other hand, he knew not how to avoid it; his honour and reputation he felt to be at stake. It is an amazing story, and not the least surprising part about it is the *dénouement*. Happily, it has been described by Lincoln himself, and the reader cannot fail to find comedy where he discovered only tragedy.

"What could I do?" he asked, in a letter to his friend Mrs. Browning. "I had told her sister that I would take her for better or for worse, and I made it a point of honour and conscience in all things to stick to my word, especially if others had been induced to act on it, which in this case I had no doubt they had; for I was now fairly convinced that no other man on earth would have her, and hence the conclusion that they were bent on holding me to my bargain. . . . After I had delayed the matter as long as I thought I could in honour do . . . I concluded I might as well bring it to a consummation without further delay, and so I mustered my resolution, and made the proposal to her direct; but, shocking to relate, she answered 'No!' At first I supposed she did it through an affectation of modesty, which I thought but ill became her under the peculiar circumstances of her case, but on my renewal of the charge I found that she repelled it with greater firmness than before. I tried it again and again, but with the same success, or rather, with the same want of success. I finally was forced to give it up, at which I very unexpectedly found myself mortified almost beyond endurance. . . . And, to cap the whole, I then for the first time began to suspect that I was really a little in love with her."

Poor Lincoln! His conceit and self-assurance knew no bounds, and it was they which, no doubt, helped to make him a great President. But a glaring fault can be found in the moral characters of most great men; in the case of many instability of affection is that flaw, but in the case of Lincoln it was an utter inability to win affection. Already he had been deceived twice by love, but experience had taught him nothing; he was victimised again almost immediately.

At about this time he removed to Springfield, in order that he might expand his legal practice. He borrowed a horse, and on this animal he placed himself and his personal effects—two saddle-bags, containing law

books and a few articles of clothing. On his arrival at Springfield he took a bedroom at the house of a cabinet-maker, and then repaired to a local shop and asked, "What the furniture for a single bedroom would cost?"

"I took slate and pencil," records Mr. Speed, the shopkeeper, "made a calculation, and found the sum for furniture complete would amount to seventeen dollars in all. Said he, 'It is probably cheap enough, but I want to say, cheap as it is, I have not the money to pay. But if you will credit me until Christmas, and my experience here as a lawyer is a success, I will pay you then. If I fail in that I will probably never pay you at all.' The tone in his voice was so melancholy that, I felt for him . . . I never saw so gloomy and melancholy a face in my life. I said to him: ' . . . I can suggest a plan by which you will be able to attain your end without incurring any debt. I have a very large room, and a very large double bed in it, which you are perfectly welcome to share with me if you choose.' 'Where is your room?' he asked. 'Upstairs,' said I. Without saying a word he took his saddle-bags on his arm, went upstairs and put them down on the floor, came back again, and, with a face beaming with pleasure and smiles, exclaimed, 'Well, Speed, I am moved!'"

At Springfield Lincoln was in his element. Soon he was elected to the State Legislature, and became one of the leading personalities in the social and political life of the town. In the glare of a life of splendid activity the shadows of the past began to fade. At last he was almost happy, but suddenly a new and unexpected influence was brought to bear upon him.

The effect of Miss Mary Todd's arrival at Springfield was quite sensational. She took the town by storm, and laid as captives at her feet all who were youthful and eligible. She was a fascinating girl, twenty-one years of age, and, in addition to being beautiful, she was a brilliant conversationalist and extremely witty. Moreover, if such a circumstance is possible or permissible in a republican country, she was of aristocratic birth; in her veins there flowed the blood of a distinguished ancestry—illustrious soldiers and astute politicians.

Needless to say, among the first to fall a victim to her charms was Abraham Lincoln. Miss Todd, moreover, was not averse to his attentions; she was ambitious, and in him she saw a man destined for a great career. Ironical fate, however, could not have found a woman less suited for the position of wife to the great Lincoln.

Lincoln, the morose lawyer, and Mary Todd, the gay but clever social butterfly, were representatives of two directly antagonistic types. Accordingly, the courtship advanced but slowly. "Mary invariably led the conversation," declared her sister. "Mr. Lincoln would sit by and listen. He scarcely said a word, but gazed on her as if irresistibly

drawn towards her by some superior and unseen power."

Eventually, however, they became engaged. This, however, Miss Todd did not regard as a reason strong enough to deter her from receiving attentions from other men, notable among whom was Stephen Douglas, the man who afterwards became one of the most powerful of Lincoln's political rivals.

Gradually Abraham became jealous; Douglas undoubtedly interested Mary greatly. He was a self-confident, masterful man, and in drawing-rooms, where Lincoln always was ill at ease, he was at home and happy. At length Lincoln could bear the strain no longer; he went to Speed and asked him to deliver a letter which he had written to Mary, telling her that he had come to the conclusion that his love for her was not strong enough to justify him in marrying.

"I reminded him," records Speed, "that the moment he placed the letter in Miss Todd's hand she would have the advantage over him. 'Words are forgotten,' I said, 'misunderstood, unnoticed in private conversation, but once you put your words in writing, they stand a living and eternal monument against you. . . . Go and see Mary yourself; tell her, if you do not love her, the facts.'"

Lincoln acted, therefore, on his friend's advice, and set out for Miss Todd's house immediately. Speed awaited his return. An hour passed, two hours, but still there was no sign of Abraham. Speed became anxious. At last, however, his friend returned. But he had not broken off the engagement. Moved by the girl's tears, he had repented of his decision.

"To tell the truth, Speed," he said, "it was too much for me. . . . I caught her in my arms and kissed her."

He saw now, however, that he could not reverse this decision. "It's done," he said, "and I shall abide by it." And abide by it he did until the wedding day dawned.

Preparations for the ceremony were made on a very elaborate scale, but at last everything was ready, and on January 1st, 1841, the bride, clad in her wedding garments, sat with the guests waiting for the bridegroom.

But where was the groom? An hour passed, and still he had not appeared. Messengers were sent throughout the town, but Lincoln could not be found. Indeed, he remained hidden until the following morning, and then Speed found him, "listless, gloomy, miserable, and desperate."

Terrified lest his friend should commit suicide, Speed took him to his own mother's house. There—for Mrs. Speed was a cheerful woman—Lincoln soon was restored to health and a more peaceful frame of mind. Then he returned to Springfield and, under the stress of his legal work, the memory of Mary Todd faded gradually from his mind.

All might have been well, therefore, had not a well-intentioned woman conceived the fatal idea of bringing them together again. The result was a renewal of the

engagement, and Lincoln astonished all his friends one morning by announcing that he was going to marry Mary Todd that very day.

Why did he marry her? There can be but one answer; he married her hoping that thereby he would retrieve his honour and his reputation. He married her, moreover, prepared for, if not conscious of, the likely consequence. But the depths of the tragedy, the bitterness of the life before him at that time, he could not have calculated fully.

Why, however, did Mary marry Lincoln? Again one can but conjecture. Perhaps she did it to avenge herself. This seems to be more than probable. Perhaps at one time she loved this strange, morose, gaunt politician, but he killed that love; he made her look ridiculous in the eyes of the world. Love will forgive most offences; this one, however, it will never pardon.

There is not space here to deal with Lincoln's married life, nor, indeed, is it necessary to do so, for with his marriage ends the story of his romance. In his wedded life can be found neither love nor poetry. Henceforth the man who ruled a nation, the man who feared no man, and guided his country through one of the most ghastly of the civil strifes that ever the historian has recorded, was at the mercy of his wife; he was her slave; she ruled him absolutely. He acquired fame and power; he gave fame and power to her and position also, but himself he reaped only a harvest of bitterness.

Never, however, has a man been more enduring; he suffered in silence and with patience, but suffered always. Once, Mrs. Lincoln ordered a man to make some small alteration in her garden. Since, however, the work necessitated the cutting down of a tree, the man first consulted Mr. Lincoln. "What did Mrs. Lincoln say?" inquired the latter. "She consented to have it taken away." "Then," exclaimed Mr. Lincoln, "cut it down to the roots!"

Such was his servitude, but it is not without its pathos. Not long before his death, his sister-in-law, Mrs. Edwards, while strolling with him through the grounds of the White House, announced her intention of leaving Washington. With tears in his eyes, Lincoln implored her to stay longer. "You have such a strong control and such an influence over Mary," he said, "that when trouble comes you can console me." "The picture of the man's despair," declares Mrs. Edwards, "never faded from my vision . . . my heart ached because I was unable, in my feeble way, to lighten his burden."

This death alone could do. But that final scene at Ford's Theatre, when the President fell, the victim of a foul assassination, is too well known to need mention here.

On April 14th, 1865, he died, leaving behind the burden of a nation's cares and the misery of a homeless home. He was a great man, a powerful ruler, an inspiring leader, but, in spite of all, his life was empty; he was fame's most splendid failure.

BETROTHAL RINGS

BY LYDIA
O'SHEA

Why Betrothal Rings are
Worn on the Third Finger—
Origin of the Ring—Puzzle Rings—
Some old Betrothal Rings—Posy Rings—
The True-love-knot Ring

It would probably be difficult to find a subject more full of interest, at least to feminine minds, than that of rings, and particularly betrothal and wedding rings, since from earliest ages love has been ever busy with his shuttle weaving a web of happy dreams and tender associations round these shining circlelets. In bygone days the circular form of the ring was accepted as the symbol of eternity, and thus indicative of the durability of affection. The following paragraph from the pen of an eminent divine of a former century is worthy of repetition.

"The matter of which this ring is made is gold, signifying how noble and durable our affection; the form is round to imply our respects (or regards) shall never have an end; the place of it is on the fourth finger of the left hand, whence the ancients thought there was a vein which came directly from the heart, and where it may be least subject to be worn out. But the main end is to be a visible and lasting token of the covenant, which must never be forgotten."

An old Latin work, which ascribes the invention of the ring to Tubal-Cain, concludes with this explanation, "The form of the ring being circular, that is, round, and without end, importeth this much, that mutual love and hearty affection should roundly flow from

one to the other, as in a circle, and that continually for ever."

The ring was chosen as the pledge of an engagement or pre-marriage contract from the old Jewish custom of exchanging or giving something as ratification of an agreement or bargain, and also from the Roman practice of the giving of a ring as earnest upon the conclusion of a bargain.

So much for its shape and meaning; but before proceeding to give illustrations of the various ways in which the circle has been ornamented and adorned in different times and countries the following little anecdote may be permitted.

The Unending Circle

A certain enamoured swain, who was desirous of impressing the lady of his choice with his poetic ability, once proffered her a ring with these words, "Sweet maid, in this ring behold the symbol of my love for thee, in that it hath no ending."

But, as the maiden's choice had not fallen upon him, she looked her admirer up and down

in a somewhat disconcerting fashion, then quietly replied, "Good sir, in this ring also behold the symbol of my love for thee, inasmuch as it hath *no beginning*."

Some Old Betrothal Rings

Rings have been made of practically every substance possible, from bone, ivory, crystal, lead, and tin, to bronze, silver, and gold, and then encrusted with precious stones. Naturally, it was in primitive times, and among less civilised races, that bone and the less valuable metals were used for their construction.

One would naturally suppose that, as the ages have passed, the earlier forms of ring have become extinct; but this is really not so, and it is very interesting to compare several of the forms used at the present day with their remote prototypes, and notice that often there is a striking resemblance between them.

Since this article is intended to embrace only those rings used in the United Kingdom, we will omit mention of those found in old earthworks



and tumuli, since they are legacies of invading forces, and not really proper to the country.

The Fede Ring

Fig. 1.—The first illustration shows a ring of the Anglo-Saxon period, a form still in use to-day, as seen in the modern curb ring (Fig. 15).

The Fede ring forms the subject of illustration 2. These rings, which originated in Roman times, became very popular during the Middle Ages, and were used even after that period. The chief point to note in them is that the bezel is formed by two clasped hands, signifying plighted troth, the word "fede" denoting "faith," or troth.

The Claddagh ring (Fig. 3) is a similar type. These rings belong to the fisherfolk of Galway, who form quite an exclusive section, and, as they frequently intermarry, these rings have been handed down from one family to another. The oldest dates from the fourteenth century, and some still in use are very old.

Puzzle Rings

The "puzzle" rings also belong to the Fede class. Fig. 6 depicts an excellent example to be seen in the British Museum.

Still another form is shown in Fig. 10, and it will be seen that the jointed parts are so made that when the three portions of the ring are in correct position the two hands clasp each other to form the usual bezel.

Gimmel Rings

The Gimmel, or Gimmel, ring (Fig. 8), as it is more commonly called, is a kind of double ring, and derives its name from the French word, "jumelle" (twin). These rings were so called because they were made of two flat hoops which, when fitted closely together, had the appearance of an undivided ring. Each of these halves was generally engraved with a name or motto, one half being worn by the man, the other by the maid; and on the wedding-day the two were fitted together, and became the property of the bride.

Love Tokens

As well as being love tokens, or pledges, these portions of the ring were also useful sometimes in establishing identity and good faith.

Occasionally the gimmel consisted of three parts, and it was of such an one that Herrick wrote:

*"Thou sent'st to me a true love-knot, but I
Return a ring of jimmals to imply
Thy love had one knot, mine a triple tie."*

In the fourteenth and fifteenth centuries inscription, or "motto," rings became highly fashionable, the mottoes usually being of an ethical or religious character, such as, "In Deus salus"; "Tout pour bien faire," etc., the inscription often being on the outside of the ring.

"Mizpah"

It is interesting to note that this idea was revived about five and thirty years ago, when the "Mizpah" ring (Fig. 4) became a great favourite.

The word is taken from Genesis xxxi. 49, when Laban and Jacob made a heap of stones as a witness of the covenant between them. The actual word means a beacon, or watch-tower.

"And Laban said, 'This heap is a witness between me and thee this day.' Therefore was the name of it called Galeded, and Mizpah, for he said, 'The Lord watch between me and thee, when we are absent one from another.'"

Usually the word was raised in simple lettering,

but sometimes Old English or fancy letterings were employed.

From the middle of the sixteenth to the latter part of the eighteenth centuries "posy" rings were in great demand. The word "posy" is derived from the French "poésie," poetry; and since the gift of a posy, or verse, was often accompanied by a bouquet or a bunch of flowers (to which the term posy has been transferred) it arose that a ring inscribed with a verse came to be also called a "posy" ring.

Posy Rings

In the fifteenth century the words or lines were usually placed externally (Fig. 7); but at the beginning of the sixteenth century they were inscribed within the hoop (Fig. 5).

Some of the most popular posies of the sixteenth century were:

*"I am yours."
"My hart and I untill I die."
"Por tous jours."
"Love is sure where faith is pure."
"In thee my choice I do rejoice."*

And in the seventeenth century these gold circlets were usually elaborately chased outside, and contained such sentiments as:

*"I chuse not to change."
"Live in love."
"Let liking last."
"Time lesseneth not my love."
"All else refuse but thee I chuse."*

While the eighteenth century gives us:

*"Endless as this shall be our bliss."
"God alone made us two one."
"No treasure like a true friend."*

We can only hope these sentiments indeed helped the giver to "Keepe fayth till deth."

Another modern ring which is surely the descendant of these posy rings is that shown in Fig. 9, wherein the ivy is taken as the type of constant affection.

The Garter Ring

Yet another interesting comparison is the modern buckle ring (Fig. 12) with the "garter" ring of the sixteenth century (Fig. 11).

When these rings were first made they were formed like a badge of the Order of the Garter, with the buckle in front, and outside the hoop the motto of the Order, and inside any chosen posy, such as "I'll win and wear thee."

For some time the buckle rings, which came into vogue about fifty years ago, were made solid; then later they were made to open and display the loved one's name beneath the fastening.

True-love-knot Ring

There is also similarity between the present-day true-love-knot ring (Fig. 13) and those of an early period, one of which belonged to the Earl of Northampton in 1614, and is described as "a golde ring sett with fiteene diamondes in a true-lover's knotte."

Last century saw the introduction of the "Harlequin" ring into our midst (Fig. 14). These derive their names from the fact that they were set with several stones of different colour, and thus somewhat resembled the motley dress of the pantomime hero.

Beside being used in the ever-popular plain band, they were made in the three and even five tier ring, which Queen Victoria Eugénie of Spain chose for her betrothal ring.

To be continua.

LOVE-LETTERS OF FAMOUS PEOPLE

By LADY MARGARET SACKVILLE

JULIE DE LESPINASSE

Continued from page 671, Part

WHEN her former lover, De Mora, was dying, Julie de Lespinasse wrote:

"I did not answer you. If you love me it would have made you anxious, and I should hate to cause you an avoidable pain. I was in a state of anguish which was like torture, preceded by a fit of tears which lasted for hours. No, never, never have I felt such despair. I feel a sort of horror which shakes my reason. I wait for Wednesday, and it seems to me that death itself is not a sufficient remedy for the loss I fear. I feel it only too well, no courage is needed to die, but to live is awful. It is beyond my strength to realise that perhaps one I love, who loved me, will not hear me again, will never more help me. He will have looked on death with horror because of the idea of me."

Unrequited Love

"My friend, if I had passion, your silence would kill me, and if I had only self-respect I should be wounded, and I should hate you with all my strength—well, I live and I do not hate you. But I will not hide that I saw with grief, although without surprise, that it was through my writing you wrote at all; you were obliged to answer. You no longer know what to say to me, and when you believe that my love for you has ceased you feel no regret, and you find nothing in you which gives you the right to demand again what you have lost. Well, my friend, I am calm enough to be just. I approve your conduct, though I am grieved by it. I esteem you for putting nothing before truth; and, indeed, of what could you complain? I have relieved you. It is horrible to be the object of an emotion one cannot share. One suffers, and one makes others suffer. To love and be loved is the happiness of heaven. When one has known and lost this, nothing remains but to die."

A Soul in Anguish

"Well, then, for God's sake, have your will and go! I need rest; you trouble me. I am displeased with you. I hate myself; I am filled with remorse. Ah! why did I ever know you? I shall have only one more misfortune, or, rather, I shall have none. I shall be delivered from a life I loathe, to which I am only held by a feeling which puts my soul to torture. What I have done to-day? What I have thought, what I have felt? Alas, I have not seen you! I have, therefore, known nothing but the regret, the sorrow, the despair of fearing and desiring you. Adieu! Do not see me. My soul is overwhelmed, and you never calm me. You know neither that tenderness which comforts and supports, nor that

truth and goodness which inspire confidence, and which bring repose to a spirit deeply wounded and afflicted. Ah, how you hurt me, how I want never to see you again! If you will do right, leave to-morrow after dinner. I shall see you in the morning; it is quite enough."

Her Last Letters

The following were written a little before her death:

"I know you write me charming notes, but you are killing me. I am cold, so cold that my thermometer is twenty degrees lower than that of Réaumur. This concentrated cold, this state of perpetual torture throw me into a discouragement so deep that I have no longer the strength to desire anything better. Indeed, what is there to desire? What still remains for me to feel is no better than what I now endure. Yes, yes, one must bring one's life to a conclusion. I refuse neither your pity nor your generosity, I should feel I was injuring you by refusing. You must retain the illusion of being able to relieve me; one would feel such an impulse even towards a defeated enemy. There are people with me. Before four the person I expected arrived."

"You are too good, too kind, my friend. You wish to revive, to support a soul which is at last giving way under the long-drawn-out weight of sorrow. I appreciate the worth of what you feel, but I deserve it no longer. There was a time when to have been loved by you would have left me nothing to desire. Alas, that, perhaps, might have extinguished my regrets, or at least have softened their bitterness! I should have wished to live. Now I wish only to die. There is no compensation, no softening of the loss I have endured. I should not have survived it. That, my friend, is the only bitter thought my mind harbours against you. I should love to know your fate. I should like you to be happy. I received your letter at one o'clock. I was in a burning fever. I cannot tell you the time and pain it cost me to read it. I did not wish to put off doing so till to-day, and it made me almost delirious. I expect news of you to-night. Adieu, my friend. Should I live again, I should wish to spend my time in loving you; but there is no more time."

This is the last letter of Julie de Lespinasse. The grey waters of death met over that burning heart, and all the love and longing which it had felt so keenly were extinguished beneath its icy waves, and are now but a pathetic memory.

This series of articles will be continued in EVERY WOMAN'S ENCYCLOPÆDIA.



This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion

Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars

How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday School

THE BIBLEWOMEN AND NURSES' MISSION

By SARAH A. TOOLEY

The Romance of a Great Charity—The Story of a Poor Girl who Had no Shoes or Stockings to Wear on her Wedding Day—The Bible in the Most Dangerous Slum in London—What the Mission Does for the Very Poor—Holidays—Presents of Clothes and Boots

THE Biblewomen and Nurses' Mission has, as its name implies, a twofold object: it sends both biblewomen and nurses into the poorest districts of London.

The primary work of the biblewomen is to introduce the Scriptures into the homes of the people. They read and teach the Scriptures and endeavour to persuade those who have no Bible to purchase one on the easy-payment system of a penny a week, arranged by the British and Foreign Bible Society, with which the mission is affiliated.

The biblewomen use every opportunity for making friends with the poor, and are thereby enabled to influence them in the reformation of their homes and in the general betterment of family life. They do not deal with sickness except to report it. The mission has its trained nurses to send to the sick in their own homes. The nurses, like the biblewomen, come to headquarters once a week to receive garments for their destitute patients, and medical stores. Both groups of workers meet together for devotional services

in the special room for the purpose Ranyard House.

The branches of the mission may be thus summarised. There are upwards of ninety biblewomen, who, as trained mission visitors, work in many of the poorest quarters of London. They live in their respective districts, and generally work under the auspices of some church or chapel. The mission is inter-denominational.

The Ranyard nurses—fully trained hospital nurses—number about eighty, with their superintending sisters, and work in various parishes and districts, on the general lines of district nursing. Their work, however, has a distinctive religious character, for which they receive special training at Ranyard House. In the year 1909 the nurses attended 8,522 cases, and paid 230,758 visits.

The convalescent home at St. Leonards is open all the year round, and receives patients from the districts where the biblewomen and nurses work. Some 355 patients are received annually.



Mrs. Ranyard, the founder of the mission

The holiday home for workers at Brighton is provided for the staff of the mission. The Ladies' Association, which meets quarterly, assists in extending the work of the mission. The Children's League tends little ones who are sick or otherwise in need of care and help.

Ranyard House, 25, Russell Square, is the office of the organisation, and a hostel for training workers. It receives some fifty candidates annually. Candidates for the post of bible-women should be between the ages of twenty-four and thirty-four, and must be strong and active, of good education, well acquainted with the Bible, and members of some church or chapel. They must be able to wait upon themselves, do their own housekeeping, and manage on a moderate salary. They are required to reside in the hostel for three weeks—a charge of 8s. per week is made for board and lodging—and during that time they are tested by visiting with trained workers. Those requiring training remain in the hostel for a period varying with the necessities of their case. Salary is in accordance with training and experience of the candidates.

Nurse candidates are selected by the hon. superintendent after a personal interview. They must be fully trained hospital nurses, and are expected to reside in the hostel for three weeks before they are accepted for district training. No charge is made for board and lodging. Salary varies according to the training and experience of the candidate. All candidates under forty are required to join the Royal National Pension Fund, the mission paying rather more than half the premium. A similar rule applies to the biblewomen, who are required to join the pension scheme of the mission.

A Romance of Religious Reform

The Marquis of Northampton is president of the mission; the Lord Kinnaird, treasurer; Miss Andrews, the hon. secretary and general superintendent; while the founder was that well-beloved and remarkable woman, Mrs. Ranyard, an early worker in connection with the British and Foreign Bible Society, and a pioneer organiser of district visiting in the homes of London's poor. The story of Mrs. Ranyard's work forms one of the romances of religious and philanthropic reform.

Her maiden name was Ellen White, and

she was born in Camberwell. The future reformer was a young girl of varied capacities. She was fond of poetry, an original artist in her way, and took an interest in intellectual pursuits at a time when such tastes were remarkable in a girl.

Her "mission history" began, as she herself has related, when she was sixteen. A young friend, Elizabeth Saunders, was visiting at her home, and the two girls were

sitting together one morning, the one painting and the other ruling squares in a little book, when Elizabeth said to her friend: "Ellen, dear, have you ever thought what you will do with your life?"

"Well, I hope I shall go on cultivating my faculties—that is all I have thought about yet."

"Yes," her friend gently rejoined, "but have you thought that this cul-

tivation is to enable you the better to do something in God's service?"

The conversation then turned upon the Bible, and the elder persuaded her younger friend to go with her to visit the poor people in the streets around her home to see how many of them wanted a Bible. In the course of three hours they found thirty-five houses without a copy of the Scriptures, and returned home with as many pence in their bag, for all these people had agreed to take a copy of the Bible on the instalment principle.

Birth of the Mission

On that morning the Biblewoman's Mission was born in the heart of Ellen White, though many years were destined to elapse before its organisation was begun. From that time also dates her interest in the homes of the poor. She continued her visitation for the Bible Society after she left London with her parents to live in Swanscombe. There she became the wife of Mr. Ranyard, and the mother of four children. When, in 1854, the Bible Society kept its jubilee, Mrs. Ranyard was entrusted with the writing of a history of the society for the young. It was published under the title of "The Book and Its Story," signed by the well-known initials L. N. R., which she adopted as a *nom de plume*. Its popularity was very great.

Three years later, in 1857, Mrs. Ranyard and her family left Swanscombe, and settled in London at a house in Hunter Street, Bloomsbury, which was destined to be the first home of the mission.



The convalescent home at St. Leonards. Some 355 patients are received here annually

Thirty years had passed since her interest had been aroused in the poor of our great city. Again she took a memorable walk, and this time under the escort of a medical man in Seven Dials, then the worst and most dangerous slum area in London. Mrs. Ranyard's heart was stirred with the desire to do something for the mothers and children in those terrible abodes which she passed. She recognised the impossibility of women of her own class attempting to get an entrance into the houses. It occurred to her that what she and her friends could not accomplish might be done by a respectable woman of the poor. She consulted with a city missionary, who was able to recommend a suitable woman for the work. Her name was Marian, and the story of this, the first biblewoman of the mission, is an interesting corollary to that of its founder.

The First Biblewoman

Marian was connected with respectable people, but, owing to the habits of a drunken father, she had been brought to live in a London slum. In a miraculous way, the young girl kept herself apart from the evil around her. She taught herself to read by gazing at the shop windows. At eighteen she married a steady man, but as poor as herself. She had no shoes or stockings to be married in, and he had no coat. They at least had a home, though only a single room in a very poor court.

Marian continued to thirst for knowledge. She was attracted to a mission library, intending to borrow "Uncle Tom's Cabin," but a stronger influence prompted her to ask for a Bible. She studied it as only a person with one book and a craving for knowledge would study. Later, illness brought Marian into the hospital, and when she came out she unfolded to her friend the missionary a desire which she had to do something for the poor outcasts who sought admission to the hospitals. She proposed to cleanse their rooms, wash their persons, repair their garments, and render aid in sickness. Here was the born district nurse, and who shall say that this poor, humble woman had not received her baptism of fire as truly as Florence Nightingale, with whose name the whole world was then ringing.

The "Council of Friends"

Mrs. Ranyard found in her the "missing link" she had been seeking. Marian was equipped with a stock of Bibles, and began her rounds of visitation, selling the Scriptures as an agent of the Bible Society, using her influence in the homes she was thus enabled to enter, and reporting to Mrs. Ranyard cases of distress and sickness. In such way the Biblewomen's Mission was founded in 1857 with one worker.

The experiment proved so successful that other biblewomen were trained for

the work, and a mission was founded, with the Earl of Shaftesbury as president, and a "Council of Friends" formed. A training home was started for the biblewomen and a shelter for girls. On the suggestion of Miss Agnes Jones, the friend and pupil of Florence Nightingale, a nurse's branch was added to the mission in 1868.

Mrs. Ranyard continued to be the organiser and inspirer of the work until her death, in 1879. She was succeeded as hon. superintendent by her niece, Mrs. Selve Leonard, who, as a young girl, had become an enthusiastic worker for the mission. She in turn has been succeeded by the present hon. superintendent. A deeply interesting account of the work is given by Miss Rose Selve in "Light Amid London Shadows."

The mission is supported by voluntary contributions. Sixty pounds a year supports a biblewoman, eighty-five pounds a year supports a nurse, and twenty pounds a bed in the convalescent home.

Christmas Preparations

A visit to the headquarters at 25, Russell Square when Christmas is approaching is an experience to be remembered.

In the glass corridor at the back of the house numbers of biblewomen, in their neat black uniforms, may be seen engaged in what looks like a parcel-making competition, for on one day in each week biblewomen come up from the poor districts where they work to receive clothing from the stores of the mission for very necessitous people.

Down below, in the storerooms, those in charge endeavour to find the right things to fit all requirements. "A black skirt wanted for a widow," "Boots for a boy," "Nighties for two little girls." Perhaps a black skirt cannot be found for the widow, for all the "black" in the stores has already been appropriated to put a family in mourning for a funeral. The cupboards are filled with warm and useful garments sent in by the ladies' sewing parties, and there are many gifts from friends—things for the old and infirm, for the children, and, above all, for the mothers and babies, but never enough to supply all the sad cases of destitution which the biblewomen report.

Special Christmas parcels are prepared with toys and sweets for the little ones, and invalids.

Christmas parcels are also being prepared for the mission's convalescent home at St. Leonards, which at this season has not many patients, and is used for giving some thirty or so elderly women from the mission districts a week's holiday. They have a Christmas-tree, and the usual jollities of the Yule-tide.

The reserved carriages for the party are a great satisfaction. "Makes us feel like Royalty," they say; and then the sight of the sea when they arrive is an experience never to be forgotten.

DR. BARNARDO'S HOMES

By BRIDEY M. O'REILLY

(Continued from page 675, Part 5)

THE work of the Homes has grown in complexity with each successive year. The children in the early days were gathered chiefly from the London slums, and consequently they came wild and neglected. Now they come from all parts of the kingdom, and from every conceivable kind of misfortune. Some of the children have been brought to destitution by sudden calamity, some by the folly or sins of their parents. Some come after good schooling, others are ignorant and neglected. Many are so mentally deficient that ordinary school machinery seems to be wasted on them. Some are blind, some deaf and dumb; many defective in other ways.

Where the Children Live

It used to be a heartbreaking affair to deliver them from the tyranny of fear or defiance. Now the work of civilising the children is to a great extent done. Now also many children come in their infancy, and they are sent to the Babies' Castle, Hawkhurst, or the infant schools at Barking-side, or boarded out. The Babies' Castle, Hawkhurst, is a home for 120 infants.

In the Girls' Village Home, Barkingside, Ilford, Essex, there are 1,300 girls in residence—80 separate households and buildings, including 67 cottages, a village church, day schools, embroidery school, hospital, sanatorium for consumptives, and a laundry.

A Boys' Garden City is now in progress, to give the boys the same advantages the girls at the Village Home, Barkingside, have for so many years enjoyed. A well-wooded estate of 39 acres at Woodford Bridge, Essex, has been purchased, and progress has been made in laying it out. Ten houses have been promised already (1910).

One of the East End homes—the Labour House for Destitute Youths—has been closed, and the inmates have been transferred to Woodford Bridge, and are now living in the main block on the new estate. The children will there benefit physically and morally.

Emigration

Emigration has proved most successful, and, besides the boys and girls sent to Canada, 473 young people have been placed in Australia, New Zealand, and South Africa. These young people are kept under supervision, and in the course of the past year 50 former emigrant girls have married in Canada, many of them into independent positions. One of the earliest emigrants was a boy named James C—. He came to the home in 1886, aged 16, but stunted in growth, ragged, dirty, and thin. He was undisciplined, and neither knew nor cared for his heritage of boyhood. He settled down admirably when he came to learn, at the home, that life had an object, and he turned out well.

Jem was one of the first fourteen boys sent out to Canada. "Gimme a chance," had been Jem's cry, and once the chance was given, he seized it with an eager hand. On a farm in Ontario he first made his mark. Then Jem moved west, and yet west again, each time leaving golden opinions behind him. Now he has been married for some years, and to a Barnardo girl. He owns his farm, one of the prettiest in the district. On it is an excellent house, store-houses, etc., erected chiefly by Jem himself. He and his wife have earned the respect and esteem of the neighbourhood. They have in this house a Barnardo boy, who is learning to be a farmer. So Jem is now holding out the rescue hand, as it was held out to himself.



In Her Majesty's Hospital for Sick Children at the Stepney Home. This beautifully equipped hospital has 84 beds, and forms part of the wonderful block of buildings that constitute the Home

Photograph taken at Dr. Barnardo's Home, Stepney Causeway, E.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPEDIA tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on:

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

WHERE TO STUDY ART

THE BUSHEY SCHOOL OF ANIMAL PAINTING

By GLADYS BEATTIE CROZIER

The Object, Arrangement, and Situation of the School—The Course and Method of Instruction—
 The Accommodation for Students—Fees, Living, Expenses, Scholarships, etc.

THE Kemp-Welch School of Animal and Figure Painting at Bushey offers every facility to the student who is anxious to obtain a thorough general training in art, and, at the same time, to specialise in animal painting from the live model.

The school is under the immediate direction of Miss Lucy Kemp-Welch, whose own splendid work has caused her to be regarded as the English Rosa Bonheur of the day. One of her first important pictures, "Colt Hunting in the New Forest," which was



An animal model in the Glass House. This is the most important of the six studios. It has a gravel floor, and a roof and sides of glass, so that the lighting effect on a model is that of an open-air pose

exhibited at the Royal Academy in 1897, was bought for the Chantrey Bequest, and hung in the Tate Gallery.

All artists delight in the situation of the Bushey Art School, which, though only some twelve miles from London—and a mile or so from Bushey Station—is picturesque in the extreme. It was built by Professor Herkomer, and standing in the midst of delightful grounds, commands a wonderful view of the surrounding country.

The School Buildings

It is perched on the top of a hill; to reach it one has to wander up an old-world village street, passing *en route* the village pond and green, and, a little farther on, the village forge, where the constant stream of horses waiting patiently to be shod provides endless subjects for the ardent sketcher. Indeed, before the forge almost always a student or two may be seen seated on camp-stools, making rapid studies of its equine clients or gazing with rapt interest into the inside of the smithy, preparatory to dashing home to jot down some memory sketch of a scene which will never cease to fascinate the onlooker.

Within easy walking distance are to be found settings and subject matter for every *genre* picture the budding artist could want to paint, little frisking lambs in early spring, orchards in a glory of pink and white bloom, children romping amidst the hay, harvest fields with bronzed men and splendid teams of horses working in them, and last, but not least, a delightful little wood, which is paintable and lovely at all times and seasons of the year.

The school buildings contain no fewer than six large and well-lighted studios, the most important of which is known as the Glass House. It has a gravel floor, and the roof and the sides—to within four feet of the ground—are of glass, so that the lighting effect on any model posed there is exactly similar to that which would obtain were it posed out of doors, and splendid effects of light and shadow are obtained in sunny weather.

At night, during the winter term, a huge incandescent light sheds its rays upon the sitter, so that a good opportunity of practice in obtaining contrasts of light and shade is afforded to the students at the evening classes.

Advanced classes in drawing and painting from the live animal model are held in the

Glass House every day, and on three mornings a week the students also work there at modelling in clay, under the direction of the principal; for Miss Kemp-Welch has the greatest faith in modelling from the living animal as one of the quickest and surest means by which a student can get the intimate knowledge of its true contours and anatomy "in the round" which is so essential for the animal artist.

Besides this Glass House studio, there is an immense preliminary studio, capable of accommodating as many as fifty students and their easels. Here newcomers study from casts, many of which consist of plaster horses' heads and hoofs, besides the usual classical models; and here picturesque village costume models are posed.

In the life room, another huge and airy studio, for which professional models are engaged, the more advanced students work entirely under the direction of Miss Kemp-Welch herself.

The fourth studio, a much smaller one,



In the life room. Here a professional model sits for the more advanced students, who work under the direction of Miss Kemp-Welch herself.

is built with a curious V-shaped annexe, made of glass, at one end; and into this the model throne is built, affording an excellent place for the painting of picturesque heads.

In summer-time, from April to June, students are about betimes, and, indeed, rise almost with the lark, for the classes work from 8 a.m. to 4 p.m., with an hour's interval at noon for lunch.

Work and Play

On Saturdays the students get a well-earned half-holiday, working only from 8 o'clock to 11 a.m., after which time the day can be spent in playing tennis in the excellent court, which students can have the use of on paying 5s. a term; in rambling over the countryside, sketch-book in hand; or in some bicycling expedition into the country, with tea at some old-fashioned wayside inn as an object, before returning home through the cool of the dusk.

During the winter months the classes work from 9.30 to 12.30, and from 1.30 to

3.30, and again in the evening from 7 o'clock to 9 p.m., while on Saturdays work begins half an hour earlier and stops at noon.

On sunny days in spring and summer animal painting classes are often carried on out of doors, on a pleasant, shady stretch of lawn just at the back of the Glass House; and a slenderly-built Arab, or fine, stalwart hunter, or a picturesque cart-horse will be tethered up between a couple of posts for a morning's sitting.

Sometimes a village model can be induced to pose in combination with the four-footed sitter, or a fellow-student will don suitable attire to oblige. A most paintable effect is produced by a gallant knight in armour, his lance held at the hilt, bestriding a fine war horse. Sometimes a huntsman, his pink coat gleaming and making a glowing splash of colour in the sunshine, will be found by the chance visitor adorning the model's corner of the lawn, with a grateful and enthusiastic band of students painting around him.

The Bushey Curriculum

Every available kind of equine sitter visits the Glass House studio in the course of a year, for Miss Kemp-Welch and her little army of students are highly popular with the country folk, who gladly provide models, which range from splendid shire horses and hunters to the humble costermonger's donkey with its foal.

While the Bushey Art School is, first and foremost, a school for animal painting, a very high standard of figure work is also attained to, for Miss Kemp-Welch very wisely insists on *all* students doing some work from the head or figure every day; while many, who have no special leaning towards animal painting, come to work from the human model alone.

Nothing, in her opinion, can replace the study of the human face and figure, and she will not allow specialising in animal painting in the student stage.

While the *advanced* classes in both animal and figure painting work entirely under her direction, the costume class and all the *preliminary* classes are held by Mr. Roland Wheelright, who has a surprising knack of getting young students on in their work, and giving them a thoroughly good grounding in the first principles of art.

One very popular and instructive feature of the school work at Bushey consists of

the periodical "composition classes," when subjects are given, such as "Spring," "Labour," or "Hope," for instance, and the whole school is expected to make sketches embodying the idea suggested by the title. They are then passed up for general inspection, and each one is criticised by Miss Kemp-Welch herself.

Cost of Living for Students

Then, again, from time to time—and more especially just after the vacations—Miss Kemp-Welch sees and criticises the students' independent outside work, a most encouraging and stimulating practice, which greatly helps their private efforts at picture-making.

Living is very cheap in Bushey, and it is possible for a student to work there for £65 a year in decent comfort. This sum includes rooms, food, washing, school fees, and painting materials.

There are a few residents at Bushey (who are all personally known to Miss Kemp-Welch) who will take lady students in as boarders at a reasonable charge. Most of the girls, however, live in furnished rooms in one or other of the cottages in the village. The charges for such accommodation vary from 10s. to 12s. a week for two rooms, with attendance; or from 7s. to 9s. a week for a single bed and sitting room combined, so that from 18s. to 25s. a week can be made, with strict economy, to cover board, lodging, washing, and attendance; and some students have found it possible to manage on even a little less.

On winter evenings the girl students naturally pay many visits to the lodgings of their friends, whose rooms almost invariably are made as home-like and artistic as only an art student knows how.

There is a library, a reading-room, and a smoking-room attached to the school, and as plenty of musical and dramatic talent is, as a rule, to be found amongst the students, all sorts of concerts and entertainments are



An outdoor animal painting class. In the summer, work begins as early as 8 o'clock

got up from time to time; while the summer term has been known to wind up with illuminated gardens and a fancy-dress dance.

The school year is divided into three terms, which begin early in October, January, and April respectively, and last for eleven or twelve weeks.

The school fees come to £8 10s. a term. This includes the use of models and all school appliances during working hours; while all necessary painting utensils can be obtained at the usual price on the premises.

The school is unusually generous in the matter of scholarships, two of which are annually accorded at the end of the summer term to the students most deserving of encouragement and assistance; one is offered to women students, and one to men.

These scholarships, which are for one year's free tuition, are open to students who have worked for at least three terms in the advanced classes of the school. They are not awarded for artistic merit alone, the means of the competitors are also taken into consideration.

There is, however, a diploma awarded annually, which is much sought after, though it confers no scholarship or other award. To win it is the highest honour to which the student can attain, since it is given for the best piece of work executed in the school during the year.

There is, again, an open scholarship, entitling the winner to one year's free tuition in the school, open to outsiders and to Bushey students who have not been working in the school for more than two terms.

Competitors for this scholarship must send in three studies from life, either human or animal, addressed to the Secretary, The Bushey School of Painting, Bushey, on or before September 15th in each year.

The Annual Competition

The studies may be made in any recognised medium—oil, water-colour, charcoal, chalk, etc. Each study must be not less than 24 by 9 inches in size, and must be the unassisted work of the competitor. Failure afterwards to attain in the school to the standard of work shown in the studies on which the scholarship was awarded may cause its forfeiture.

There are about thirty-five students working at Bushey, of whom two-thirds are girls and the rest men. Married ladies are not eligible as students, except under exceptional circumstances.

The work shown at the school exhibition of students' pictures (*not studies*) at the end of the summer term (1910) was remarkably successful, and showed not only great promise, but so much actual achievement, that several of the paintings would certainly have held their own at the Academy.



IV.—TRINITY COLLEGE OF MUSIC

A Corporation whose Entire Income is Devoted to Furthering Its Ideals—Thirty Valuable Scholarships and Many Local Exhibitions for Competition—Scale of Fees—Curriculum of Study

TRINITY College of Music was founded in 1872 as a voluntary society, and incorporated in 1875, when the curriculum was enlarged from singing classes and theory classes to include all musical subjects. The original scheme of higher examinations has been working since 1874, and now more than 25,000 candidates enter every year for its examinations. This proves how much such institutions were needed. Trinity College was the first to establish anything of the kind.

There are over 300 local centres in connection with the college scattered over the United Kingdom, the Colonies, and India. The entire income of the college is applied to the promotion of its objects, none being spent in dividends or other forms of profit to the corporation by which it is ruled.

The Governing Body

The college provides complete and systematic instruction in all musical subjects, the year being divided into three terms of

twelve weeks each. It is ruled by a president, a group of vice-presidents, numbering some of the most distinguished musicians in England, a corporation of professors and composers, a college board, and various honorary administrative officials. The examiners are also a very distinguished group.

In addition, there are twelve honorary fellowships, conferred upon "the most distinguished among those who have devoted themselves to the science or practice of music in this country," and a like number are held by "persons distinguished in literature, science, or art."

The Buildings

The college occupies a handsome building in Mandeville Place, a very central position close to Oxford Street, and within a few minutes' walk of Baker Street station.

There is no entrance or registration fee, but all fees for lessons must be paid in

advance. Students may enter between the opening and the middle of term for the remaining lessons; after half-term they can enter for not fewer than six lessons.

There is evening instruction for the convenience of those who are occupied in the daytime.

There is no entrance examination, but the student is required to play or sing before the principal previous to entering on a course, in order to show what proficiency may already exist.

How to Join

The student should send for a candidate's form of application. There is no age limit, except for the junior school, for which students must be under fifteen. An interview with the principal is required, at which the student may choose her professor—subject, of course, to the convenience of the college.

The director of studies advises students in all matters concerning their studies, also as to preparing and entering for examinations, or any of the thirty valuable scholarships which the college offers.

Students' concerts are frequently given. There is a magnificent organ at the college.

After three years' consecutive study at the college, a student may enter for the higher examination for associate or licentiate without paying an entrance fee.

Refreshments are available at moderate charges, and a matron is in daily attendance. The reference and lending library of the college is open to students. There are also six houses of residence in connection with the college.

Scholarships

The scholarships provide free instruction, and in cases of exceptional talent a grant, not exceeding £50 a year, is made towards maintenance. The scholarships are open to all British subjects of either sex under the age of 21.

The examination for singing or playing consists of the performance of two or more classical pieces or songs, reading at sight, and answering *viva voce* questions. All candidates, except students of the college, must obtain a satisfactory certificate of moral character from some responsible person.

Scholars are expected to pass the college higher examinations in due course, but no fees are asked of them. They must attend classes at the discretion of the board, and may on no account without permission attend any other institution, nor perform any composition without the necessary sanction.

Each winner of a scholarship must

undertake to abide by the rules of the college, and to take the full period of the scholarship, unless prevented by illness or other unavoidable cause; and this undertaking must be signed by a responsible person.

In addition to the thirty scholarships, fifty local exhibitions in practical music and twelve in theory are annually awarded, tenable at local centres, of £9 9s., £6 6s., or £3 3s. each. There are also five prizes to be competed for.

The Examinations

The examinations range from those for which beginners enter to those which confer a coveted diploma on the would-be teacher.

The very interesting calendar published annually by the college gives in full the examination papers of the previous year, thus enabling a would-be candidate to estimate what will be required and for which examination he (or she) is best fitted,

A Table Showing Fees

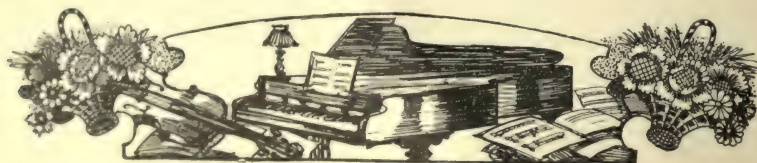
The fees are, per term :

	Individual Weekly Lessons			Class Lessons			If taken as additional subject		
	£	s.	d.	£	s.	d.	£	s.	d.
Harmony, counterpoint, orchestration, composi- tion, scoring, etc ..	I	II	6	I	I	0	—		
Musical elements and dictation	I	II	6		10	6	—		
Pianoforte	3	3	0	—			2	12	6
Pianoforte technique (practice free)	2	2	0		15	0	—		
Solo singing and voice production	3	3	0	—			2	12	6
Organ (practice, 6d. per hour)	3	3	0	—			2	12	6
School of Church music (including work in London churches; full course Anglican and Roman)	2	0	0	oper annum, articulated pupils.					
Violin and viola	3	3	0	—			2	12	6
'Cello, double bass, wind instruments, drum, musical history, etc ..	3	3	0	—			2	12	6
Art of teaching	I	II	6	Lectures : I I 0					

Supplementary Classes

There are also supplementary classes in light opera, choir, orchestra, sight singing, elocution, etc., fees for which vary from 2s. 6d. to £4 4s. per term.

A complete professional course may be had for £9 9s. per term, including two instrumental or vocal lessons of thirty minutes each per week, one thirty-minute lesson in secondary subject, and the various other branches of musical knowledge necessary to the would-be teacher or professional musician.





WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens

The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England

Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

THE VEGETABLE GARDEN

By THE HON. FRANCES WOLSELEY

Principal of the Glynde School for Lady Gardeners in Sussex

The Vegetable Garden can be Beautiful as Well as Useful—A Practical Plan for a Vegetable Garden—The Water Supply—Useful and Pretty Herb Border

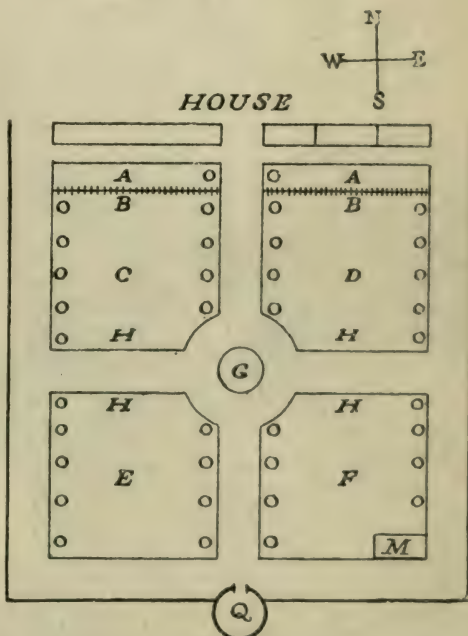
A SOMEWHAT mistaken idea prevails that if a vegetable garden is thoroughly practical and useful, it must be ugly. I do not think, even in the smallest garden, this need be the case.

Even if space is too limited to allow of flowers being grown in quantity, we can get a very happy arrangement of a vegetable plot by interspersing fruit amongst the vegetables. Fruit trees are lovely in blossom and in fruit, and a few espaliers of currant or, gooseberry bushes materially lessen the usual monotonous appearance of a vegetable garden, besides adding to the owner's profit. I hope the following suggestions may show how a pleasant outlook may be had from the windows overlooking the kitchen garden, and all unsightly corners can be concealed.

The plan given herewith is a very simple one, and can be easily adapted to any size or form of garden. The four plots, which are the main features, can be lengthened, shortened, or fitted into any shape coinciding with the walls which, we imagine, surround the whole. It will be best to follow carefully the explanation of my plan. When one grasps the reason for placing the frame-yard near the rainwater tank, the refuse heap in a position where the prevailing wind will not carry smoke to the house, the reason for having the cordon of fruit trees on the north side of the plots, etc., it will then be easy to build up the vegetable garden in a practical way upon the lines suggested, with merely the alterations necessitated by special surroundings. If the aspect given on the plan does not happen to coincide with your piece of ground, you will be able easily to adapt details, when once you are aware of

the reason for placing things in certain positions.

It will be noted that the plots C, D, E, and F are fully exposed to the sun, for none of them have any hedge or espalier on the south side.



A, Fruit trees. B, Fruit-tree screen. D, Plot for hot-bed and frames. C, E, and F, Cropping ground. G, Circular tank, surrounded by a two-foot wall on which can be placed pots containing plants. O, Currant bushes. Q, Summer-house.

This is because in a town garden all the warm sun that can be had is useful. At B, however, on the north side, a screen will be observed. This screen limits the view of the vegetable garden from the windows of the house. It can be formed of cordon apples, like A, and acts as shelter from the north to the plots south of it. You will note that the fruit-tree screen at E will cast shadow on A, and this will be good, for in the heat of summer you will be glad to have some little beds away from the sun, where you can raise seedlings or plant out things.

How to Lay Out

The next consideration will be whether the east or west sides of the four plots are too much exposed to wind. If they are, an espalier of either raspberries or gooseberries should be carried down the side, or, failing this, a few currant or gooseberry bushes put in at intervals will break the wind. As a rule, however, in town gardens, if there is a wall round the whole, the owner's lament will be for sunshine.

The width of the paths has next to be fixed. Should the ground be large enough ever to need the help of a donkey and cart for wheeling manure upon the ground, there must be considered not only the width necessary for the cart to run along the centre roadway, but also the fact that at the four corners room must be allowed in which to turn the cart. Probably, however, there will be need only to allow for a lady gardener and a wheelbarrow, and so either 3 feet or 4 feet of width will be ample, and should space be limited, do not waste more than can be helped on paths.

The ideal path, both for a pleasing appearance and for practical work, would be red bricks placed in the ground to form a

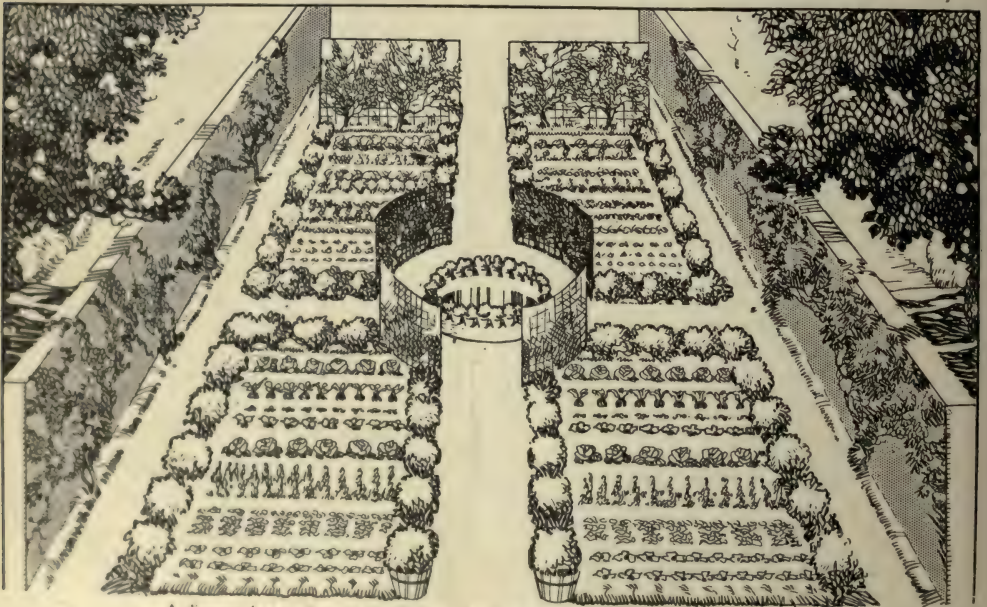
track in the centre for the wheelbarrow to run easily along. On either side of this have grass or ashes. We need not, however, here discuss what the paths are to be made of, as we are considering most the general outline. Certainly, however, red brickwork is ornamental and lasting.

At G endeavour to have a circular tank, surrounded by a 2-foot-high red brick wall. On this wall can be placed flower-pots, plain or ornamental in shape, with bright flowers growing in them—in Italian fashion. The tank will be handy to fill your water-barrow, and then convey it to whatever plot needs watering.

Should it not be possible to have either a cement tank, well, or pump at C, then sink an old bath or a second-hand galvanised cistern. It will not be round in shape, but the centre paths can easily be arranged to form a square instead of a circle, as shown in the plan. Should it be necessary to rely altogether upon rainwater for the supply, the builder should arrange that all the gutters on the house convey rain into one or more cisterns or empty paraffin tubs.

The Water System

Have these standing immediately below the house, and, if it is decided to go to the expense of a 300-gallon cistern, have it so arranged that there is a tap in it by means of which a hose can be attached to convey the water supply to other parts. Or, if more cannot be spent upon the water supply, have a pipe attached to the cistern, and carry water through it to paraffin casks, which can be placed at various places down the sides of the path. This flow of water from cistern to other receptacles can be controlled by the tap attached to the cistern. Sometimes it may be desirable to keep all the water in the



A diagram showing how a garden such as that described in this article may be laid out

cistern, and not supply the other receptacles, whereas at other times the water that can be obtained may be needed at the more distant parts of the garden.

Rainwater Storage

The spot marked o for currant bushes would do equally well for empty paraffin tubs, and as these can be painted any colour they need not be unsightly. Each time the household finishes a cask of oil the gardener will rejoice, as it will increase the garden supply.

In this way rainwater can be conveyed to fill the bath or tank at G.

Whilst we are on the subject of this latter point, I should draw attention to the position M, which is chosen for the refuse heap. Should the garden be windy, have it away from the usually prevailing south-west wind, so that smoke is not carried to your house. Have an old disused milk-churn without a bottom to it, and mount this upon a few bricks. Light a fire at the bottom of it, and if there is any old paper to burn, by throwing it down through the top of the milk-churn the inconvenience of untidy bits of paper blowing about the garden will be avoided.

When poplar or willow hedges are being cut in the autumn, get a few of the cuttings and plant them firmly in well-dug ground surrounding the rubbish heap or any other unsightly places. In two years' time there will be a dense hedge, and by cutting it each autumn and cleaning rubbish and weeds away from the roots it will remain dense.

Near a big dairy milk-cans are often to be had second-hand when the bottom of them is worn out, and a supply of these will be very useful to buy for putting over rhubarb to force it, as the ordinary rhubarb-pot is a heavy expense. Another useful outlay will be some old disused railway sleepers. Very good ones are to be had for 1s. a-piece, if one gives the stationmaster due notice, and six of these will make a splendid foundation for frames to rest upon.

CHRYSANTHEMUMS FOR AMATEURS

By HELEN COLT, F.R.H.S.

Early Varieties—Indoor and Outdoor Decoration—How to Increase by Cutting and Division—Management in Summer—Housing the Plants—Exhibition Blooms

THE early flowering varieties of chrysanthemums, if properly tended, are quite hardy out of doors. These varieties can be increased in number by means of cuttings, and in town-growing such propagation should generally be a yearly affair, as old plants are apt to become straggly and unprofitable.

Where there is no greenhouse or frame, the plants must be divided in spring or early summer. To do this, discard the old woody portion at the centre, and set out the fibrous pieces, at least nine inches apart, in an open place. By the month of July good bushy plants will have been made.

Propagation by cuttings must be done a

The next matter to decide will be the best position for the hotbed and frames. It is somewhat difficult to settle this for an unknown garden, but I think that D will be best, because it is sheltered from the north by the hedge B, and it will be near the main supply of water if there is a cistern attached to the house. Also, should the main water supply come from the tank at G, an opening can be made at L to admit of access to the frameyard D. The other plots, C, E, F, will, of course, be needed for the rotation of vegetable crops, which, in order to be a successful small cultivator, it will be necessary to study.

Should D be too near the house for hotbed and frames, then F would be best, and C, D, and E would then become cropping ground for rotation. If in a good fruit-growing district, it will be a great interest each year to add to one's fruit trees. It may be preferred to have them surrounding the circular path at G, or even to have arches of fruit at intervals across the central path which leads to the summer-house G.

I would also suggest that as an edging to the paths such things as thyme and parsley should be grown; and, perhaps, at the corners of paths, there might be bushes of tarragon, marjoram, or other herbs. These do not take up room, and are pleasing to look at all the year, and the smell of the herbs is a recommendation for their being near the paths most frequented. The annual ice plant, *mesembrianthemum crystallinum*, is a very charming thing to use for garnishing butter on hot summer days. Give it, too, a place near the paths. It likes sun, and its ice-covered leaves are delightful to look at.

Another good edging plant is the Alpine strawberry, which is easily raised from seed, and if it likes the soil it will stay with one always, needs but little attention, and gives an almost uninterrupted supply of fruit in summer and autumn. Its delicate flavour is, perhaps, most noticeable when it is used in strawberry fool.

little earlier in the year, the object being to produce flowering plants by the late summer. Take off the young shoots as they arise from the base of the plant, shorten them to not more than two inches, and dibble them into well-drained boxes or pots of soil, thickly surfaced with silver sand.

Be careful not to overcrowd the cuttings in their pots. Let them stand in a cold frame or cool greenhouse near the glass, which should be at an angle of 45°. When rooted, harden off gradually by standing the pots out of doors. Then, later, plant them out, eight inches apart, in reserve beds, or twelve inches apart in their flowering quarters.

Cut the plants down to half their height at about the beginning of June, in order that four breaks may be made from every shoot, and a good display of bloom be thus ensured. Stake carefully before any sign of toppling is visible.



CHRYSANTHEMUM

A young plant. The early flowering varieties of this species are quite hardy out of doors, and bear transplanting very well.
Copyright, Wells, Merstham

In planting out cuttings or divisions keep the ball of soil well below the surface, and make the soil round it quite firm with the handle of the trowel.

When planted out, the young stock will need comparatively little attention, unless disbudding is practised for obtaining specially fine blooms. To do this, single shoots are examined, and those which cluster below a flower-bud are removed.

Where three shoots have started from the main, remove two of them, and finally the small buds which form around the flower-bud when it appears. A single good bloom will thus be obtained. If a spray is preferred, leave all three shoots. When the buds begin to swell, remove the side-shoots formed along the main.

Transplanting

Early flowering chrysanthemums are remarkable for the safety with which they can be transplanted up to the moment of flowering. They can be lifted from out of doors, potted up in soil or ashes, planted in ashes or conservatory staging, or be banked up with ashes to form beds in the corners of the conservatory. Fresh relays can be brought in as the first batches fade, and beautiful harmonies or contrasts in colour can be arranged. The single varieties, which have recently become so popular, are charming subjects for such arrangement.

Propagation of these can be affected yearly by cuttings. If already you have a stock of plants, cut them down as soon as the flowers are over, and place them under glass at a temperature of 60°, if possible. Healthy basal shoots, having no roots attached and showing no flower-buds, must be chosen as soon as the new growth is made. Make the cuttings carefully, and treat them in the same way as those of outdoor varieties until rooted.

Cuttings

Late kinds should be rooted late in December, medium ones in January, early ones in February. Propagation in April suits certain varieties. If a new stock of cuttings is being purchased, a reliable grower will be found ready to give information as to treatment, should need arise. Unrooted cuttings cost from 1s. 9d. to 5s. per dozen, or 12s. 6d. to 36s. per hundred. Young plants cost from 2s. 6d. to 10s. per dozen, or 16s. 6d. to 72s. per hundred.

Keep the cuttings fresh by occasional overhead sprinklings of tepid water. Wipe the glass when moist inside. The cuttings must not 'flag,' but never water them unnecessarily. Shade from bright sunshine and keep close until rooted.

For the first potting use a good compost, adding some horse manure and wood ashes. Do not make the plants very firm until later stages, when the harder growth is desired. Keep them close for several days, then admit air gradually.

Watch for aphides, and exterminate them with a vaporiser or with tobacco-powder. Mildew can be checked by giving more air and drier conditions, also by dusting the plants with powdered sulphur. Burn at once any



A ROOTED CUTTING

Cuttings must be shaded from bright sunshine and kept close until rooted.
Copyright, Wells

leaves attacked by leaf-blight. If chrysanthemum rust appears, burn the parts badly affected, and dip any others in a solution of sulphate of potassium.

The number of subsequent shifts will vary according to the specimens desired. Plants for the production of large blooms should be in their flowering-pots by June, when the outdoor stage begins.

Simultaneous blooming will be assisted by the practice of cutting down. This should be done between the end of May and middle of June, beginning with late varieties. The decorative purpose for which the plants are required will govern the extent to which they are cut—*i.e.*, from six to twelve inches, according to the height desired.

Stand all pots out for the summer in an open space, light and airy, though not too exposed.

Single plants should be laid along a level surface of ashes or gravel—running north and south if possible—the plants being stood upon this. Drive two posts into the ground at either end of the rows, and stretch wire between them at the required heights. The stakes in the pots will be secured to the wire, damage through wind being thus prevented.

Thinning the buds must now be carefully attended to. Remove all side shoots, leaving the clean stem with main leaves only. For exhibition blooms follow this up by pinching out every side branch.

Feeding should commence early in July. During the first fortnight give weak soot-water at regular intervals, increasing the strength later. Strong varieties need more feeding than weaker ones. Any good general fertiliser should prove satisfactory, but special chrysanthemum manures are put on the market.

If a bag of well-decayed cow-manure is put in a tank of water, and the liquid drawn off, and each canful diluted to a very pale colour, this will give a healthy alternative diet. Soot-water is made in the same way. As soon as buds appear, stop feeding until they are seen to swell.

The plants should be syringed thrice daily at first. Later twice will be sufficient. When the nights are dewy the second syringing must not be given late, for fear of encouraging mildew.

Watering must be done with care, remembering that flagging and other unhealthy conditions may arise from over-watering or the reverse.

Pests must be kept down, especially rust and leaf-blight. Earwigs, leaf-maggots, aphides, and hopper-flies must be looked for and promptly destroyed. Ladybirds, hoverers, spiders, ichneumon, and lacewing flies are all useful friends to chrysanthemums.

Very full directions concerning stopping, timing, and other matters relating to bud study, with the method suitable for different varieties of Japanese, incurved, reflexed, single, pompon, anemone, decorative, and other sections should be sought in tables prepared for the purpose. Northern growers must anticipate dates of all operations by about a fortnight.

Taking Buds for Exhibition Blooms

The "first break" occurs by the formation of a flower-bud, fresh branches starting from the axils of leaves below it. Remove this bud, and then the fresh growths, leaving three only.

A second break should occur towards the end of July or during August, producing the "crown bud." If produced early, it may be wished to remove this, again thinning the shoots, and awaiting a second growth, which gives the "second crown."

If the second crown also is removed, a cluster of buds called *terminals* will result; these are excellent for a decorative display, though not often used for exhibition blooms owing to their size. In the case of failure to secure a crown, however, the retention of the central bud of this cluster should give a good exhibition bloom.

Some varieties succeed best if allowed to produce a natural crown without pinching.

Standards for use in groups may be obtained by keeping a clean stem of the desired height, thinning and disbudding the shoots above to produce a shapely head.

The plants should be housed as soon as the buds show colour. This will take place towards the end of September. Frost must, of course, be anticipated, and all other weather conditions be carefully considered. If mildew has appeared, syringe the plants with sulphate of potassium before housing.

See that the house is clean and well-ventilated, aiming at a temperature of 50° F. Shade the plants during excessive sunshine, and fumigate the house at intervals to guard against aphides, etc.

As the blooms expand, they should be carefully dressed if intended for exhibition, or, if for decoration only, be looked over before being arranged in the conservatory.



A beautiful group of the graceful single chrysanthemums, a variety that can be easily grown by the amateur gardener
Copyright, Hells



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The Chief Authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

FENCING FOR WOMEN

An Enjoyable and Healthy Recreation, not too difficult to acquire—Beneficial Effects of Fencing—
The Necessary Equipment—How to Hold the Foil

OF late years fencing for women has been steadily growing in popularity, and for those who have time to practise the art, few more suitable exercises could be recommended. To become an expert in the use of the foils the expenditure of a great deal of time is necessary; but very fair proficiency may be gained, quite sufficient to make the exercise most enjoyable, and plenty of physical training acquired by giving to foil play no more of one's leisure than would be devoted to some other recreation.

The training is particularly beneficial if the fencer learns to use her left arm equally with the right. To this latter it is a pity that many fencers do not devote more attention, for the exclusive use of the right arm is liable to bring about an inequality of development, which does not make for the highest expression of womanly grace and beauty of figure.

A special equipment is necessary, and in no circumstances should fencing practice take place, even in fun, without this equipment being donned. Although this will generally be available at the school of arms or gymnasium, the fencer may desire to have it as her own property. The necessary

costume will, of course, be her own. This consists of a closely-fitting shirt or upper garment, knickerbockers, fastening below the knee (fencing in long skirts is an impossibility), with a short, light skirt above, stockings and shoes. If the last have felt soles they will be improved. Their cost would be about half-a-sovereign.

The equipment is a little expensive, but its wear will extend over a lengthy period. A wire mask is imperative, to save the face from all fear of injury, the eyes in particular. When purchasing, test the soundness of the wire meshing for possible flaws or



Correct position for the "Salute"

—Art and General Illus. Co.

imperfections arising out of long storage in the shop. An injury to the eyes, resulting from the mask giving way before the force of an unparried thrust, is the last thing desired. Such an accident, however, is of the rarest occurrence, and need never happen at all if precautions be taken. The cost of a pair of masks will run from six shillings to twice as much.

The jacket, close-fitting and reaching to the hips, may be either of canvas or twill; the latter will cost a sovereign or so. Canvas will be about half as much. Be sure that it fits easily, especially around the neck and shoulders, and purchase a two-sleeved garment. Gloves or gauntlets are necessary, and the latter are preferable, though rather



Fig. 1. How to hold the foil

more expensive. Gloves will cost about 5s. a pair, gauntlets 7s. 6d.

The foil blades, if the fencer prefer to use her own, and this is wise, will run from 6s. a pair to 21s., the latter being of the Italian pattern and provided with the bell guard. Such prices refer to Solingen blades, which are the best. Cheaper blades (only) can be obtained for as little as eighteenpence each, but they are not to be recommended. Rubber foil tips cost two or three pence each.

Fencing cannot be learned from books. Actual tuition at the hands of a master of the art is an absolute necessity. Born fencers there are not; although some persons learn very much faster than others.

To use a foil without that instruction



Fig. 2. Position of fingers making the lunge

which can be given only personally is to lay the foundation of a bad and totally incorrect style

The most that can be obtained from books is an intelligent understanding of the principles of fencing, a familiarity with and comprehension of the terms employed, an insight into what one may do and may not do.

Fencing is never wholly learned. A great performer with the foil once said that it was only when he was getting too old to apply the knowledge that he was beginning to know the art.

As with the expert pianist, to whom constant practice is a necessity, the expert fencer must keep up fencing, unless her skill and technique are to suffer. But much pleasure may be obtained from a piano without the performer being a genius, and so it is with fencing. And it is to those fencers who

take up the art for pleasure that is given the following information respecting that part of it which may be obtained by reading.

Though the first thing the novice has to acquire is the proper method of holding the foil, and next the correct attitude to assume when coming on guard, it is well to get fixed in her mind the idea that the first consideration of the fencer is not to touch an opponent, but to prevent herself being hit. Anxiety to score a hit is to be deprecated; it should be conquered. Its existence leads to all manner of faults and errors of forgetfulness. This may seem a disagreeable hardship, but it is for the fencer's good. A hit is rather the reward, the deserved outcome of a good piece of foil play, than the direct object of the stroke which won it. It is, technically, the circumstances from which a hit results, rather than the touching of an opponent, with which the fencer should be pleased.

TO HOLD THE FOIL.—Grasp the hilt so that the thumb lies flat on that side of it which is convex—that is, the upper. The

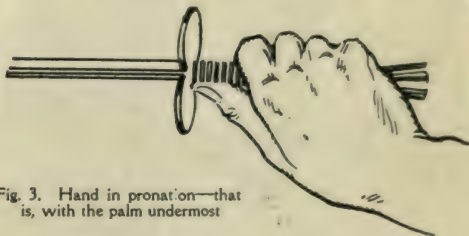


Fig. 3. Hand in pronation—that is, with the palm undermost

forefinger is beneath, and must not be too greatly crooked; in fact, of the top joint only the lowest part should actually touch the hilt. The other fingers are close up, and all touching, but the angle of the little finger and the palm should not come into contact with the hilt. The grasp must be firm and yet light. The foil is manoeuvred with the fingers rather than the other part of the hand. One does not use a foil as one would a carving-knife. Fig. 1.

Some slight changes of grip take place during actual fencing, but the principle of



Fig. 4. Hand in supination—that is, with the palm uppermost

a light grip remains the same. Thus, in making the lunge, which is a thrust at one's opponent, there is a momentary alteration of finger position, due to the tightened pressure of the fingers, which come into the position shown in Fig. 2.

There are two terms in use in fencing for defining the condition of the hand which are apt to puzzle the tyro: "Hand in pronation" and "hand in supination." The meanings are perfectly simple, as reference to Figs. 3 and 4 clearly indicate.

To be continued.

A USE FOR CIGAR-BANDS

Decorating Cups and Saucers—How the Work is Done—A Workbag made of Cigar Ribbons

An inexpensive hobby is greeted with good-natured contempt by many. Still, it would surprise the scoffer to find how much pleasure can be gained from them.

The pretty and gaudy paper band looks well when it encircles a fat or lean cigar. By stripping it off carefully before lighting the cigar, however, it has finished its mission for most men. Not so for women; they have found a further use for these bright paper circlets. The decoration of cups and saucers, plates, baskets, and boxes has evolved into quite a recognised hobby.

The cardboard cups and saucers and other articles in cardboard can be bought at any

little the worse for wear. The yellow silk cigar-bands used to tie bundles of fifty or one hundred cigars are made of the best silk, of a width not greater than one or less than half an inch. After collecting a good supply of different widths and lengths and different shades, a variety of articles useful and ornamental may be made.

A workbag, named the "Reina Victoria," because a wide ribbon bearing that felicitous name is divided off to take scissors, thimble, bodkin, crochet and knitting needles, etc., is another article that can be made daintily by this scheme of decoration. Pockets of different sizes for all sorts of things required by the busy housekeeper, such as cottons, threads, hooks and eyes, pins, are provided, and two little flaps for needles are attached at the tapering end. To make the workbag, take ribbons half an inch wide of two different shades, and cut 18 inches long. Use yellow silk to sew tightly and evenly together, until a width of eight inches is reached.

When this is done, round off for the flap at one end, at the other turn over about two inches of your material, join round pieces of ribbon two inches in diameter to each side for the big pocket. Make small pockets and flaps to cover steel implements, fashioning your material for all these extra pieces required also out of cigar-bands joined tightly together. When you have accomplished this, bind the whole with ribbons joined together to form a sufficient length, sew a ribbon to tie round the bag at the rounded end, and an extremely useful article in daily demand is finished. Mats, cushions, pin-cushions, tray-cloths, and doyleys may easily be made in a variety of designs, and the inevitable odour of cigars may be quite eliminated by keeping the cigar ribbons for a time in a box with plenty of strong-scented lavender bags.



A cardboard cup decorated with cigar bands. This work is simple and inexpensive, and has the effect of elaborately decorated china

big shop that deals in stationery. Before attempting the decoration of any object, however, a sufficient number and variety of bands must be available.

In the case of the cup and saucer illustrated, the large bands used as centre-pieces in the decoration had to be carefully measured and trimmed to produce the effect desired. The handle of the cup cost much work and thought, as cardboard cups are not to be bought with handles. A tightly rolled piece of paper, of carefully measured length and appropriate thickness, was covered with cigar-bands, rolled round and round until the handle was entirely covered, and had, through pasting and rolling, received the necessary stiffness. It is absolutely essential, however, not to paste the handle to the cup until the latter is almost finished. By leaving the overlapping ends, which are to cover the attachment of the handle, hanging loose until everything else is done, the worker gives herself a chance of completing her work well. Then paste the overlapping ends down to hide where the handle is joined to the cup.

The effect of cups and saucers thus tastefully covered is that of elaborately decorated china from a distance. The paper bands keep their colour exceedingly well, and even after years of exposure to the air they are



An ingeniously decorated saucer. An infinite variety of patterns can be made by anyone possessing an eye for colour and deft fingers



PICTURES IN SMOKE

Smoking Plates an Amusing and Artistic Recreation—The Necessary Outfit Quite Inexpensive—The Effects Obtained can be Made Permanent by a Simple Process—Smoking Plates for Bazaars or to Earn Pin Money

THERE are few hobbies more fascinating than that of making pictures in smoke. Effects are striking and easy to obtain, and there is an element of luck in getting a good picture which is near akin to the blowing of a successful soap bubble.

Yet, after the picture has been made, it is

A rinsing in washing soda and hot water will free it of any trace of grease. This precaution is a very essential one, as even the presence of a slight finger mark on the surface of the plate will cause an irregularity in the layer of smoke.

The plate must be well warmed to prevent any condensation of moisture, which has a tendency to crack the smoke film.

You must first hold your plate above the candle flame, as shown in Fig. 1, smoking that part of your picture which is to bear the heaviest mass of black. In doing this the plate must not be held too close to the candle-wick, as any touch of the wick upon the plate will deposit a dab of grease, which will ruin the picture.

Having placed the heaviest mass of your black, you proceed to shape out your picture, as shown in Fig. 2, taking away all superfluous black with a soft brush.

In the plate shown in our illustration this mass of black indicates a clump of trees, the outline of which, being soft and diffused, can be easily negotiated with a brush. But were a harder outline necessary, as would



Fig. 1. Holding the plate above the candle flame to smoke in the darkest part of the intended design.

possible to fix it and preserve it; whilst a room decorated with these dainty porcelain plaques, with their soft tones of dark, smoky umber, possesses a distinction all its own.

The Necessary Outfit

The materials requisite are few and inexpensive. A cheap white plate (free from scratches), a soft brush or two, a toothpick, a strip of rag, a bottle of quick-drying negative varnish (to be obtained from any dealer in photographic material), and, finally, a candle, complete the entire outfit.

Before starting work see that your plate is absolutely free of grease, well warmed, and dry.



Fig. 2. To shape out the picture, remove all superfluous black with a soft brush.

happen were the artist drawing the silhouette of a windmill, or the masts and rigging of a ship, this drawing would be obtained by the sharper point of a toothpick or a pen.

In working with this harder point you will find that you will entirely remove the smoke film, leaving a hard white line around the object you are drawing. It will therefore become necessary to remove all superfluous smoke from the plate, and to lightly throw on a fine film of smoke to form the ground of further work.

Working only with a soft brush, however, you will find that a certain film of smoke will hang to the plate which may be manipulated to produce very fine and gradual tones.

It is in these accidents of smoking that the luck of the worker in smoke is found. A little obstinacy in the smoke film

in smoke. From the broadest brush work to the finest line of the engraver is this medium susceptible of treatment.

Having completed your picture, wipe the smoke from the rim of your plate with a piece of soft rag (Fig. 3).

The plate is then ready for fixing. This operation must be performed neatly and quickly. Care must be taken that the plate is well warmed.

Since the smoke film is so delicate that it will not stand the touch of a brush, the plate must be flooded and drained off quickly, so as to leave the lightest possible film of varnish over the smoke.

In flooding the plate let the varnish run from the lip of the bottle on to the rim of the plate, and not directly upon the smoked surface (Fig. 4). A few tilting movements will cover the smoke film with a shining coat of varnish.

Pour off the surplus varnish, and stand the plate on its edge to dry. Any varnish on the rim of the plate may be removed by a soft rag slightly damped in alcohol.

Such a plate, though it will not bear washing, will stand dusting for years. If you desire to make your picture absolutely permanent, give, with a very soft brush, a second coat of clear white varnish.

An Attractive Process

The smoking may be done also over an ordinary fish-tail gas burner. This lays a flat tint of smoke susceptible to a thousand gradations, and beginners will find it easier to handle than a candle.

The making and fixing of a smoke plate takes about twenty minutes, and for a small artistic coterie there is no more delightful pastime than a smoke plate evening. Girl artists, moreover, who wish to make pocket-money or to do some really saleable work for bazaars would do well to try their hand at pictures in smoke.



Fig. 3. When the picture is finished, the rim of the plate should be wiped clean with a soft rag, and is then ready for fixing.

(probably caused by the presence of a trace of unconsumed grease deposited with the soot), a little extra readiness on the part of the smoke film to leave the surface of the plate, will often give an effect at one touch of the brush which an hour's patient effort could not compass.

A successful plate is made as much by the skilful "laying on" of the smoke as by the taking off, and as the picture develops, it will be found necessary to "smoke down" certain portions by the process of laying on successive fine layers, or films, of smoke.

You may graduate these lighter smokings by playing the flame of the candle, not upon the plate itself, but upon the rim.

Sharp high-lights may be taken out with the point of a fine brush, a toothpick, a pen, or any other pointed instrument.

These high-lights, in their turn, may easily be smoked down to half tones.

According to the methods of the artist, an immense variety of effect can be obtained



Fig. 4. In fixing the design, let the varnish run from the lip of the bottle on to the rim of the plate, not directly upon the smoked surface.



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on :

Prize Dogs

Lap Dogs

Dogs' Points

Dogs' Clothes

Sporting Dogs

How to Exhibit Dogs

Cats : Good and Bad Points

Cat Fanciers

Small Cage Birds

Pigeons

The Diseases of Pets

Aviaries

Parrots

Children's Pets

Uncommon Pets

Food for Pets

How to Teach Tricks

Gold Fish, etc., etc.

WHITE AND BLACK PERSIAN CATS

By FRANCES SIMPSON

Judge and Expert, Author of "The Book of the Cat," and "Cats for Pleasure and Profit"

The Essential Points of Black Persians—The Care Necessary for the Breed—White Persians and their Points—Blue Eyes and Deafness—Some Well-known Fanciers

BLACK PERSIANS have never received the amount of admiration and attention which they deserve. As in other self-coloured cats, the chief point in a black is absolute uniformity of colour. The coat should be glossy, with no bands or bars in the full light. It should have no lighter shade in the undercoat, and, above all, no spot or tuft of white hairs at the throat. This latter is a very common fault amongst black cats. In most black litters, one kitten at least will have this blemish. Apparently, no precautions can prevent or eradicate this fault.

A really good specimen of the black Persian breed must have full round eyes of deep orange—and very attractive are these gleaming orbs, shining forth from their dense black surroundings.

When black cats are changing their coats they generally present a very rusty appear-

ance. New-born kittens, also, are often like balls of brown fluff, and sometimes they do not become a good colour until about six or seven months old.

Long-haired blacks, as a class, are not so heavily coated as some other breeds, but they are generally massively built cats, and are very strong and healthy.

A tortoiseshell female is a splendid mate for a black male, and some of the most noted blacks in the fancy have been bred in this way. Two brown tabbies will often produce one, if not more, good blacks in a litter. Breeders of silver tabbies and smokes have found a black cross occasionally very useful and satisfactory, as these two breeds require sometimes to have their markings and colourings intensified. A silver tabby with grey markings, and a smoke with an upper coat of cinder colour, are not true to type, and a black strain introduced will be of



Miss Frances Simpson judging a white kitten at the Crystal Palace Show

great advantage in these cases. To keep their coats glossy and bright, black cats should be brushed regularly and frequently rubbed with a soft cloth. The application of brilliantine in small quantities is advisable when preparing for the show-pen.



Mrs. Comer's black Persian, "Sweep of Eversley"

The entries in the black classes, even at the largest cat shows, are generally few in number, and often the sexes are amalgamated. In reports of shows, such remarks as the following frequently appear: "Good blacks with orange eyes were conspicuous by their absence," or, again, "The black classes, as usual, were poorly filled."

But, as "every dog has his day," so, perhaps, there is a good time coming for black Persian cats. Certainly novices in the fancy might do worse than provide themselves with a thoroughly good black "queen" (or female), for, in exhibiting, the chance of honours is very much greater than when competing in classes in which there are so many entries, as in the case of blues and silvers. There is truly not much demand for black kittens at the present time, and very high prices are seldom asked or given for specimens of this rather neglected breed. As everyone knows, a vast amount of superstition is connected with a black cat. But, although black cats are supposed to be the harbingers of evil under some conditions, yet cat fanciers and others are inclined to believe in the probable luck that a stray black cat may bring them.

White Persian Cats

These lovely cats, when seen in full coat, spotlessly clean, and with deep blue eyes, are certainly things of beauty. A great change has taken place in the quantity and quality of this fascinating breed of Persians.

Formerly, blue eyes were the exception, now they are the rule. It would be quite useless to exhibit a yellow-eyed white at one of our large shows.

There are two points peculiar to white cats, and the mystery of these particular traits has yet to be solved. One is that white cats with blue eyes are generally stone deaf, and the other is that this is the only variety in which odd eyes appear. These are usually yellow and blue, though, sometimes, green and blue eyes appear. It would not be surprising if white cats, like human albinos, had pink eyes, but these are unknown in the feline race.

Colour of the Eyes

The correct eye colour for whites is a deep sapphire blue. The colour of kittens' eyes can be told earlier than in any other breed. The eyes are generally a bright blue from the beginning, without a shade of the grey which exists in the opening eyes of all other breeds. It frequently happens that white kittens are born with a patch of grey on the top of the head. This blemish, however, gradually disappears as the kitten grows its coat.

As regards breeding blue-eyed whites, it is not necessary or essential that both parents should be blue eyed. Experience proves that kittens by odd-eyed parents, or, at least, when one of the parents has different coloured eyes, have all proved blue-eyed. Again, a pair of blue-eyed whites may have odd-eyed kittens in the litter.

The difficulty of keeping white cats clean, especially in towns, no doubt deters fanciers from breeding them, and others from purchasing the kittens. A white cat soiled is a white cat spoiled. If a specimen of this breed is sent to a show with a dirty coat, he will assuredly be "put down" by the judge, although in other points he may



The Hon. Mrs. Clive Behren's white Persian, "Ch. Swinton Day Dream." This beautiful specimen frequently carries all before it at the great shows

Photo, Russell, Crystal Palace

excel. It is, therefore, most important to specially prepare white Persians for exhibition. All our best cat shows take place in the late autumn or during the winter months, and therefore it is extremely risky to wash long-haired cats, also such treatment tends to coarsen the soft silkiness of their coats. A process of dry cleaning is, therefore, advisable, and one of the dry shampoo preparations now so much used for the purpose is more satisfactory and suitable. The powder, which is quite harmless, is rubbed into the coat and brushed out briskly. This process cleanses the long fur beautifully. Exhibitors who accompany their white cats to shows should be careful to ascertain that the pens are perfectly clean, otherwise a grievous disappointment may await them, when they find their spotless puss a dirty grey, and no award cards on the pen that has damaged their beauty.

Popularity of the Breed

There have been more white Persians imported into this country than any other breed. The most perfect type of a white long-haired cat is assuredly to be found amongst these. There is a certain beauty of form and silkiness of fur which is not frequently possessed by the specimens bred

in this country. Imported whites are distinguished by unusually long coats, round heads, tiny ears, and wonderful toe tufts. Such a perfect type was to be found in "Nourmahal," which was owned and exhibited by Lady Marcus Beresford in 1900.

At the present time, we have some enthusiastic breeders of white Persians, and each year the entries in the white classes increase in number. In the north of England, and especially in Scotland, some of our best specimens are to be seen.

The Black and White Club

The Hon. Mrs. Clive Behrens possesses a marvel of beauty in Swinton Day Dream, a cat that has frequently carried all before her at our largest shows. Lady Decies has a splendid team of whites, and is particularly partial to this fascinating breed. At recent shows, Master Currie, a youthful fancier, has been doing most of the winning with his lovely white cats and kittens, always exhibited in the pink of condition. In America, white Persians are prime favourites, and many fine cats have been exported to breeders over the water. One of the latest specialist societies to be formed is the Black and White Club, which interests itself in both long and short-haired cats of these two handsome varieties.

THE CARE OF THE PUPPY

By E. D. FARRAR

Care of the Mother-dog—The Housing and Feeding of Puppies—How to Groom a Puppy—Points to Observe in Training Puppies

To secure a healthy puppy, it is well to begin, if possible, a little before the beginning. That is, to ensure that the dam is well-fed, properly exercised, and provided with a warm and quiet place for her puppies. This point of warmth is one that cannot be over-estimated. Sometimes a winter litter proves more successful than a spring or summer one, merely because the owner has to provide due warmth for the pups.

So, with all breeds of pups, see that mother and family are warmly housed, in the case of toys and house dogs in a room, and if, as with larger breeds, outside, then in a place absolutely draught-proof and with as much warmth as is possible, 80° the first two days and 60° after that being about the right temperature.

Early Care

For the first five or six weeks the mother will feed the pups, but it is well to teach them to lap as soon as possible, usually about the third week. Of course, all this time the mother must be well fed, given gentle exercise, and carefully groomed, and her puppies kept clean and dry, for dirty pups are not only unpleasant, but, as a rule, unhealthy and sickly.

It is useless and unfair to leave this matter to servants; the owner should attend to it personally. If, as is best, a covered puppy-run is used, the sawdust

should be constantly changed. And at a month or six weeks it is well to groom gently once a day.

If dew claws are to be removed, the operation should be done before weaning. Docking must be done before the first week is over.

How to Feed a Puppy

The period of weaning puppies varies; some mothers will feed their pups up to six weeks old, but it is well to accustom them to lap for themselves as above stated. The milk of the mother is best replaced by goat's milk, but if that is unobtainable, then either absolutely pure cow's milk, with three tablespoonfuls of cream and $1\frac{1}{2}$ oz. of one of the preparations of dried milk now on the market, in the proportions given in the directions. In any case, do not stint a puppy's food, even under the mistaken idea of keeping it small. You may get an undersized dog later, but you will get rickets into the bargain, together with miserable bone and a poor coat. Of course, a puppy should not be overfed, but by taking away at once all that is not eaten, and being regular in the time of feeding, an average pup will eat sufficient and not more, as a rule.

At about five or six weeks—this is most important—the milk diet must be supplemented by a little meat. Personally, I feed with scraped raw beef, a tablespoonful

twice a day. This is for Scottish terriers; for other larger or smaller breeds the proportions are less or more. Note, the beef must be *scraped*, not minced, to avoid any fibre, which is indigestible at this age. Gradual additions of well-cooked tender meat or tripe can be made at this time. The pups should be fed five times a day when newly weaned. "Little and often" is the motto to observe, and this, together with warmth and cleanliness, is the secret of rearing good puppies. I see that each puppy has his own dish, for otherwise the stronger usurp an undue share. All meals should be superintended. Food must not be given hot, but the chill should be taken off it; nothing more. To avoid diarrhoea, see that the dishes are quite clean, and that the food is never "sloppy" or watery. You will have, too, cleaner mannered puppies if this counsel is followed.

Exercise and Grooming

The value of your dog, physically, depends upon the first six months of his life. At three months, four meals a day are enough; at four months, three; and at eight months and upwards, two. As regards quantity, the safe rule is as much as the puppy will eat heartily. Vary the food as much as is possible, thus, puppy biscuit, broken small, with a little gravy, well-boiled rice (the rice must be absolutely soft), stale brown bread, hound meal, and tablespoonful of the scraped raw beef. This last I find best to give before bedtime. A *large* bone is a good toothbrush, as also, later on, are dry biscuits. Access to oft-renewed drinking water is essential. So much depends upon the condition of the mouth, that I see that my dogs' teeth are kept clean, and if necessary brush them or remove any tartar. Of course, a puppy does not need this attention.

Plenty of exercise is essential for your puppy. This he takes when first born by means of those curious twitchings which often alarm the novice! Later, he should have all the liberty possible, and a "toy," of a safe nature. Nothing that will splinter, such as chicken bones—always bad for dogs of all ages—but a big bone or a rag dolly, for instance. Or a proper dog-ball, though this last is expensive.

Whatever his breed, groom him carefully, a Toy with a special hair-brush, larger and rougher dogs with a dandy-brush, which can be had from any saddler. Wash him at this early age not at all, unless unavoidable, the grooming is better and far safer. If he should be troubled with unwelcome visitors, a little disinfectant can be applied with a sponge, but be sure to avoid chills.

Training

It is never too soon to begin his house training. To do so, much patience and watchfulness is necessary. *Lift* him as early as possible from his bed in the morning and put him outside. Praise him for all attempts at manners, but up to the age of five or six months do not whip him. A

gentle smack on the loins with the hand and a severe scolding are better. Beating would cow and not teach him. On no account leave his education to others, especially servants. If you cannot take the trouble, buy a puppy already trained. But a well-bred pup soon learns, and by six months should be quite clean in the house. At that age, too, it is time enough to take him out-of-doors for walks. He will be stronger to resist any infectious germs he may meet, and his nerves will be steadier. I often begin a little earlier to take a pup on a lead a few yards in a quiet spot, and find that he quickly learns to associate his lead with a pleasure, and is wonderfully little trouble in teaching to follow later. Three things he must learn—to go on a lead, to follow, and to stay where he is told. For all three nothing but infinite patience and firmness is necessary. Some pups are slow, some quick, but all, if normal, will learn. To these three I now add obedience to the words "Off the road!" and so far the motor has spared my puppies and dogs!

When to Teach Tricks

If it is desired to teach tricks, then it is well to wait until about six months, as with heavy breeds the bones are not "set" until then or later, and there is a danger of curvature. Besides, he has other and more important matters to learn. A clever dog can learn at any age. I had an old terrier of ten that could learn anything that was insisted upon, though he much preferred meditating upon his past achievements.

A word of warning should be given against the dangerous and senseless habit of throwing stones for dogs. Nothing more quickly and surely ruins a dog's mouth and teeth, for one thing, while for another, nothing is easier than for him to swallow the object. Many a dog has succumbed after much agony to the effects of swallowing a large pebble thrown for it by a well-meaning friend.

Discourage any dog that shows a desire to carry stones. And if a stick is thrown see that it is not chewed when retrieved. Punishment should promptly follow any disobedience in this matter.

The above remarks apply to puppies of all breeds—commonsense, of course, suggesting any differences that must be made between Toys and St. Bernards. Very delicate puppies in any case would require special care just as would delicate or abnormal children. To sum up, warmth, careful generous feeding, love and infinite patience are the essentials, and, if bestowed freely, will reap their due reward.

A Hint to the Owner

Finally—it is doubtless unnecessary to say this to dog-owners, certainly to dog-lovers—remember that a dog is, as are most human beings, as popular as he deserves to be, and therefore endeavour to make him as acceptable to others as he is to his owner, by sternly repressing any liberties he may wish to take with the property and persons of others.

